A Preliminary Study of the Vocational Education of Chinese Art from the Perspective of Market

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Keywords: Arts Vocational Education, Market, Cultural Industry, Teacher Resources

Abstract. The development of the educational industry lied on the different market requirement about talent, and the arts vocational education calls for the practicability and market demand. It plays an important role in cultivating play actors, musical performance and so on. They are the important tasks that arts vocational education adapting better the market demand in the future, constructing reasonable the speciality knowledge framework and organizing the speciality knowledge content. After our country attending the WTO, the socialism market economy will demand intensively the arts talent. Therefore it will accelerate the arts vocational education development. Arts vocational education and the development of economy strengthen contact with the high vocational college and the development of economy strengthens contact. The phenomenon hastens the arts vocational education pay attention to bring up the talent and meet the market requirement. Finally there are new education pattern, it emphasize the arts and vocational education, accomplishment and skill, curriculum and practice keeping combine.

1. Introduction

The report of the 19th National Congress of the Communist Party of China pointed out that "socialism with Chinese characteristics has entered a new era". According to the needs of economic and social development and the needs of cultural undertakings, China's art vocational colleges have constantly adjusted and improved the personnel training structure and explored a path of Art vocational education with Chinese characteristics. With the rapid development of China's economy, the strong demand for high-quality art talents has created a favorable environment for the operation and development of art vocational education. Art vocational education takes the road of marketization and industrialization, which is the education mode of close combination of Art Vocational Colleges with market, economy and technology. This mode has changed the combination of art vocational education with market, economy, society and technology in Colleges and universities. In the disjointed situation, art vocational education must face the market demand, otherwise, art vocational education will be strongly impacted and challenged, art vocational colleges and universities either surf and advance, or are in danger of being submerged by the economic trend. How to adapt art vocational education to the new situation of economic development in China is a very noticeable problem. This paper tries to explore the relationship between Chinese art vocational education and cultural industry from the perspective of market.

2. Art Vocational Education is the Intellectual Industry of Cultural Education

The development of education industry is rooted in the different needs of the market for talents. Art vocational education is a major with strong practicability and rapid changes in market demand. Art vocational colleges are the cradle for training professional actors, performers and stage staff. After graduation, students face the stage directly and become well-trained professional actors, performers and stage staff. Art vocational education activity is a complex intelligent labor integrating education and art performance. The purpose of education is to cultivate talents. Art is to enrich people's spiritual life, to
improve people's quality, to make people gain pleasant spiritual enjoyment, and then produce the yearning or understanding of life. Therefore, art vocational education is also to meet the needs of people's social life in an all-round way, so art vocational education is a smart industry or "fourth industry" integrating education industry and cultural industry.

Talents and skills are the foundation of the industrial structure of education, culture and wisdom. The industry can bring together outstanding talents and give full play to its technical advantages in management, so that it can open up its own market and the industry can flourish. The main body of art education industry is the school, which gathers a group of well-trained professional art talents to engage in teaching and art performance activities. In the circulation of cultural market, once the educational movement process of vocational art school is hindered, or the operation of one link is interrupted, but it cannot be adjusted and restored in time, then the life of industry will gradually weaken and wither. Therefore, art vocational education must constantly strengthen its own life operation and actively invest in socialist market economy activities to promote the development of art and culture education industry. The industrial structure of art education is gradually formed in the process of teaching practice and under the selection and test of cultural market, which does not depend on the subjective will of people.

According to the historical data of Chinese art education activities, although there are official art education and performance institutions in all previous dynasties, such as Yuefu of Han Dynasty, Liyuan of Tang Dynasty, painting houses of Tang, song, yuan, Ming and Qing Dynasties, court theatres of Qing Dynasty, commercial theatrical troupes funded by rich businessmen, and domestic troupes raised by senior officials and nobles. The art troupes run by government and business have abundant funds and neat lineup, which contribute greatly to the development of China's art industry. However, the mainstream of art education activities is still in the folk. Artists rush to the state and go to the countryside. On the one hand, they are forced by life to actively seek and open up markets. On the other hand, they also expand the world of art. As a result, the most common form of cultural industry structure in China has been gradually formed - the folk class society.

All the Arts in the world originate from the common people, and their improvement and rapid prosperity depend on the literati with high cultural accomplishment, which almost becomes a law. The songs of Chu in the pre-Qin period of China, from the folk songs of offering ghosts and music to gods, through the transformation of Qu Yuan, Song Yu and other scholars, have been promoted to a brilliant flower in the history of Chinese literature, which is a clear proof. The development history of ancient Greek art also follows this certain law. For example, the precocity and development of ancient Greek drama art are realized by the active participation of scholars such as Aeschylus and Aristophanes. Chinese literati have been divorced from art education and creation for a long time, which is the inevitable result of the influence of Chinese traditional concepts. In the long feudal imperial examination era, the vast number of literati were keen to face the wall for ten years, and they exchanged the white capital for the black veil on their heads; after gaining fame, they thought to assist the monarch to be famous for thousands of years. Even though Li Bai, Du Fu, Su Dongpo and so on have gone through the ups and downs of official career, they still can't forget their status and responsibilities as literati, and always yearn for the mission of achieving achievements. In such a situation, ancient Chinese scholars naturally went beyond their own identity and responsibilities to do flawless work.

On the other hand, in the feudal society, art is actually a doll for the rich class to enjoy themselves. Therefore, the ancient literati who attach importance to fame, not to mention letting them live in it and run their own business, will be a little angry if they feel their identity is similar to it. Sima Qian was aggrieved by Emperor Wu of Han Dynasty for his "advocating excellence". Li Bai was not willing to leave as a musician to compose music for Emperor Xuanzong of Tang Dynasty. Lin Daiyu in a dream of Red Mansions was also very angry because Shi Xiangyun and others said that she was similar to the old officials of the family artists. This shows that due to the long-term influence of the concept of
hierarchy, the consciousness of paying attention to one's own status and neglecting the technical class has been deeply rooted in the minds of the majority of scholars.

In the period of Mongol Yuan Dynasty, when Mongols came into power in the Central Plains, their previous rank order and class consciousness were broken. In the past, the social status of the literati who lived high in the society fell down and became the lowest part of the society. The rapid change of the rank and status and many social factors finally forced the literati to put down the literati shelf formed in thousands of years and enter the garden of art activities consciously or unconsciously. Only after thousands of years of long pregnancy, the ancient Chinese art activities finally ushered in their golden age.

The development of any social history is inseparable from the economic development, which is the material basis of social existence, as is the development process of Chinese art history.

Art education and art performance need a certain fixed place and a large number of free, concentrated and enthusiastic audiences. It is obvious that such conditions are not adequately provided by the scattered and closed countryside and the limited number of courts, which must depend on the highly developed cities with a large number of citizens. The ancient Greek civilization can achieve full prosperity in the fifth century BC, which is inseparable from the support of Athens, which has already had more than 100000 citizens and developed industry and Commerce in a very early time.

In contrast to Europe, the development of ancient Chinese cities is relatively slow, which is closely related to China's traditional economic and cultural thinking. It has become a basic national policy in the first half of feudal society to attach importance to agriculture and commerce, and to the capital rather than the end, which undoubtedly hinders the development of commodity economy and the scale and speed of urban development. After consulting the historical materials, we found that although cities had been born in China as early as the pre Qin period, they generally only existed as political and cultural centers, industrial and commercial economic functions did not occupy an important position, and the number of citizens was small. Therefore, although the early prototype of Quyi, jiaodianxi, appeared in the Han Dynasty, there was not enough audience and objective economic conditions to stimulate its continuous development, so it remained at the level of simple and crude for a long time. After the Tang and Song Dynasties, commodity economy developed rapidly. Marco Polo, an Italian businessman, recorded in his travels that cities such as Dadu and Hangzhou in the Yuan Dynasty were rare in the world at that time, regardless of their scale or prosperity. In large cities, there were "tile shops" and other places of entertainment. Under the strong stimulation of such a social environment, China's art development process changed its long overdue posture and quickly entered the all-round and mature state of feudal society. It can be seen that the production and development of art, the formation of professional groups and the professionalization of art are parallel to the development of market commodity economy.

3. The Reform and Perplexity of Industrial Structure

The final product of art education is talents, art works are the carrier of talent training, art practice is the way out of talent training, and art market is the touchstone to test art talents. Since the reform and opening up, according to the needs of economic and social development and the needs of cultural undertakings, the art vocational colleges in China have been constantly adjusting and improving the personnel training structure, locating themselves in accordance with the art market, and forming irreplaceable characteristics in their own areas and similar colleges, which is the key to a new path and exploring a path of art vocational education with Chinese characteristics.

However, opportunities and difficulties coexist. In the new era, the vocational education of art in China has also encountered new problems and challenges. At present, there are more than 130 art colleges and universities in China with more than 100000 students. In addition to the National Art Colleges and universities, most of the comprehensive colleges and universities also offer art majors.
These colleges and universities continue to expand their enrollment and divert many students who originally intended to go to art vocational colleges. Secondly, the general attitude of employers to pursue higher education has brought negative effects to art vocational colleges and difficulties to many students' employment.

4. Challenges, Opportunities and Countermeasures in the New Era:

With the development of China's economic construction, the art vocational education market has entered a new stage, which is unprecedented in both scale and social benefits. The huge market needs the support of a large number of professional talents. How to cultivate talents with comprehensive planning and practical ability has become a subject that can not be ignored in front of art vocational education.

4.1 Diversity of Art Talent Training System

Many national art vocational training institutions are both institutional investors and managers, with a wide range of sources of funds, including government subsidies, private sponsorship, enterprise investment, and students' tuition fees. Therefore, the market determines the direction, structure of talent training and the choice of school curriculum, and constructs a diversified training and education mechanism. This diversified form is to meet the needs of the market economy, not a copy of the traditional cultural industrial structure.

The art vocational education system itself should gradually run in with the market demand and personnel system, and finally come out of the closed teaching system. In the face of the dynamic market, we should build an education and training system that emphasizes both art and vocational technology, literacy and skills, and curriculum education and curriculum practice. After the adjustment of the industrial structure of art vocational education, higher leadership art and management skills are required for the competent superiors, such as the Ministry of culture and the Department. First, under the guidance of the party's literary and art policies, we should carry out macro-control, fine supervision and inspection, and give full play to the role of government funds. Second, let the art vocational college face the market and turn economic pressure into production power. Last but not least, it is to strengthen the ideological and artistic education in schools.

4.2 Art Vocational Schools Should Strengthen the Construction of Teaching Staff

The idea of socialization of art vocational education should include the idea of Teacher centered art vocational education. First of all, we should change the long-term thinking of "emphasizing science and technology courses, neglecting training; emphasizing diploma, neglecting certificate" and "emphasizing skills, neglecting theory". We should widely mobilize and rely on the whole society to form an employment network, and guide education units to be guided by the demand information of the labor market. The market orientation of art education is a variable. This determines that higher art vocational education should start from the big culture, education and market. This requires "employment oriented, service-oriented" as the goal of application-oriented personnel training in personnel training, and "professional to market, teachers to professional, teaching to students, students to society" in teaching. At the same time, according to the different characteristics of art talents training institutions, we should vigorously promote the vocational qualification certificate system in the field of art vocational education talents, and in terms of strengthening the basic work and technical support, we should do a good job in the professional standards, teaching plans, curriculum development, teaching and research materials, teacher training, appraisal question bank and other basic work of art talents, and strengthen the teaching staff of art vocational colleges, In particular, the construction of teachers of basic cultural courses.

We can divide the construction of teaching staff into three aspects:
(1) attract excellent art talents from home and abroad to join the team of art vocational education. This is an important part of the construction of art teachers. On the one hand, it can strengthen the strength of the current teachers, on the other hand, it can promote the improvement of the teaching level of art teachers.

(2) to strengthen the re training of the existing teachers is the fundamental task of the construction of art teachers. It is one of the important work contents to maintain the sustainable development of art vocational education. Therefore, in-service teachers should be trained in a targeted way to improve the overall quality of in-service teachers.

(3) external teachers are an indispensable part of art vocational education, and also one of the effective ways to alleviate the shortage of "double teacher" teachers. Strengthen the management of part-time teachers cannot be ignored, one is to develop a strict management system of external teachers, strict control, heavy assessment; two is to establish an external teacher information network, expand the selection of external teachers, select the best employment; three is to retain the relative stability of external teachers once employed, in order to reduce the running in period, conducive to the improvement of teaching quality.

(4) strengthen the teachers of cultural basic courses, and inject new humanistic connotation into art vocational education.

5. Conclusion

To sum up, in the face of the spring tide of China's reform and opening up and the rapid impact of economic development, the people's demand for culture in the new era presents diversity and high-level requirements. It is urgent to carry out system innovation in the teaching and talent training of art colleges and universities, and build a curriculum education and subject practice that emphasize both art and vocational education, quality and skills The education and training system should be integrated with learning, research and production. Of course, it is totally wrong to emphasize the industrial structure of art vocational education to transform it into a cultural and intelligent industry and to face the market, so as to neglect the function of art vocational education. The educational function, economic benefit function and aesthetic function of art vocational colleges should be harmonious and unified. To better adapt to the needs of the market, build a reasonable knowledge structure and organize professional knowledge content has become the primary task that art vocational education must face.

Acknowledgement

This research was financially supported by the Research on Mei family in Xuancheng (2011SK584), provincial humanities and Social Sciences project of Anhui Provincial Department of Education. Cultural space interpretation of Huagu opera in southern Anhui (AHSK11-12D173), Anhui philosophy and Social Sciences Planning Project.

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