



A Study on the Development Model of Music and Art Collectives from the Perspective of Cultural Policy

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Abstract. Against the backdrop of deepening cultural governance and improving public cultural services, music and art collectives have become an important link between policy implementation, artistic production, and social participation. This study examines how cultural policies shape their development models through literature review, comparative analysis, and model induction. It finds that policies influence resource allocation, governance structure, and social connections through resource support, organizational norms, platform coordination, and brand guidance, thereby forming three main models: policy-dependent, platform-coordinated, and socially embedded. These models differ markedly in funding structure, organizational stability, dissemination effectiveness, and social impact, making differentiated governance and targeted support necessary. The study provides a reference for optimizing cultural policies and promoting the high-quality development of music and art collectives.

Keywords: cultural policy; music and art collectives; development model; organizational response; categorized governance

1 Introduction

Against the backdrop of deepening global cultural governance and improving public cultural services, music and art collectives have become an important organizational form linking cultural policy implementation with grassroots artistic practice. Existing studies have discussed cultural democracy, cultural equity, collaborative governance, and the support needs of regional music sectors, showing that cultural policy is closely related to cultural participation, resource allocation, and organizational development[1–5]. However, current research has not systematically examined the formation logic, typological features, and optimization paths of music and art collective development models. Therefore, this paper focuses on the mechanisms through which cultural policies shape these collectives, identifies their main development models, and explores corresponding optimization strategies.

2 **The Mechanism by which Cultural Policy Influences the Development Model of Musical Arts Collectives**

2.1 **Basic Pathways for Cultural Policy Intervention in the Development of Musical Arts Collectives**

The primary way cultural policy shapes music and art collectives is by institutionalizing key resources. Beyond financial support, it provides project funding, venue access, festival platforms, talent training, and digital dissemination. These resources reshape rehearsal, performance, cooperation, and member roles, shifting collectives from simple performance production to integrated creation, dissemination, and service [6]. At the same time, policy requirements further standardize governance, while platform support and brand guidance help transform loose groups into stable, project-based, and organized cross-institutional collectives (Table 1).

Table 1. Data on the frequency and coverage of cultural policy tools in musical arts communities.

Policy Tool	Usage Frequency (%)	Coverage Rate (%)	Benefit Ratio (%)	Avg. Support Duration (months)	Average Annual Access Times
Fiscal Subsidy	78.4	72.6	69.8	11.2	2.3
Project Grant	81.7	75.9	73.4	8.6	3.1
Venue Support	64.5	58.3	61.7	10.4	2.7
Festival Platform	59.8	54.6	57.2	4.8	1.9
Talent Program	46.9	39.5	44.1	12.7	1.4
Digital Communication Support	52.6	48.8	50.3	6.9	2.2

2.2 **Organizational Response Mechanism of Musical Art Groups under the Influence of Cultural Policies**

Faced with the same policy environment, different music and art groups produce different outcomes because of their distinct organizational response mechanisms[7]. Professional groups rely on policy alignment and project implementation, social organizations emphasize resource integration and activity expansion, community-based groups focus on public service and local identity, while independent creative groups stress branding, differentiated content, and digital dissemination. As a result, policy effects are mediated by organizational capacity, governance flexibility, and external connections, leading to different development trajectories. Figure 1 shows the distribution of differences in policy responses among music and art groups.

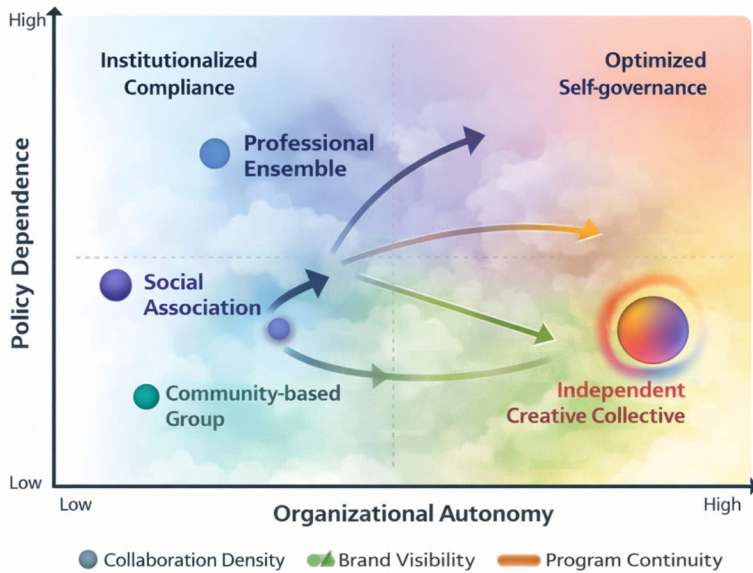


Fig. 1. Distribution of Differences in Policy Responses by Music and Arts Collectives

2.3 Theoretical Logic from Policy Effects to Development Model Formation

As the preceding analysis indicates, cultural policy does not directly determine the development outcomes of music and art collectives[8]. Instead, it shapes their development models by influencing resource acquisition, governance structures, and social connections. When these factors become stably coupled, collectives tend to develop into policy-dependent, platform-collaborative, or socially embedded types. Thus, development models are not the product of a single policy effect, but of the combined interaction of policy tools, organizational responses, and external networks, providing a basis for later model identification and optimization analysis.

3 Identification and Realistic Characteristics of the Collective Development Model of Music and Art under Cultural Policy

Building on the chain of “policy intervention and organizational response,” the development model of music and art collectives can be understood as a stable organizational outcome rather than a short-term activity difference. It is classified according to four factors—policy dependence, organizational autonomy, resource composition, and social embedding—which reflect public support, independent decision-making, funding structure, and connections with communities and local cultural networks[9]. On this basis, the three models differ clearly in both funding and organizational structure: the policy-dependent model shows stronger fiscal support and institutional stability, the platform-collaborative model demonstrates higher

performance frequency and dissemination growth, and the socially embedded model is marked by lower member turnover and stronger local participation[10]. These differences indicate that each model has its own strengths in governance stability, resource integration, and social reach. Furthermore, their formation depends not on a single policy, but on the interaction of policy density, urban cultural resources, initiating actors, and platform support conditions. Policy-dependent models are more common in cities with strong public cultural infrastructure, platform-coordinated models emerge in areas with dense festival and performance networks, and socially embedded models grow in communities with high local participation and cultural identity. Their development paths also differ, taking the forms of linear reinforcement, phased leap, and gradual accumulation[11]. Overall, these findings show that the development models of music and art collectives are structural results produced by the coupling of institutional conditions and organizational choices.

4 Optimization Path of Collective Development Model for Music and Art

4.1 Optimization Directions for Different Development Models

Based on the comparison in Chapter 3, optimization strategies should address the structural weaknesses of different models rather than rely on general support[12]. Policy-dependent models need stronger organizational autonomy and more flexible creative planning; platform-collaborative models should improve institutional continuity and team stability; socially embedded models should strengthen resource links, brand communication, and digital outreach to expand from local influence to wider diffusion[13]. As Figure 2 shows, optimization involves both internal upgrading within each model and transformation across models.



Fig. 2. Optimization Path of Music and Art Collective Development Model

4.2 Implementation Plan Oriented Towards High-Quality Development

High-quality development depends on a closed loop of identification, matching, evaluation, and readjustment. First, organizational type is identified through policy dependence, autonomy, resource structure, and social embedding. Second, support tools are matched to each type: innovation support for policy-dependent groups, collaborative and continuous support for platform-collaborative groups, and branding and resource-linking support for socially embedded groups. Third, periodic evaluation measures performance, brand growth, social participation, and sustainability. Finally, the results are fed back into later policy design, enabling a shift from static subsidies to dynamic governance. Table 2 summarizes the priority tools, improvement goals, and expected effects of the three models.

Table 2. Policies Supported by Priority, Expectations of Various Development models:

Development Mode	Priority Policy Tools	Organizational Improvement Target	Expected Brand Growth (%)	Expected Social Participation Growth (%)	Sustainability Score
Policy - oriented Mode	Innovation Grant; Flexible Program Fund; External Co-creation Support	Improve organizational autonomy and content innovation capacity	18.5	12.7	8.2
Platform - coordinated Mode	Cross-platform Collaboration Fund; Multi-cycle Evaluation Mechanism; Core Team Retention Support	Strengthen institutional continuity and inter-platform coordination	24.3	16.8	7.9
Socially Embedded Mode	Resource Linkage Program; Digital Communication Support; Regional Branding Scheme	Enhance resource connectivity and brand communication capacity	27.6	21.4	8.5

5 Conclusion

The development of music and art collectives is shaped not only by resource input, but also by cultural policy, organizational capacity, and social networks. Cultural policy influences development paths by affecting resource acquisition, governance, and external cooperation. Policy-dependent groups are stable but need stronger innovation,

platform-based collaborative groups have strong diffusion but weaker continuity, and socially embedded groups have strong local participation but limited resource and brand expansion. Therefore, policy support should move from unified allocation to model-based governance, supported by organizational identification, tool matching, evaluation, and dynamic adjustment. Future research can further test the evolution and applicability of these models with broader samples and longer-term data.

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