

Research on the Service of Local Community Education by College Art Troupe

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ABSTRACT

The service of community education by the college art troupe is a crucial practice to implement the policy of universalisation of aesthetic education and to promote the synergy between schools and local communities. This study systematically analyses the practice modes, dilemmas and optimisation paths of college art troupes serving community education. The study finds that the current service model can be classified according to three dimensions: content attributes, organisational form, and technology application. However, there are structural contradictions at the levels of subject synergy, resource matching, and quality assurance. Accordingly, the study proposes the integration strategy of institutional innovation, model upgrading and technological empowerment to construct the mechanism of "university-community art education symbiosis".

KEYWORDS

College art troupe; Local community; Community education

1 Introduction

At the new stage of comprehensively building a modern socialist country, aesthetic education, as a core vehicle for enhancing national literacy, has been incorporated into the curriculum of university education. The current art practice in colleges and universities faces deep structural contradictions: on the one hand, there are problems such as ambiguous functional positioning and insufficient service dynamics of college and university art troupes, whose professional advantages have not been sufficiently transformed into community education efficacy; on the other hand, the art supply in community education presents fragmented characteristics, which makes it difficult to satisfy residents' growing differentiated aesthetic demands^[1]. Existing research focuses on single case analysis or policy interpretation, and there is a lack of in-depth exploration of the typological construction of the service model, the dilemma-generating mechanism and systemic solutions^[2]. The purpose of this paper is to clarify the core concepts, analyse the practice patterns, diagnose the development bottlenecks, and provide theoretical support for the construction of a long-term service mechanism, to promote the formation of a symbiotic pattern between art education in colleges and universities and the development of community aesthetic education.

2 Concept definition

2.1 Organisational properties of higher education art troupe

The organisational properties of the Higher Education Art Troupe have the duality of educational and social tension in its functional positioning. As an extension of the teaching institution, its core function is to enhance students' artistic quality through rehearsal practice, cultivate stage performance ability and teamwork spirit, which is essentially a practical carrier for the aesthetic education curriculum of colleges and universities; as a subject of cultural service, it needs to undertake the responsibility of regional cultural co-construction and transform artistic resources into community public cultural products. As a cultural service subject, it needs to undertake the responsibility of regional cultural co-construction, transforming art resources into community public cultural products, reflecting the social responsibility of higher education. In the organisational structure, there is a complex interplay between professionalism and amateurism. The members are composed of art students as the backbone and interdisciplinary enthusiasts as supplements, forming a talent reserve with a gradient of expertise. Professional teachers lead the guidance system in the direction of creation, and the students independently manage their daily affairs, which has both artistic standards and educational functions. In terms of resource attributes, it shows a dynamic balance between closure and openness. Its art facilities, teachers, works, and other core resources are integral to the essence of the university's state-owned assets, limited by the management norms of the educational field; however, when it serves the community, it needs to break through physical and institutional boundaries to achieve resource sharing^[3].

2.2 Artistic needs of community education

In essence, the demand for community art education is a universal demand for aesthetic enlightenment and spiritual nourishment. After the basic satisfaction of material needs, community residents, especially older adults and young people, urgently need to obtain emotional comfort and value recognition through art activities. This demand is non-

utilitarian, encompassing not only the cultivation of appreciation for traditional art forms such as music and dance but also the expansion of knowledge about contemporary digital art, with the core aim of building a meaningful connection between individuals and culture. At the structural level, there is a spectrum of differentiation in age gradient and cultural background. School-age children need fun art activities to stimulate creativity, professional groups tend to engage in art activities to reduce stress, and the elderly focus on traditional cultural heritage and the realisation of social value. On the developmental level, it reflects the integration of community governance and individual growth expectations. Grassroots administrators see arts education as a cultural governance tool to consolidate community identity and cultivate public spirit. At the same time, individual residents look forward to achieving art literacy through continuous participation and even transforming non-formal learning outcomes into vocational competence.

3 Classification and characteristics of service practices

3.1 Classification by service content

Based on the functional orientation of art education, the services can be divided into two paradigms: aesthetic literacy enhancement and art skills training. Aesthetic literacy enhancement services focus on the widespread dissemination of classical art, building residents' cognitive framework and appreciation of art through guided symphonic music appreciation, art history lectures, theatre art workshops, and other forms. These services utilize professional teachers from universities as knowledge carriers and emphasize the community penetration of liberal arts education, with the core value of bridging the gap between professional arts and public understanding. Art skills training services, on the other hand, focus on cultivating practical art skills, relying on the professional resources of universities in dance, voice, and fine arts to provide in-depth guidance on voice training for community choirs, introductory training courses in folk dance, and pottery billeting practice. Such services need to match the life cycle characteristics of community groups ^[4].

3.2 Divided by technology application

The technological medium has reconfigured the spatial and temporal dimensions of art services, resulting in two distinct forms: traditional, offline services and digitally enabled services. Traditional offline services rely on the presence of interaction in physical space, with theatre performances, on-site teaching, art exhibitions, and other physical activities as the core. Its irreplaceability lies in the embodied artistic experience, such as the correction of limbs in dance teaching and the adjustment of vocal balance in choral rehearsal, all of which require immediate feedback to achieve artistic precision. Digital empowerment services transcend time and space limitations through live teaching, virtual exhibition halls, cloud-based art libraries, and other innovative technical solutions. Colleges and universities can record masterclasses of famous artists for community on-demand broadcasting, use VR technology to restore Dunhuang mural copying scenes, and even develop AI accompaniment systems to assist community choir practice. Such services significantly expand coverage, but face the risk of downgrading the art experience: online dance teaching is difficult to capture the subtle muscle power, and and virtual exhibitionssweaken the visual impact of real art ^[5].

4 Realistic dilemmas of current development

4.1 Dilemmas of main body synergy

In the process of collaboration between university art groups and community management organizations, a deep-seated conflict arises between institutional logics, forming a triple structural barrier. As educational organisations, colleges and universities follow the logic of academic calendar and performance assessment, and their service cycle is constrained by the semester system and tends to favour outcome visualisation projects, leading to frequent summer community service breaks. In contrast, community governance follows the principle of continuity of residents' needs, requiring the arts supply to have the characteristics of regularity, which is fundamentally mismatched in the time dimension of the two. In addition, colleges and universities position community service as an extension of social responsibility, usually lacking a full-time coordinating department, mainly by the Youth League Committee or student associations temporary docking; community neighbourhood committees are limited by the lack of administrative resources, problematic to undertake the management of professional art resources, both sides in the activities of the planning, risk management, intellectual property rights belonging to the links often fall into the responsibility of responsibility shirking. Meanwhile, colleges and universities pursue artistic professionalism and educational effectiveness, emphasizing the systematic rehearsal of classical plays, while the community focuses on the convenience of participation and the function of cultural entertainment, and tends to engage in fragmented leisure activities.

4.2 Resource matching dilemma

The structural imbalance between the supply and demand of art resources is manifested in the contradiction of spatial mismatch, capacity disconnection, and flow blockage. At the level of physical space, facilities such as professional

theatres, piano rooms and rehearsal halls in colleges and universities need to comply with safety norms and teaching management requirements, and their opening approval process is complicated and their carrying capacity is limited, which is unable to meet the demand for decentralised and high-frequency activities in the community, resulting in community art courses often being carried out in simple activity rooms, and the teaching of dance triggering the risk of sports injuries due to insufficient hardness of the ground. In terms of human resources allocation, teachers and students specialising in arts are good at teaching academic skills, but generally lack training in community education methodology, and when faced with situations such as cognitive decline of elderly learners or children's distraction, they still follow the standardised teaching mode, which triggers the phenomenon of 'failure to transform professional capacity'. The absence of a resource flow mechanism has exacerbated the inefficiency of allocation: idle musical instruments and costumes in colleges and universities are difficult to lend due to the regulations on the management of state-owned assets, and community cultural funds are unable to rent professional equipment; while retired artists, non-genetic inheritors and other potential resources of the community are not included in the service network of colleges and universities, thus forming an isolated island of resources.

4.3 Quality assurance dilemma

The systematic lack of service quality control has given rise to three major problems: vague standards, evaluation failure, and weak sustainability. The core problem lies in the absence of a cross-field quality standard framework. Universities follow a teaching achievement evaluation system, using performance completion and skill level passing rates as indicators. Communities, on the other hand, use public service evaluation tools such as satisfaction questionnaires. There are significant differences in the weighting of dimensions, including artistry, participation, and social benefits, between the two. In addition, most of the current projects rely on the number of press releases, activity photos and other superficial materials as proof of their effectiveness, without establishing a before-and-after measurement of residents' artistic literacy or long-term tracking of the improvement of the community's cultural ecosystem, thus reducing core quality elements such as the 'rate of improvement in the pitch of the community choir' and 'the number of times that traditional crafts are inherited' to the status of indicators of the community. As a result, core quality elements such as 'the rate of improvement in the pitch of community choirs' and 'the number of people inheriting traditional crafts' are reduced to unmeasurable variables. At the same time, the university service relies on the personal initiative of the cadres of the Youth League Committee or enthusiastic teachers, which leads to the stagnation of the project once the personnel changes; the community, due to the lack of talents in arts project management, is difficult to independently maintain the established organisations such as the dance team and the calligraphy and painting clubs, which results in the parasitic development predicament of 'disbanding when the university withdraws'.

5 Optimising development strategies

5.1 Institutional innovation strategies

To break the dilemma of subjective synergy, it is necessary to reconstruct the institutional coupling mechanism, the core of which lies in establishing a three-tier governance structure. At the top design level, we should promote the local government and universities to jointly promulgate the 'Regulations for the Promotion of Community Arts Services', clarify the legal responsibilities of both sides in the dimensions of resource supply, risk sharing and intellectual property rights, and incorporate arts services into the performance assessment indicators of universities' social services and the evaluation system of community cultural construction, to eliminate the blurring of rights and responsibilities through rigid institutional constraints. At the executive level, it is necessary to set up the position of 'art service coordinator' who is employed by both the university and the local government, who will coordinate the day-to-day interface between the art faculties of the universities and the street cultural centres, and set up a 'service project library' based on the residents' demand research and a 'supply capacity list' that matches with the academic calendars. A 'service project library' based on residents' demand research and a 'supply capacity list' matching the academic calendar were established to achieve precise scheduling of supply and demand to bridge the time mismatch. Grassroots governance innovation focuses on fostering community arts self-governance organisations, forming 'localised service hubs' through university training of community arts and culture cadres, and equipping them with the ability to organise basic activities and maintain equipment.

5.2 Mode upgrading strategy

The resolution of resource mismatch depends on the ecological restructuring of the service model, which is key to creating a resource bank, capacity workshop, and demand hub system. The resource bank mechanism establishes a digital ledger of art assets through blockchain technology, incorporating unused musical instruments and clothing from universities into a traceable sharing pool, which can be claimed by the community on demand based on credit scores; and simultaneously develops the 'Community Capability Map' to absorb potential resources, such as retired artists, to

form an open resource network. The construction of the Capacity Workshop focuses on the transformation of human resources, and the College of Education and the College of Art jointly offer the 'Community Art Education Methodology' course, which enhances teachers' and students' cross-group teaching abilities and solves the problem of failures in the transformation of professional skills through scenario-based training such as the Elderly Teaching Simulation Laboratory and the Children's Behavioural Observation Cabin. The Demand Hub establishes an art service scheduling platform based on the street party service centre, using artificial intelligence algorithms to analyse residents' participation data and feedback, and generating a dynamic demand heat map to guide the placement of resources.

5.3 Technology enabling strategies

Technology-driven quality assurance needs to extend beyond the tool level and develop a comprehensive system that integrates virtual teaching and research offices with digital twin assessment. The virtual teaching-research office breaks down physical boundaries, aggregating university professors, community teachers, and non-academic educators to build a cloud-based lesson preparation system. It develops digital resource packages, such as age-appropriate vocal training modules and youth art enlightenment games, enabling high-quality teaching content to be replicated and promoted in a standardized manner. The digital twin assessment system, through the deployment of IoT sensors in community activity spaces, collects biomechanical data such as choral pitch deviation rate and dance movement completion in real time, and generates a multi-dimensional quality assessment report by combining with the in-depth portraits of residents' participation, completely changing the ambiguity of traditional questionnaire assessment. The technical architecture of a digital base, combined with a humanistic kernel, can achieve comprehensive coverage through cloud collaboration, guarantee artistic precision through intelligent hardware, strengthen cultural identity with immersive experiences, and ultimately build a new paradigm of intelligent art education with controllable and sustainable quality.

6 Conclusion

By deconstructing the practical logic of college art service community, this study reveals that its core contradiction lies in the structural tension between specialised supply and inclusive demand, which is manifested in the three-dimensional dilemma of conflicting institutional logic, mismatch of resources and space, and lack of quality assurance in the operation of the model. The sustainable development of university art service community must go beyond the traditional 'blood transfusion help', and turn to the construction of a community of art education that is co-governed by multiple subjects, driven by digital intelligence, and endogenous to the capacity of the community, which is not only an inevitable path to respond to the universalisation of aesthetic education in the new era, but also provides a replicable 'Chinese solution' for higher education institutions to participate in community cultural governance in the global context. This is not only an inevitable path to respond to the universalisation of art education in the new era, but also provides a replicable 'Chinese programme' for higher education institutions to participate in community cultural governance in the global context.

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