

A Strategic Study on the Balanced Allocation of Music Education Resources from the Perspective of Education Administration

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Abstract: With the in-depth development of the concept of educational equity, the problem of unbalanced distribution of music education resources has become increasingly prominent. From the perspective of education administration, this paper analyzes the current situation of the distribution of music education resources in China, discusses the key issues in the distribution of resources, and puts forward innovative strategies to better promote the realization of balanced allocation of music education resources between urban and rural areas and regions. Relying on the combination of "top-level design" and "grassroots action", and promoting "cross-border integration" and "diversified participation", we will ultimately realize the quality of music education resources. The ultimate goal is to achieve a balanced distribution of music education resources, both qualitatively and quantitatively.

Keywords: Music education resources; Balanced allocation; Educational administration; Strategy research

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With the introduction of policy documents such as the Outline of the National Medium- and Long-Term Education Reform and Development Plan (2010-2020), education equity and balanced allocation of resources have become one of the core issues of education reform. Especially in the "13th Five-Year Plan", the state clearly puts forward the need to narrow the gap in educational resources between urban and rural areas, regions and schools, and to promote the balanced development of high-quality educational resources. Music education, as an important part of quality education, has also received widespread attention for its unbalanced allocation of resources. The Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era also places special emphasis on upgrading the level of music, fine arts and other arts education in schools at all levels, and on promoting the tilting of educational resources to weaker areas. Against this policy background, studying how to optimize the allocation of music education resources from the perspective of education administration is not only an inevitable requirement for achieving educational equity, but also a key path to promoting the comprehensive development of quality education.

1. Analysis of the Current Status of Resource Allocation for Music Education

(1) Significant urban-rural disparities

The unbalanced distribution of music education resources between urban and rural areas has long been a persistent problem. Although the state has repeatedly emphasized educational equity in its policies, at the practical level, the gap between urban and rural schools in terms of music education resources remains significant, as if they were two parallel lines, always on different tracks^[1]. Music classrooms, instrumental equipment, curricula

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and teachers in urban schools are often of a high standard, while in rural areas, music education facilities are rudimentary, the number of musical instruments is small and old, and some schools cannot even be equipped with basic music classrooms. More critically, rural schools lag far behind in the popularization of the concept of music education, and many parents and students do not attach enough importance to music courses, believing that music is only a "secondary subject" that cannot lay a solid foundation for students' future. This difference in attitudes has led to a huge gap between urban and rural areas in the efficient use of music education resources, and the vicious circle of insufficient supply and uneven use of resources has continued to intensify.

(2) Significant regional imbalances

The imbalance of music education resources among regions can be said to be a "hard nut to crack", especially in the context of China's vast expanse and widely varying levels of economic development, which makes this problem even more prominent. First-tier cities and eastern coastal areas are blessed with music education resources due to their strong economic strength and high investment in education, not only can they provide quality hardware facilities, but they can also hire high-level music teachers, and some schools will even carry out diversified music activities to cultivate students' musical literacy^[2]. However, the situation is very different in the central and western regions and less economically developed regions. Schools are often overstretched in terms of infrastructure and teaching equipment, and in many places, music programs are still at the most basic stage, and it is difficult to ensure that the programs are offered properly. This gap between regions, like an invisible chasm, not only prevents students from enjoying the same educational resources, but also makes it difficult to realize the concept of educational equity. Although in recent years the state has been increasing its efforts to support education in the central and western regions, the regional imbalance in music education resources is still a persistent problem that needs to be solved by more precise and pragmatic measures.

(3) Imbalance in the allocation of teaching staff

The unbalanced distribution of teachers is the most problematic aspect of the imbalance in the distribution of resources for music education. Even the best facilities need to be managed by high-level teachers. However, there is a serious mismatch between the current distribution of music teachers in different places and the actual demand. Firstly, excellent music teachers are mostly concentrated in developed regions or famous schools, while schools in remote areas often find it difficult to attract experienced music teachers. Secondly, even within the same district, the number and quality of music teachers vary among schools. Some schools have experienced full-time music teachers who are able to provide students with quality music education, while some schools can only rely on temporarily recruited teachers or have teachers of other subjects to substitute for them on a part-time basis, and the effectiveness of their teaching can be imagined. In addition, the high mobility and poor stability of music teachers is also one of the major reasons for the imbalance in the deployment of teaching staff. Many young teachers are unable to hold on to their posts for a long time due to poor working conditions or limited space for development, resulting in music education in some schools being in an unstable state all the time^[3]. This not only affects the learning experience of students, but also makes the problem of imbalance in the allocation of music education resources more prominent.

2. The Role and Function of Educational Administration in the Allocation of Resources for Music Education

(1) "Top-level design" for policy guidance

In the process of allocating resources for music education, the education administrative departments bear the brunt of the important role of "top-level design". Policy leadership is the basis for the balanced allocation of educational resources, which is like a blueprint that lays the foundation for how resources are to be allocated and

how they are to be implemented. Through scientific and reasonable policy design, the education administration can target and regulate the flow of resources to ensure that more resources are tilted to the weak areas and schools to make up for the shortcomings. For example, through special financial support, centralized procurement of hardware and equipment, as well as teacher training and other policy instruments, the level of music education in remote areas can be effectively upgraded. This process not only requires precise top-level planning, but also requires continuous policy promotion and supervision to avoid the policy "going out of shape" or becoming a mere formality in the course of implementation. The importance of top-level design lies in the fact that it sets the "steering wheel" for resource allocation and ensures that resources are rationally allocated under the general framework. However, it is not enough to rely on top-level design alone; the initiative and creativity of the grassroots are indispensable to making the policy truly take root and flourish.

(2) "Grass-roots action" to energize the grass-roots level

If the top-level design is the steering wheel, then the "grassroots action" is the engine that drives the allocation of resources for music education to the actual process. It is only through the positive responses and innovations of grassroots schools and educators that the policies of the education administration can be put into practice^[4]. By encouraging and supporting local schools to make flexible adjustments according to their own actual situation, the grassroots can creatively carry out all kinds of music education activities according to the specific needs of students and resource conditions. Education administrations should give full play to the potential of "grassroots initiatives" and provide appropriate support and platforms, so that grassroots schools can have the autonomy and flexibility to find the most suitable path for their own development. In this way, the allocation of music education resources is no longer a rigid "top-down" distribution, but a "bottom-up" innovative practice, gradually realizing the optimal use of resources. The vitality of the Grassroots Initiative is a key part of the success of the balanced allocation of resources, which allows every school and every region of music education to find its own "rhythm", so that the resources can truly benefit every student.

3. Exploration of Strategies for Balanced Allocation of Music Education Resources from the Perspective of Educational Administration

(1) Cross-border integration to promote resource-sharing

To effectively promote the balanced allocation of music education resources, relying solely on resources within the education system is undoubtedly a drop in the bucket. Cross-boundary integration and breaking down industry barriers are the key paths to resource sharing. The so-called cross-border is to look for cooperation opportunities in fields other than education and to introduce social forces into music education. An obvious example is cooperation with cultural institutions. Local education administrations can take the initiative to establish cooperative relationships with local music academies, cultural halls, art groups, etc., and invite professional music teachers to conduct open classes in schools on a regular basis or organize students to visit music performances and participate in art practice activities through twinning or resource sharing. This not only enriches students' music education experience, but also alleviates the plight of the lack of resources within schools. In addition, social enterprises, especially music-related enterprises, can be powerful partners, such as musical instrument manufacturing companies and music technology companies, which can directly inject fresh blood into music education in schools by donating equipment, providing technical support and participating in the design of teaching contents. In this process, the role of the education administration is crucial. It needs to play the role of a bridge to build a communication platform between the education system and external resources, and at the same time formulate relevant policies to ensure that cross-border cooperation is legal and compliant, and to promote the sustainable development of the results of cooperation. It is suggested that the administration can consider setting up a special

fund or encouraging social forces to participate in resource-sharing actions through donations and volunteer services, forming a virtuous circle in which the whole society participates. Cross-border integration is not only a strategy, but also a long-term mechanism, through which the ceiling of educational resources can be broken, and the allocation of resources for music education will truly realize the transformation from "a single tree is difficult to support" to "many trees make a forest".

(2) Multi-dimensional participation to form a pattern of co-construction and shared governance

To truly achieve a balanced allocation of music education resources, it is obviously far from enough to rely solely on the unilateral efforts of the government or the education system^[5]. A pattern of pluralistic participation and co-construction is the key to a long-term solution. The so-called pluralistic participation means that in the process of allocating music education resources, not only the promotion of the education administration is necessary, but also the participation of families, communities, enterprises, non-government organizations as well as all sectors of the community to form a synergy. For example, parents, as important participants in their children's growth, can not only strengthen their support and encouragement for music learning in the family, but also provide financial, equipment and other resource support for school music activities through parent committees and community linkages. At the same time, the community should also take advantage of its own cultural resources. Community cultural centers and youth activity centers can be used as extension platforms for school music education, organizing regular music activities or opening up venues for students to practice, breaking the limitations of school space. The participation of enterprises and non-governmental organizations (NGOs), on the other hand, injects more vitality into the allocation of music education resources. Enterprises can support the development of music education in schools by providing equipment sponsorship, carrying out school-enterprise cooperation projects, or even introducing public welfare music training courses. Non-governmental organizations (NGOs), on the other hand, can provide additional resources and support to economically disadvantaged areas or special education schools in the form of volunteer services and music interest promotion. In this process, the education administration should play the dual role of "leader" and "coordinator", formulate policies and incentive mechanisms to encourage more social forces to participate, and provide them with the necessary support and protection. For example, the administrative departments can encourage enterprises and individuals to participate actively through measures such as tax exemptions and honorary awards, and formulate a transparent operation mechanism for pluralistic participation to ensure the rational flow and use of resources. In short, the ultimate goal of pluralistic participation is to make music education no longer the responsibility of a certain field, but a common endeavor of the whole society, and to form an extensive and effective network of educational resources through co-construction and co-management, which will truly benefit each and every student.

(3) Informatization means to enhance the sharing of teachers

With the continuous progress of digital technology, informatization means have become an important hand in solving the uneven distribution of music education resources, especially in the sharing of teachers' resources, the potential of which cannot be underestimated. The informatization platform can break the limitations of time and space and realize cross-regional and cross-school deployment of teacher resources, providing a brand-new solution for the balanced development of music education. For example, through the online teaching platform, quality music teachers can synchronize lessons for students in multiple schools, especially students in remote and resource-poor areas, who can enjoy the same level of music education as urban students through live classes and recorded lessons. In addition, education administrations can rely on information technology to establish a teacher sharing database covering the entire region, integrating outstanding music teacher resources from various regions and schools, and rationally scheduling them according to demand, so as to ensure that every school has "someone to teach" in terms of music education teachers. Remote training is also an important application of information technology. Music teachers in remote areas can continuously improve their professional quality through online training courses,

narrowing the gap between their teaching level and that of teachers in developed areas. In addition, consideration can be given to building a platform for teachers' exchange and learning. Teachers from different regions can learn from and from each other through online forums and sharing of teaching videos, forming a benign exchange and interaction mechanism. When implementing this strategy, education administrations should make a good top-level design to ensure the efficient implementation of informatization means. Specific suggestions include: establishing a sound distance learning network infrastructure to ensure smooth access for all schools; formulating norms and standards for teacher sharing to ensure fairness and effectiveness in the distribution of teacher resources; and also establishing an effective monitoring and evaluation mechanism to ensure the quality of the use of the informatization platform and the effectiveness of teaching. Through informatization, the barriers to teacher sharing will be broken down, truly optimizing the allocation of resources and providing a solid guarantee for the balanced development of music education.

4. Conclusion

The balanced allocation of music education resources is a complex systematic project that requires both the macro-control of education administrations and the joint participation of grassroots schools and social forces. Combining top-level design with grassroots action and promoting cross-border integration and diversified participation can effectively alleviate the current uneven distribution of music education resources. In future practice, the monitoring mechanism of resource allocation should be further improved to ensure the balanced development of quality and quantity, and ultimately realize the harmonious balance of music education resources.

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