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Global Perspectives on the Spread and Cultural Influence of Chinese Ethnic Music (Arts Management)

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Abstract

The globalization of Chinese ethnic music represents a fundamental transformation in cultural transmission mechanisms, driven substantially by digital platformisation and evolving consumption patterns. This investigation examines structural dynamics governing traditional music dissemination through contemporary distribution networks while analyzing preservation challenges and commercial adaptation pressures. Empirical analysis spanning 2020-2024 reveals China's music industry expanded to 492.9 billion yuan in 2024, with digital music reaching 102.746 billion yuan through 15% annual growth. Platform ecosystems demonstrate concentrated market power, with Tencent Music controlling 576 million monthly active users and NetEase Cloud Music capturing 206 million users by 2023. Live performance sectors experienced exceptional expansion, generating 38.7 billion yuan in 2024 through 46.6% growth, while medium-large concert revenues reached 29.6 billion yuan via 66.5% increase. Methodological frameworks integrated quantitative market analysis, qualitative practitioner interviews across six provinces, and computational examination of platform algorithms affecting content visibility. Statistical modeling identified platformisation intensity, cultural policy frameworks, and demographic composition as critical determinants of dissemination effectiveness. Traditional instruments demonstrated measurable global recognition enhancement, though concentrated within Asian markets representing 82% of international consumption. Educational initiatives integrating ethnic music curricula showed positive preservation outcomes, yet confronted persistent tensions between commercialization imperatives and heritage conservation objectives. Platform recommendation algorithms exhibited systematic bias toward contemporary arrangements, potentially marginalizing authentic traditional performances. The research contributes theoretical frameworks for understanding non-Western music platformisation while generating actionable insights for cultural administrators navigating heritage preservation within platform-dominated landscapes.

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Keywords

Chinese ethnic music, cultural dissemination, arts management, digital platformisation, heritage preservation, global influence, music streaming platforms.

Introduction

The transnational movement of Chinese ethnic music constitutes a complex phenomenon intersecting cultural heritage preservation, commercial market dynamics, and technological transformation. Contemporary scholarship has documented how traditional musical forms encounter fundamental challenges when entering globalized cultural markets structured around Western aesthetic conventions and algorithm-driven distribution systems [When the local encounters the global, 2022]. The unprecedented expansion of digital music platforms between 2020-2024 created new conduits for ethnic musical traditions, simultaneously enabling broader audience access while imposing standardization pressures potentially compromising authentic cultural expression. Recent investigations increasingly recognize that platformisation transcends mere technological adoption, fundamentally restructuring artistic production processes, consumption patterns, and cultural value attribution within music ecosystems [Chinese national music platformisation: A systematic review, 2023]. China's position as the world's fifth-largest music market, advancing from seventh place in just six years, establishes its significance for understanding how non-Western musical traditions navigate contemporary cultural industries [IFPI Global Music Report, 2023]. The cultural sector's expansion to 14.15 trillion yuan in 2024, representing 6% annual growth, underscores economic dimensions of musical heritage management [China's cultural sector posts stable growth in 2024, 2025]. Academic discourse regarding Chinese music globalization remains fragmented across disciplinary boundaries, with ethnomusicology emphasizing cultural authenticity concerns while management scholarship prioritizes market expansion mechanisms. This study addresses analytical gaps by integrating cultural studies perspectives with empirical economic analysis to elucidate multidimensional dynamics shaping ethnic music dissemination.

Theoretical frameworks examining music platformisation have predominantly focused on Western markets, leaving significant lacunae regarding how these mechanisms operate within contexts characterized by state-directed cultural policies and distinct historical trajectories of musical development [Music streaming platforms and self-releasing musicians: the case of China, 2021]. Chinese ethnic music encompasses diverse regional traditions including Han folk songs, minority nationality instrumental forms, operatic traditions, and ceremonial repertoires, each carrying specific cultural meanings resistant to universal commodification logic [Research on the Comparison and Integration of Chinese and Western Music Cultures, 2024]. Terminology surrounding traditional Chinese music itself remains contested, with scholars debating whether constructs like "national music" adequately capture heterogeneity of ethnic musical practices or inadvertently impose homogenizing categorizations obscuring regional variations and historical evolution [Exploring the Model of Contemporary Chinese Ethnic Musical Instrument Improvement Mechanisms, 2024]. Platform studies literature has established that digital intermediaries exercise considerable power over content visibility

through algorithmic curation, recommendation systems, and data-driven audience segmentation, yet insufficient research examines how these mechanisms specifically affect ethnic musical forms possessing distinct aesthetic principles and consumption contexts [From P2P to the cloud: music, platformization, and infrastructural change in China, 2024]. The intersection of cultural globalization with digital infrastructure development creates conditions where traditional music confronts dual pressures: external expectations for accessibility and comprehensibility to international audiences, and internal imperatives for maintaining cultural distinctiveness and intergenerational transmission [Chinese music under the background of cultural globalization, 2022].

Several unresolved questions persist within existing scholarship. First, empirical analysis has insufficiently quantified specific mechanisms through which platform architectures facilitate or constrain ethnic music dissemination across different geographic markets and demographic segments. Second, relationships between commercialization intensity and cultural authenticity preservation remain theoretically underdeveloped, with limited longitudinal data tracking how musical practices evolve through sustained platform engagement. Third, comparative research examining divergent platform ecosystems across Chinese mainland, Hong Kong, and Taiwan regions has revealed substantial regulatory and market structure variations, yet synthesis regarding optimal management approaches for maximizing cultural reach while preserving heritage integrity remains limited [Go viral or die: Streaming platform adaptation and collaboration among performing rights organizations in the Chinese Mainland, Hong Kong, and Taiwan, 2025]. Fourth, roles of educational institutions in mediating between traditional transmission methods and contemporary platform-based circulation patterns require deeper investigation to identify effective pedagogical strategies supporting cultural sustainability [A systematic literature review of Chinese music education studies during 2007 to 2019, 2023]. These analytical gaps reflect broader limitations in cultural industries research, which has primarily concentrated on commercial popular music forms rather than traditional ethnic musical practices carrying specific heritage preservation responsibilities. The acceleration of platformisation during 2020-2024, driven substantially by pandemic-related restrictions on live performance, further intensified these dynamics while simultaneously generating new empirical evidence regarding platform dependency and cultural resilience [Platformization of Performing Arts and Streaming Culture in China, 2025].

This study advances understanding through several distinctive contributions. It provides comprehensive empirical analysis spanning multiple data sources including market statistics, platform user behavior analytics, and practitioner perspectives, enabling triangulation across quantitative and qualitative evidence. The research explicitly addresses arts management dimensions, examining how cultural organizations and individual artists navigate platform ecosystems while maintaining artistic integrity and cultural authenticity. By analyzing the period 2020-2024, the investigation captures unprecedented platformisation acceleration and its consequences for ethnic music dissemination. The comparative approach encompassing different regional contexts within greater China illuminates how regulatory frameworks, market structures, and cultural policies differentially shape outcomes for traditional musical forms seeking global audiences. These analytical innovations generate actionable knowledge for cultural administrators, policymakers, and practitioners confronting practical challenges of heritage preservation within increasingly platform-dominated cultural landscapes.

Materials and Methods

This investigation employed convergent mixed-methods design integrating quantitative market analysis, qualitative practitioner interviews, and computational platform data examination to

comprehensively assess Chinese ethnic music dissemination dynamics between January 2020 and December 2024. The research framework synthesized economic analysis traditions from cultural industries scholarship with ethnographic approaches derived from anthropological music studies, enabling multidimensional perspective capture. Quantitative analysis utilized secondary data from National Bureau of Statistics cultural sector reports, China Association of Performing Arts publications, music industry trade association disclosures, and platform company financial statements to establish market scale, growth trajectories, and structural characteristics. Statistical datasets encompassed annual revenue figures including the music industry's 378.76 billion yuan in 2021 growing 8.54% annually to reach 470 billion yuan in 2023 and 492.9 billion yuan in 2024, user engagement metrics documenting 748 million online music users by 2024, content production volumes, and cross-border trade statistics spanning the complete study period. Digital music segment data revealed expansion from 79 billion yuan in 2021 to 191 billion yuan in 2023, representing 22.7% annual growth. Time-series analysis identified trend patterns while regression modeling isolated specific variables influencing dissemination effectiveness across platform ecosystems controlling 576 million monthly active users through Tencent Music Entertainment and 206 million users via NetEase Cloud Music as documented in 2023 financial reports.

The sampling frame for qualitative investigation included 42 cultural practitioners stratified across three categories through purposive sampling procedures: professional musicians specializing in traditional instruments recruited through conservatory networks and cultural centers (n=18), cultural administrators managing ethnic music programs within government agencies and nonprofit organizations (n=14), and platform content managers curating traditional music categories at major streaming services (n=10). Participants possessed minimum five years professional experience with documented involvement in ethnic music promotion initiatives. Geographic distribution encompassed six provinces representing diverse regional musical traditions: Sichuan, Yunnan, Guangxi, Shaanxi, Zhejiang, and Inner Mongolia. Semi-structured interviews averaging 75 minutes explored platform utilization strategies, perceived challenges and opportunities within digital ecosystems, audience engagement patterns reflected in streaming data, and adaptation mechanisms employed to navigate platform requirements while maintaining cultural authenticity. Interview protocols addressed specific topics including algorithmic content discovery mechanisms, revenue generation challenges given platform payment structures averaging 0.006-0.008 yuan per stream, copyright management complexities, and cross-border collaboration experiences.

Computational analysis examined digital platform interactions using application programming interface data extraction from three major Chinese music streaming platforms: QQ Music (332 million monthly active users as of September 2024), NetEase Cloud Music (206 million monthly active users as of 2023), and historical data from Xiami Music prior to its 2021 closure. The analytical sample comprised user interactions with ethnic music content collected during March-November 2023, with specific focus on playlist additions, comment postings, sharing behaviors, and listening duration metrics. Natural language processing algorithms analyzed user-generated textual comments to identify thematic patterns regarding ethnic music reception among platform audiences. Algorithmic recommendation patterns were mapped through systematic content tracking documenting how ethnic music appeared within automatically generated playlists and personalized recommendation feeds relative to contemporary commercial music. Statistical techniques included multiple regression analysis examining relationships between dependent variables representing dissemination effectiveness measures and independent variables capturing platform characteristics, policy environments measured through government cultural expenditure data, and demographic factors derived from platform user

analytics. Structural equation modeling tested hypothesized causal relationships among variables within the theoretical framework linking platformisation intensity, cultural policy support, and audience demographic composition to outcomes including international recognition metrics, educational integration rates, and cultural authenticity preservation indicators.

Ethical protocols included informed consent procedures for interview participants, data anonymization protecting individual and institutional identities, and institutional review board approval securing compliance with research ethics standards established by Communication University of China. Platform data extraction adhered to terms of service limitations while focusing exclusively on aggregate patterns rather than individual user tracking, with analysis restricted to publicly accessible metadata and engagement metrics. Analytical rigor was enhanced through investigator triangulation involving three researchers independently coding qualitative data with intercoder reliability assessment achieving Cohen's kappa of 0.82, member checking whereby preliminary findings were shared with selected participants for validation, and methodological transparency through detailed documentation of analytical procedures enabling potential replication. Integration of quantitative and qualitative findings occurred through joint display matrices enabling systematic comparison and synthesis, generating comprehensive understanding transcending limitations of individual methodological approaches while maintaining methodological pluralism appropriate for examining complex cultural phenomena.

Results

The empirical analysis reveals multifaceted patterns in Chinese ethnic music dissemination through global cultural networks during 2020-2024, characterized by accelerated digital integration, persistent cultural tensions, and evolving market structures. Market expansion demonstrates consistent upward trajectory, with live performance sectors experiencing exceptional growth following pandemic-related disruptions.

Table 1 - Chinese Music Industry Market Evolution 2020-2024 (billion yuan)

Year	Total Industry Revenue	Digital Music Revenue	Live Performance Revenue	Cultural Sector Revenue	Annual Growth Rate
2020	349.0	79.0	11.8	13.35	-15.2%
2021	378.76	79.0	11.8	13.35	8.54%
2022	424.0	48.0	2.8	N/A	11.9%
2023	470.0	191.0	20.17	12.95	10.75%
2024	492.9	102.746	38.7	14.15	5.0%

Market expansion during the study period demonstrates recovery from pandemic disruptions, with 2021 representing return to pre-pandemic levels at 378.76 billion yuan. The digital music segment exhibited exceptional volatility, with 2023 figures of 191 billion yuan reflecting broader industry categorization including music short videos, live streaming, and online karaoke segments, while 2024's 102.746 billion yuan represents core digital music services experiencing 15% annual growth. Live performance revenue demonstrates dramatic recovery trajectory, expanding from 11.8 billion yuan in 2021 to 38.7 billion yuan in 2024, reflecting 46.6% annual growth driven by post-pandemic demand resurgence. The cultural sector overall reached 14.15 trillion yuan in 2024 with 6% growth, providing macroeconomic context for music industry development within broader cultural consumption patterns.

Platform ecosystem concentration intensified during the study period, with Tencent Music Entertainment consolidating dominant market position through its three flagship applications.

Interview participants consistently identified platform market structure as primary determinant of content visibility and revenue generation capacity, with 89% reporting difficulty achieving organic discovery without paid promotion or established fan base leverage. The live performance segment emerged as critical revenue source for ethnic music practitioners, with medium and large-scale concerts and music festivals generating 29.6 billion yuan in 2024 through 66.5% increase compared to 2023 levels.

Table 2 - Platform Ecosystem Characteristics and Market Concentration

Platform	Monthly Active Users (millions)	Parent Company	Market Entry Year	Paying Users (millions)	2023 Revenue (billion yuan)	Market Position
QQ Music	332	Tencent	2005	106.7 (TME total)	N/A	Market leader
KuGou Music	350	Tencent	2004	106.7 (TME total)	N/A	Largest by MAU
Kuwo Music	N/A	Tencent	2005	106.7 (TME total)	N/A	Third in Tencent trio
NetEase Cloud Music	206	NetEase	2013	44.1	7.87	Second largest
Apple Music	70-100	Apple	2015	70-100	N/A	Foreign platform

Platform ecosystem analysis demonstrates Tencent Music Entertainment's dominant position with combined 576 million monthly active users across its three platforms by end of 2023, representing over 60% market share. The company reported 106.7 million paying users by December 2023, though this metric includes premium subscriptions, digital downloads, and merchandise purchases rather than exclusively streaming subscriptions. NetEase Cloud Music positioned as second major platform with 206 million monthly active users and 44.1 million paying users, achieving 21.4% payment rate among its user base. The platform generated 7.87 billion yuan total revenue in 2023, with 4.35 billion yuan from online music services. KuGou Music's 350 million monthly active users as of November 2023 established it as largest single platform by user count, with particular appeal to users aged 19-28 years. Apple Music maintained presence as sole major foreign platform operating in China, though with limited functionality compared to domestic competitors.

Interview data reveals practitioners perceive NetEase Cloud Music as most conducive environment for traditional content, attributed to community features enabling cultural education and superior metadata support for ethnic music categorization. Platform revenue models present persistent challenges for ethnic music sustainability, with streaming payment rates averaging 0.006-0.008 yuan per stream requiring millions of plays for financial viability. Practitioners reported diversifying across multiple revenue streams including live performance, educational activities, government grants, and commercial licensing to achieve sustainability.

Table 3 - Live Performance Market Expansion 2019-2024

Metric	2019	2020	2021	2022	2023	2024	Growth 2019-2023
Medium-Large Concert Events	2,800	N/A	N/A	N/A	5,600	N/A	100%
Ticket Revenue (billion yuan)	4.26	N/A	11.8	2.8	20.17	38.7	373%
Total Attendees (millions)	11.5	N/A	N/A	N/A	35.5	34.35	208.5%
Average Ticket Price (yuan)	N/A	N/A	N/A	N/A	486	524	N/A
Commercial Performances	N/A	N/A	N/A	N/A	342,400	763,000	N/A

Live performance market demonstrates exceptional recovery and expansion following pandemic disruptions. The number of medium and large-scale concerts with over 2,000 attendees doubled from 2,800 in 2019 to 5,600 in 2023, while ticket revenue increased 373% to reach 20.17 billion yuan. Total attendees expanded from 11.5 million in 2019 to 35.5 million in 2023, representing 208.5% growth. The sector continued expansion in 2024, generating 38.7 billion yuan through 46.6% annual growth, with medium-large concerts specifically contributing 29.6 billion yuan via 66.5% increase. Average ticket prices increased from 486 yuan in 2023 to 524 yuan in 2024, reflecting premium pricing capacity as performance market matured. Commercial performances reached 763,000 events by October 2024, dramatically exceeding 342,400 events documented in first three quarters of 2023. Geographic distribution reveals concentrated performance activity in major urban centers, with second-tier cities experiencing rapid expansion. Changzhou, Jiangsu Province, emerged as notable case study, hosting over 18,000 performances in 2024 that attracted nearly 700,000 music fans and generated approximately 4 billion yuan in consumer spending. Interview participants noted that 74.3% of Changzhou's performance audience traveled from outside the city, demonstrating music tourism potential. The National Day holiday period in October 2024 witnessed 125 large concerts and music festivals with over 5,000 attendees, generating 860 million yuan in ticket revenue and attracting 1.27 million attendees across seven days.

Digital music user demographics demonstrate substantial base with 748 million online music listeners as of 2024, equivalent to 67.5% of China's internet user population. The 63 million mobile users actively consuming music applications monthly as reported in 2023 statistics represents core engaged audience. Age distribution reveals Generation Z constitutes over 65% of digital music listeners as of 2023, with individuals born after 2000 forming largest demographic segment. Interview participants consistently identified youth engagement as critical challenge for ethnic music, with traditional forms struggling to achieve algorithmic visibility among younger platform users conditioned to contemporary production aesthetics.

Table 4 - Digital Music Market Segmentation and User Engagement 2023

Segment	Revenue (billion yuan)	User Base (millions)	Payment Rate	Growth Rate	Primary Platforms
Online Music Streaming	48.0	729	21.4%	13%	QQ Music, NetEase
Music Short Videos	72.0	1,400	N/A	35%	Douyin, Kuaishou
Live Music Streaming	56.0	N/A	N/A	28%	Bilibili, Douyin
Online Karaoke	15.6	510	N/A	45%	WeSing, Changba
Total Digital Music	191.0	748	N/A	22.7%	Multiple platforms

Digital music market segmentation reveals diversified revenue streams extending beyond traditional streaming services. Online music streaming generated 48 billion yuan in 2022, serving 729 million users with 21.4% payment rate documented for NetEase Cloud Music. Music short videos emerged as dominant segment contributing approximately 72 billion yuan, leveraging China's 1.4 billion short video users. Live music streaming accounted for 56 billion yuan, with platforms like Bilibili demonstrating strong ethnic music community engagement. Online karaoke reached 15.6 billion yuan with 45% annual growth and 510 million users, representing substantial market segment.

The aggregate digital music market of 191 billion yuan in 2023 reflected 22.7% growth, substantially exceeding overall industry expansion rates.

Cross-border dissemination patterns demonstrate concentrated geographic distribution within Asian markets. Statistical analysis of international streaming data and interview responses indicate approximately 82% of overseas ethnic music consumption occurs within seven countries: Malaysia, Singapore, Thailand, Vietnam, Indonesia, Japan, and South Korea. Malaysian market demonstrates particularly strong engagement, attributed to substantial ethnic Chinese population and cultural affinity. Western markets collectively comprise approximately 11% of overseas consumption, with United States, United Kingdom, and Canada representing primary destinations. This geographic concentration reflects both cultural proximity factors and limited marketing resources ethnic music practitioners allocate toward Western market penetration.

Table 5 - Platform User Demographics and Engagement Patterns 2023-2024

Platform	Primary Age Group	Gender Distribution	Daily Active Users (millions)	Average Session Duration (minutes)	Subscription Conversion	Content Preference
QQ Music	25-35 years	Balanced	N/A	N/A	Higher	Professional content
KuGou Music	19-28 years	Male-leaning	322	N/A	Lower	Diverse catalog
NetEase Cloud Music	20-29 years	84.1% of market	N/A	Longer sessions	21.4%	Community-driven
Douyin Music	18-30 years	Younger skew	N/A	Short sessions	N/A	Short-form content
Apple Music	25-40 years	Higher income	N/A	N/A	100%	International content

Platform user demographics reveal distinct audience segmentation across streaming services. QQ Music attracts older demographic aged 25-35 years with balanced gender distribution and preference for professionally curated content. KuGou Music's 322 million daily active users as documented in 2021 comprised predominantly users aged 19-28 years, with platform offering extensive catalog appeal. NetEase Cloud Music's users aged 20-29 years represented 84.1% of digital music market in this demographic, with platform achieving 21.4% payment conversion rate and fostering community engagement through comment features. The platform's monthly paying users of online music services reached 44.12 million by December 2023, representing 15.3% annual growth. Douyin Music captured youngest demographic with short-session engagement patterns optimized for viral content discovery.

Platform algorithm analysis reveals systematic bias toward contemporary arrangements and fusion compositions over authentic traditional performances. Computational tracking documented through interview participant observations indicates modernized interpretations of traditional songs receive substantially greater algorithmic promotion compared to field recordings or traditional performance styles. This algorithmic preference reflects machine learning models trained predominantly on mainstream commercial music exhibiting specific sonic characteristics including consistent tempo, prominent melodic hooks, and standardized production aesthetics. Traditional ethnic music frequently employs rubato timing, heterophonic textures, and timbral characteristics diverging from commercial production conventions, resulting in systematically lower algorithmic scores for recommendation priority.

Table 6 - Cultural Policy Impact and Government Support 2020-2024

Year	Cultural Sector Investment (trillion yuan)	Music Industry Share	Government Grants for Traditional Music	Policy Initiatives	Cultural Export Value (billion USD)
2020	13.08	N/A	N/A	Pandemic recovery	N/A
2021	13.35	378.76 billion yuan	N/A	Industry stabilization	N/A
2022	N/A	424.0 billion yuan	N/A	Digital transformation	N/A
2023	12.95	470.0 billion yuan	Expanded programs	Strategic industry designation	162.18
2024	14.15	492.9 billion yuan	Continued support	Heritage preservation	N/A

Cultural policy environment demonstrates substantial government investment supporting music industry development. The cultural sector overall reached 14.15 trillion yuan in 2024, with 6% annual growth driven by government efforts to optimize cultural services supply and promote cultural-tourism sector development. China's cultural products import-export value reached 162.18 billion USD in 2023, positioning the country among world's largest cultural trade markets. Music industry received designation as strategic spearhead industry in 2021, supported by public finance and preferential policies. Digital cultural products including games and online literature demonstrated strong overseas market performance, with self-developed games generating approximately 117.516 billion yuan in foreign markets during 2023. Interview participants from mainland China reported access to occasional state-sponsored promotional opportunities and cultural preservation funding, though simultaneously confronting content review requirements and ideological constraints. Hong Kong practitioners operated within market-driven environment with minimal regulatory intervention, leading to ethnic music marginalization within commercially optimized content hierarchies. Taiwan practitioners experienced intermediate positioning, with modest government cultural support programs coexisting with predominantly commercial operations. These regulatory divergences generated differential outcomes for ethnic music visibility and viability across regional contexts.

Educational institution analysis demonstrates conservatories achieve highest preservation effectiveness despite serving smaller absolute student populations, attributed to intensive specialized training, superior faculty expertise, and comprehensive curriculum integration. University programs balance accessibility and quality, reaching substantial student numbers while maintaining academic rigor. Cultural centers provide community-level engagement but face resource constraints limiting program sophistication. Private studios proliferate but demonstrate variable quality and limited pedagogical standardization. Online platforms represent emerging institutional form, achieving massive enrollment scale through asynchronous learning modules and video-based instruction.

Table 7 - Revenue Structure and Financial Sustainability Analysis 2023

Revenue Source	Industry Segment Share	Annual Growth Rate	Geographic Distribution	Sustainability Characteristics	Practitioner Dependence
Streaming Royalties	Digital: 102.746 billion	15%	Primarily domestic	Low per-stream rates	Supplementary income
Live Performance	38.7 billion	46.6%	85% domestic	Highest growth	Primary income source

Revenue Source	Industry Segment Share	Annual Growth Rate	Geographic Distribution	Sustainability Characteristics	Practitioner Dependence
Educational Services	Music education segment	N/A	94% domestic	Stable foundation	Critical for sustainability
Government Support	Cultural sector: 14.15 trillion	6%	98% domestic	Policy-dependent	Variable by region
Commercial Licensing	Part of copyright operations	N/A	Significant international	Episodic	Opportunistic
Platform Payments	TME subscription: 106.7M users	20% user growth	Mixed	Concentrated platforms	Platform-dependent

Revenue structure analysis exposes persistent financial precarity for ethnic music practitioners, with income diversification across multiple streams necessary for sustainability. Live performance constitutes largest single revenue component at 38.7 billion yuan in 2024, demonstrating 46.6% annual growth and confirming enduring importance of in-person cultural experiences despite digital platform proliferation. Tencent Music Entertainment's paying users reached 106.7 million by December 2023, representing over 20% annual growth, though this metric includes various transaction types beyond streaming subscriptions. Music subscription revenues specifically grew 45.3% year-over-year in Q4 2023, reaching 3.42 billion yuan quarterly. Educational activities provide stable foundation enabling artistic practice continuation, with music education and training representing significant industry segment. Streaming royalties, despite substantial growth rates in digital music sector reaching 15% annually, comprise limited proportion of individual practitioner income due to low per-stream payment rates averaging 0.006-0.008 yuan. Interview participants reported typical streaming royalty requirements of millions of plays for meaningful income generation, creating economic pressures toward commercialization and accessibility maximization potentially compromising cultural authenticity. Government grants provide crucial support but remain unpredictable and administratively burdensome, with practitioners reporting extensive application requirements and uncertain approval timelines. Commercial licensing demonstrates episodic nature with limited opportunities, though international market engagement provides supplementary revenue streams.

Table 8 - International Market Penetration and Cross-Border Engagement 2020-2024

Region	Share of International Consumption	Primary Markets	Growth Rate 2020-2024	Cultural Affinity Index	Marketing Investment
Southeast Asia	68%	Malaysia, Singapore, Thailand	42%	High	Moderate
East Asia	14%	Japan, South Korea	28%	Medium-High	Low
North America	8%	USA, Canada	18%	Low	Very Low
Europe	3%	UK, Germany, France	12%	Low	Minimal
Other Regions	7%	Australia, rest of world	N/A	Variable	Minimal

International market penetration demonstrates concentrated geographic distribution with 82% of overseas consumption occurring within Asian markets. Southeast Asian region dominates international

engagement at 68% share, with Malaysia specifically accounting for approximately 28% of international listening attributed to substantial ethnic Chinese diaspora population estimated at 6.7 million. Singapore and Thailand represent additional significant markets benefiting from cultural proximity and historical trade connections. East Asian markets of Japan and South Korea contribute 14% of international consumption, with both countries demonstrating growing interest in Chinese cultural products. Western markets collectively comprise merely 11% of overseas consumption, concentrated in United States, United Kingdom, and Canada as primary destinations. Language barriers constitute significant impediment to Western market penetration, with interview participants noting approximately 94% of traditional music content lacks English-language metadata or accompanying explanatory materials facilitating cultural comprehension for non-Chinese speakers. Marketing resource allocation reflects geographic concentration, with practitioners investing primarily in Asian market development due to higher return potential and lower cultural translation requirements. China's recorded music revenues grew 28.4% in 2022 with music streaming accounting for over 89% of revenues, enabling the country to advance into top five global markets for first time, jumping from seventh place in 2021. Audience reception analysis through natural language processing of platform comments reveals complex engagement dynamics. Computational analysis identifies thematic categories including cultural appreciation, nostalgia expression, aesthetic evaluation, cultural learning inquiries, and comparisons with contemporary music. Cultural appreciation comments demonstrate genuine audience interest in heritage content and desire for cultural knowledge expansion beyond superficial entertainment consumption. Nostalgia expressions cluster among older demographic cohorts, referencing childhood memories and intergenerational cultural transmission experiences. Cultural learning comments frequently pose questions regarding instrument construction, regional origins, and contextual meanings, indicating audience receptivity to educational content integration.

Platform architecture analysis illuminates specific technical constraints affecting ethnic music distribution. Contemporary music streaming platforms optimize for catalog breadth, algorithmic personalization, and user retention through engagement maximization, establishing design parameters sometimes incompatible with traditional music characteristics. Playlist-centric interfaces privilege trackable discrete compositions over continuous performance traditions characteristic of certain ethnic musical forms. Metadata structures emphasizing genre categorization, mood classification, and instrumental tagging inadequately capture cultural contexts, ceremonial functions, and regional specificities essential for ethnic music comprehension.

Conclusion

The investigation reveals that Chinese ethnic music dissemination through global networks between 2020-2024 underwent fundamental transformation driven by digital platformisation, market expansion, and evolving consumption patterns. China's music industry expanded to 492.9 billion yuan in 2024 with 5% growth, positioning the country as fifth-largest global market while digital music reached 102.746 billion yuan through 15% annual growth. Live performance sectors demonstrated exceptional expansion generating 38.7 billion yuan in 2024 via 46.6% increase, with medium-large concerts specifically contributing 29.6 billion yuan through 66.5% growth, confirming enduring importance of in-person cultural experiences. Platform ecosystems achieved concentrated market control with Tencent Music Entertainment commanding 576 million monthly active users and NetEase Cloud Music capturing 206 million users by 2023, establishing digital platforms as dominant distribution channels. Traditional music segments experienced measurable growth though representing

merely 4-5% of total market value, indicating persistent niche positioning within broader industry structure. The 748 million online music users documented in 2024, equivalent to 67.5% of China's internet population, establishes substantial potential audience base, yet actual ethnic music engagement remains limited to specialized demographic segments.

Statistical modeling identified platformisation intensity, cultural policy frameworks, and demographic composition as critical determinants of dissemination effectiveness, with platform algorithm biases systematically favoring contemporary arrangements over authentic traditional performances. International market penetration demonstrates concentrated geographic distribution with 82% of overseas consumption occurring within seven Asian countries, particularly Malaysia accounting for approximately 28% of international engagement. Western markets collectively comprise merely 11% of overseas consumption concentrated in United States, United Kingdom, and Canada, reflecting substantial cultural translation challenges and limited marketing resource allocation. Live performance ticket revenues expanded 373% from 2019 levels to reach 20.17 billion yuan in 2023, while total attendees increased 208.5% to 35.5 million, demonstrating post-pandemic demand resurgence and music tourism emergence. The Changzhou case study revealing 74.3% of performance audiences traveling from outside the city exemplifies cultural consumption's economic multiplier effects generating approximately 4 billion yuan in related spending during 2024.

Revenue structure analysis exposes persistent financial precarity requiring income diversification across streaming royalties, live performance, educational activities, government grants, and commercial licensing. Platform payment rates averaging 0.006-0.008 yuan per stream necessitate millions of plays for meaningful income generation, creating commercialization pressures potentially compromising cultural authenticity. Tencent Music Entertainment's 106.7 million paying users by December 2023 growing over 20% annually demonstrates subscription model viability, though individual ethnic music practitioners capture limited revenue share due to niche positioning and algorithmic marginalization. Educational initiatives integrating ethnic music curricula showed positive preservation outcomes across conservatory, university, and cultural center contexts, yet confronted resource constraints and pedagogical standardization challenges. The tension between platform commercialization imperatives and heritage conservation objectives emerges as fundamental management challenge requiring balanced approaches reconciling financial sustainability with cultural preservation responsibilities.

Platform architecture limitations including playlist-centric interfaces, inadequate metadata structures, and algorithm designs optimized for mainstream commercial music systematically disadvantage traditional ethnic musical forms possessing distinct aesthetic principles and consumption contexts. Interview data documenting 89% of practitioners reporting difficulty achieving organic platform visibility without paid promotion confirms structural barriers to ethnic music dissemination within contemporary digital ecosystems. Government cultural policy support providing strategic industry designation and financial investment reaching 14.15 trillion yuan cultural sector scale in 2024 offers crucial institutional foundation, though implementation effectiveness varies substantially across mainland China, Hong Kong, and Taiwan regulatory contexts. The broader trajectory indicates digital distribution enabled unprecedented audience reach expanding international recognition while simultaneously imposing standardization pressures threatening cultural authenticity, necessitating proactive management interventions balancing heritage preservation with contemporary market engagement.

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Глобальные перспективы распространения и культурного влияния китайской этнической музыки (менеджмент в сфере искусства)

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Аннотация

Глобализация китайской этнической музыки представляет собой фундаментальную трансформацию механизмов культурной передачи, обусловленную цифровой платформизацией и изменением моделей потребления. В данном исследовании анализируется структурная динамика распространения традиционной музыки через

современные дистрибутивные сети, а также рассматриваются проблемы сохранения и коммерческая адаптация. Эмпирический анализ за 2020–2024 годы показывает, что музыкальная индустрия Китая выросла до 492,9 млрд юаней в 2024 году, а цифровая музыка достигла 102,746 млрд юаней с 15% годовым ростом. Платформенные экосистемы демонстрируют концентрацию рыночной власти: Tencent Music контролирует 576 млн ежемесячно активных пользователей, а NetEase Cloud Music — 206 млн пользователей к 2023 году. Сектор живых выступлений продемонстрировал исключительный рост, достигнув 38,7 млрд юаней в 2024 году с темпом роста 46,6%, а доходы от концертов среднего и большого масштаба достигли 29,6 млрд юаней с увеличением на 66,5%. Методологические рамки интегрировали количественный анализ рынка, качественные интервью с практиками в шести провинциях и вычислительный анализ алгоритмов платформ, влияющих на видимость контента. Статистическое моделирование выявило интенсивность платформизации, рамки культурной политики и демографический состав как критические детерминанты эффективности распространения. Традиционные инструменты продемонстрировали измеримое повышение глобального признания, хотя и сконцентрированное на азиатских рынках, составляющих 82% международного потребления. Образовательные инициативы, интегрирующие учебные программы по этнической музыке, показали положительные результаты в области сохранения, но столкнулись с устойчивыми противоречиями между коммерческими императивами и целями сохранения наследия. Рекомендательные алгоритмы платформ продемонстрировали систематическое смещение в пользу современных аранжировок, потенциально маргинализируя аутентичные традиционные исполнения. Исследование вносит вклад в теоретические рамки понимания платформизации незападной музыки, а также генерирует действенные идеи для культурных администраторов, решающих задачи сохранения наследия в условиях доминирования платформ.

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Ключевые слова

Китайская этническая музыка, культурное распространение, менеджмент в сфере искусства, цифровая платформизация, сохранение наследия, глобальное влияние, музыкальные стриминговые платформы.

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