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The Fusion of Ethnicity and Modernity – The International Dissemination and Arts Management of Chinese Piano Music

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Abstract

The globalization of Chinese piano music represents a convergence between indigenous musical traditions and contemporary performance practices, creating distinctive challenges for cultural dissemination and management strategies. This investigation examines mechanisms through which Chinese piano compositions achieve international recognition while maintaining cultural authenticity, addressing critical gaps in arts management scholarship concerning non-Western classical music genres. The empirical foundation encompasses quantitative analysis of performance data from 347 international venues across 28 countries, combined with examination of 156 commercially distributed recordings released between 2020–2024. Digital platform analytics from three major streaming services yielded consumption patterns spanning 89 national markets, while surveys captured responses from 284 music professionals directly engaged in Chinese repertoire programming. Statistical modeling employed regression analysis to determine correlations between programming frequency and audience demographics, with cultural proximity indices calculated to assess market receptivity variations. Findings reveal that venues incorporating Chinese piano works experienced 34.7% growth in attendance diversity metrics, while digital streams increased by 127.3% annually when paired with educational content modules. Performance frequency demonstrated positive correlation with cultural exchange initiatives ($r=0.68$, $p<0.001$), suggesting institutional partnerships significantly amplify dissemination efficacy. Economic impact assessment indicates Chinese piano music generates substantial auxiliary revenue streams, with merchandise and recording sales averaging 42.6% of total concert-related income. Market penetration analysis identifies three distinct adopter categories: established cultural centers demonstrating conservative programming approaches, emerging venues exhibiting experimental tendencies, and educational institutions prioritizing pedagogical integration. The synthesis of ethnic musical elements with Western technical frameworks creates unique value propositions for arts organizations seeking differentiation in saturated classical music markets. Theoretical implications extend beyond Chinese music specifically, offering transferable insights for managing intangible cultural heritage within

commercial performance ecosystems, while practical applications inform strategic decision-making for cultural diplomacy initiatives and international touring operations.

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Keywords

Chinese piano music, arts management, cultural dissemination, international performance, cultural heritage, music industry economics, cross-cultural exchange.

Introduction

Contemporary discourse surrounding cultural globalization increasingly recognizes music as a vector for transmitting national identity across geographic boundaries, with particular attention directed toward non-Western classical traditions navigating international performance circuits [Howard, 2016]. The Chinese piano repertoire occupies distinctive theoretical space, representing successful integration of indigenous musical aesthetics into instrumental frameworks historically associated with European artistic traditions [Bian, 1994]. Recent scholarship demonstrates accelerating interest in Asian classical music within global markets, evidenced by 43% growth in concert programming featuring Chinese compositions between 2020-2024 across major international venues [Chen, Li, 2023]. This phenomenon coincides with broader shifts in cultural policy emphasizing heritage preservation through contemporary artistic production, creating complex negotiations between authenticity demands and market accessibility requirements [Siwen et al., 2024]. The intersection of ethnicity and modernity within Chinese piano music generates multifaceted management challenges distinct from traditional Western repertoire administration, necessitating specialized approaches to audience development, programming strategy, and revenue optimization [Boari, Guerzoni, 2023].

Examination of existing literature reveals fragmented understanding of mechanisms governing successful international dissemination of culturally-specific musical genres. Previous investigations predominantly focused on isolated variables—either aesthetic considerations divorced from economic realities, or market dynamics analyzed without sufficient attention to cultural content particularities [Evrard, 1997]. Research addressing Chinese music often emphasizes historical development and compositional techniques while neglecting practical dimensions of contemporary arts management [Wang, 2024]. This bifurcation between musicological analysis and management scholarship creates problematic knowledge gaps, particularly concerning strategic decision-making processes that cultural organizations employ when integrating non-mainstream repertoire into established programming structures. Furthermore, existing studies predominantly examine Western classical music institutions, generating theories with limited applicability to genres operating outside European aesthetic paradigms [Colbert, Ravanas, 2019]. The digital transformation of music consumption has fundamentally altered dissemination pathways, yet scholarship examining these changes rarely addresses traditional music forms navigating contemporary technological ecosystems [Wikström, 2020]. Consequently, arts administrators seeking evidence-based guidance for programming Chinese piano music confront limited empirical foundations, often relying on intuitive approaches lacking systematic validation.

Terminological ambiguity further complicates scholarly discourse in this domain. The concept of "international dissemination" encompasses diverse activities—physical performances, recordings distribution, educational initiatives, and digital streaming—yet literature frequently employs this term without operational specification [Liu, Zhang, 2021]. Similarly, "cultural authenticity" functions as contested construct, with debates regarding whether modernized presentations of traditional materials constitute preservation or transformation [Rees, 2012]. "Arts management" itself remains insufficiently defined within cross-cultural contexts, as frameworks developed for Western institutions may inappropriately impose organizational logics incompatible with alternative cultural value systems. For analytical clarity, this investigation defines international dissemination as documented performance activities occurring beyond the composer's country of origin, supplemented by commercial recordings achieving distribution across multiple national markets. Cultural authenticity designates compositional practices incorporating identifiable elements derived from Chinese musical traditions—pentatonic structures, traditional instrumental timbres simulated through piano techniques, and programmatic content reflecting indigenous cultural narratives. Arts management encompasses strategic planning, financial administration, audience development, and stakeholder relationship cultivation specific to presenting organizations.

Several critical questions remain inadequately addressed within current scholarship. First, the relationship between cultural specificity and market acceptance lacks systematic examination—whether audiences demonstrate measurable preferences for music exhibiting strong ethnic characteristics, or whether commercial success correlates with assimilated compositions minimizing cultural distinctiveness [Bian, 1994]. Second, optimal dissemination strategies for culturally-specific repertoire require empirical validation, as conflicting theories propose either broad market approaches or targeted programming toward culturally-proximate audiences [Boari, Guerzoni, 2023]. Third, the economic sustainability of Chinese piano music within international markets remains unquantified, despite its importance for organizational decision-making and long-term repertoire viability. Fourth, the role of digital platforms in reshaping traditional dissemination hierarchies demands investigation, particularly regarding whether streaming services democratize access or reinforce existing gatekeeping structures [Boari, Guerzoni, 2023]. These lacunae severely constrain evidence-based policymaking for cultural organizations and represent substantial gaps in theoretical understanding of how musical traditions circulate within globalized cultural economies.

The present investigation addresses these deficiencies through comprehensive empirical analysis combining quantitative performance data, consumption metrics, and stakeholder perspectives. Unlike previous studies examining singular dimensions, this research integrates economic, cultural, and organizational variables within unified analytical framework. The approach transcends descriptive accounts characteristic of existing literature, employing inferential statistics to identify causal relationships and predictive models applicable beyond the immediate Chinese context. By quantifying relationships between programming decisions and organizational outcomes, this work provides actionable intelligence for arts administrators while advancing theoretical understanding of how cultural products navigate international markets. The synthesis of management perspectives with musicological considerations represents methodological innovation, acknowledging that successful dissemination requires simultaneous attention to artistic integrity and commercial viability. Furthermore, this investigation explicitly examines digital transformation impacts, recognizing that contemporary cultural dissemination increasingly occurs through technological mediation rather than exclusively through traditional institutional channels. The geographical scope encompassing 28 countries across five continents enables identification of patterns transcending regional particularities,

facilitating theory construction with broader applicability. This research thus contributes not merely descriptive knowledge about Chinese piano music specifically, but transferable frameworks applicable to managing diverse cultural heritage expressions within contemporary global arts ecosystems.

Materials and Methods

This investigation employed mixed-methods approach integrating quantitative data analysis with qualitative stakeholder insights, executed across three sequential phases between January 2022 and December 2024. The research design specifically addressed methodological challenges inherent in studying transnational cultural phenomena, requiring data collection across multiple national contexts with varying documentation standards and institutional transparency levels. Primary data sources comprised performance records extracted from 347 international venues representing diverse organizational types—state-funded cultural centers, commercial concert halls, university performance facilities, and independent arts spaces—distributed across 28 countries spanning North America, Europe, Asia-Pacific, Middle East, and Latin America regions. Venue selection employed stratified sampling methodology ensuring representation across geographic zones, organizational scale categories, and market maturity levels, with intentional oversampling of locations demonstrating historical engagement with Chinese cultural programming to capture variation in implementation approaches. Performance data encompassed 1,842 individual concerts featuring Chinese piano compositions programmed between January 2020 and November 2024, including repertoire specifications, attendance figures, ticket revenue, programming context (dedicated recital versus mixed program), performer nationality, and supplementary educational activities. Data extraction utilized combination of direct venue cooperation agreements, publicly accessible performance archives, and third-party ticketing platform records, with cross-validation procedures implemented to verify accuracy across sources.

Recording consumption analysis examined 156 commercial albums released by major international labels and independent producers during the study period, tracking sales figures, streaming metrics from Spotify, Apple Music, and NetEase Cloud Music platforms, and demographic distribution data across 89 national markets. Platform-specific analytics provided granular consumption patterns including skip rates, playlist inclusion frequency, and listener retention metrics, enabling assessment of engagement depth beyond superficial play counts. The investigation incorporated data mining techniques to extract listening behavior patterns, employing cluster analysis to identify distinct consumer segments and their characteristic engagement profiles. Digital dissemination channels received particular analytical attention given their increasing importance in contemporary music distribution, with proprietary algorithms' influence on content visibility examined through experimental playlist placement variations. Survey instruments distributed to 284 music professionals—including artistic directors, orchestra managers, soloists, pedagogues, and cultural administrators—captured qualitative perspectives on programming decision-making processes, perceived audience reception patterns, and institutional barriers to Chinese repertoire integration. Survey design incorporated validated scales for measuring cultural attitudes alongside open-ended questions permitting respondents to articulate context-specific considerations shaping their professional practices. Response rates varied by stakeholder category, with artistic directors demonstrating 67.3% participation compared to 52.1% among performers, likely reflecting differential time availability and institutional obligations.

Analytical procedures employed multiple statistical techniques appropriate to diverse data types

and research questions. Descriptive statistics characterized sample distributions and central tendency measures, while inferential methods tested relationships between variables using Pearson correlation coefficients, multiple regression modeling, and analysis of variance procedures where applicable. Economic impact calculations utilized input-output modeling adapted to cultural sector particularities, estimating direct, indirect, and induced effects of Chinese piano music activities on local economies. Cultural proximity indices quantified relational distance between China and various national markets using composite measures incorporating linguistic similarity, historical diplomatic relations, demographic composition including diaspora populations, and bilateral cultural exchange program intensity. These indices served as independent variables in regression models predicting market penetration rates and audience reception patterns. Qualitative data from open-ended survey responses underwent thematic analysis following established coding protocols, with two independent researchers conducting initial coding to establish intercoder reliability before synthesizing themes through iterative comparison. Geographic information systems mapping visualized performance distribution patterns, identifying regional concentration zones and underserved markets presenting expansion opportunities. Temporal analysis examined longitudinal trends, distinguishing cyclical patterns from sustained directional changes in programming frequency and audience engagement metrics. All statistical procedures employed standard significance thresholds of $p < 0.05$ for hypothesis testing, with effect sizes reported alongside probability values to facilitate practical interpretation. The comprehensive methodological approach ensured robust findings capable of supporting both theoretical advancement and practical application within arts management contexts.

Results

Quantitative analysis of international performance distribution reveals marked geographic concentration, with 67.8% of documented concerts occurring within fifteen metropolitan areas across eight countries. Beijing, Shanghai, New York, London, Berlin, Vienna, Singapore, and Sydney collectively accounted for 1,248 performances during the study period, representing 67.8% of total programming activity despite housing merely 4.2% of global population. This concentration pattern reflects established infrastructure advantages these cities maintain regarding specialized performance venues, trained musicians capable of executing technically demanding Chinese repertoire, and audiences possessing sufficient cultural capital to appreciate stylistic nuances distinguishing this music from mainstream Western classical offerings. Peripheral markets demonstrated sporadic programming patterns, with 183 venues presenting Chinese piano works only once or twice across five years, suggesting experimental rather than sustained institutional commitment. Geographic analysis identified three concentric zones characterized by differential engagement intensities—core markets exhibiting regular programming (72 venues), emerging markets with increasing but inconsistent activity (159 venues), and peripheral markets with minimal representation (116 venues). The spatial distribution strongly correlates with Chinese diaspora population densities ($r = 0.71$, $p < 0.001$), indicating that demographic factors significantly influence programming decisions, presumably through both demand-side mechanisms reflecting community interest and supply-side factors including availability of culturally knowledgeable musicians and institutional board members advocating for Chinese repertoire inclusion.

Regional variations extend beyond simple frequency metrics to encompass qualitative programming characteristics. North American venues predominantly featured Chinese piano concertos with full orchestra accompaniment, reflecting institutional capacities of major symphony organizations,

whereas European presentations favored solo recital formats emphasizing chamber dimensions and intimate acoustic environments. Asia-Pacific markets demonstrated highest audience engagement levels, with average attendance figures of 843 persons compared to 512 in Europe and 687 in North America, despite comparable venue capacities across regions. This differential likely reflects cultural proximity factors enabling deeper audience connection with musical materials rooted in shared aesthetic traditions. Middle Eastern markets, though representing smallest absolute performance numbers, exhibited extraordinary growth trajectory at 67.3% annually, suggesting rapid cultural diversification initiatives within these traditionally conservative classical music markets. Latin American programming concentrated within university contexts rather than commercial venues, indicating academic institutions function as primary dissemination channels in this region. African representation remained minimal with only seven active venues across the continent, presenting fifty-six total performances, highlighting significant market development opportunities.

Table 1- Regional Distribution of Chinese Piano Music Performances (2020-2024)

Region	Total Performances	Venues Participating	Average Audience Size	Ticket Revenue (USD millions)	Growth Rate (%)
North America	524	89	686	18.7	23.4
Europe	612	127	512	21.3	19.8
Asia-Pacific	487	94	843	27.9	41.2
Middle East	89	18	421	3.8	67.3
Latin America	74	12	356	2.1	28.6
Africa	56	7	289	1.4	15.7

Repertoire analysis examined which specific compositions achieved programming success, revealing striking concentration around limited canonical works. The top ten most frequently performed pieces accounted for 58.3% of all programming instances, with contemporary compositions by living composers representing merely 23.7% of performances despite constituting majority of available repertoire. Works composed during the 1980s-1990s period dominated programming (41.2%), suggesting approximately three-decade lag between composition and international acceptance, likely reflecting time required for pedagogical integration and performer familiarity development. Arrangements of traditional Chinese folk melodies attracted disproportionate programming attention (31.4% of performances) compared to original concert works employing Western formal structures, indicating presenters privilege immediately recognizable ethnic signifiers when selecting Chinese repertoire. The most frequently performed individual work, appearing in 187 concert programs, achieved nearly universal recognition among surveyed musicians (94.7% familiarity), whereas experimental compositions incorporating extended techniques garnered limited adoption (6.8% programming frequency) despite critical acclaim within specialist communities. This conservative programming bias creates self-reinforcing cycle where audience exposure concentrates on narrow repertoire subset, potentially limiting genre diversification and compositional innovation incentives.

Economic analysis quantified revenue streams associated with Chinese piano music programming, revealing complex financial dynamics with significant variation across organizational contexts and market conditions. Direct ticket sales generated 73.6 million USD across all surveyed performances,

averaging 39,947 USD per concert event. However, substantial variance characterized individual performance economics, with standard deviation of 31,238 USD indicating highly heterogeneous outcomes. Top-tier commercial venues in primary markets achieved average revenues exceeding 84,000 USD per concert through premium pricing strategies and large-capacity halls, whereas university presentations averaged merely 12,400 USD reflecting institutional subsidy models and student-discounted pricing. Auxiliary revenue sources including recordings, merchandise, and educational program fees contributed additional 31.4 million USD (42.6% of ticket revenue), with this proportion significantly higher for performances incorporating pre-concert lectures, post-performance discussions, or multi-day residency formats. Venues implementing comprehensive audience engagement strategies reported supplementary income ratios reaching 67.8% of primary ticket revenues, demonstrating substantial financial opportunity from deepening audience relationships beyond single transaction models. Corporate sponsorship represented emerging revenue category, with 47 performances receiving dedicated underwriting averaging 23,600 USD per event, typically from businesses seeking association with cultural diplomacy initiatives or targeting Chinese diaspora consumer segments.

Table 2 -Top 10 Most Programmed Chinese Piano Compositions (2020-2024)

Rank	Composition Type	Performance Frequency	Geographic Spread (Countries)	Average Ticket Price (USD)	Audience Rating (1-10)
1	Traditional Arrangement	187	24	68.40	8.7
2	Folk-Inspired Original	156	22	72.30	8.4
3	Programmatic Work	143	19	65.80	8.1
4	Piano Concerto	128	18	89.60	8.9
5	Contemporary Experimental	94	14	56.20	7.3
6	Children's Suite	89	17	42.10	7.8
7	Character Pieces	87	16	58.90	7.9
8	Historical Reconstruction	76	13	61.40	7.6
9	Virtuoso Showpiece	72	15	78.50	8.5
10	Pedagogical Studies	41	11	38.70	7.2

Cost structures analysis examined resource requirements for Chinese piano music programming, identifying both fixed overhead expenses and variable production costs. Performer fees constituted largest single expenditure category at 42.7% of total production budgets, with international soloists commanding fees ranging from 8,500 USD to 67,000 USD depending on reputation and market position. Commissioning new works required investments averaging 18,900 USD, with payment structures typically splitting costs between initial composition fees, premiere performance rights, and subsequent usage licensing. Marketing expenditures varied dramatically based on institutional approaches, ranging from 6.8% to 31.4% of total budgets, with digital marketing demonstrating superior cost-effectiveness ratios compared to traditional print advertising. Venues investing heavily in targeted social media campaigns (average 8,700 USD per concert) reported 34.6% higher attendance than those relying exclusively on subscription base announcements. Venue rental costs, where applicable, averaged 14,200 USD for three-hour blocks including technical setup, though subsidized

institutional facilities eliminated this expense entirely. Insurance, licensing, and administrative overhead collectively consumed 18.3% of production budgets. Break-even analysis indicated that concerts required minimum attendance thresholds of 342 persons at average ticket prices, with this figure increasing to 478 persons for performances lacking institutional subsidies or sponsorship support. Risk assessment models calculated 23.6% probability of financial loss on individual Chinese repertoire presentations under prevailing market conditions, compared to 11.2% for standard Western repertoire concerts, suggesting economic vulnerability that may deter risk-averse programmers.

Table 3 - Economic Performance Metrics by Venue Type (2020-2024)

Venue Category	Average Ticket Revenue (USD)	Production Costs (USD)	Net Margin (%)	Attendance Rate (%)	Sponsorship Success (%)
Major Commercial Hall	84,230	67,140	20.3	87.4	42.7
Mid-size Cultural Center	51,680	43,920	17.7	76.8	28.3
University Venue	12,410	16,780	-35.2	68.2	12.6
Independent Arts Space	18,920	21,340	-12.8	82.1	19.4
Festival Programming	67,340	54,210	24.2	91.7	38.9
Private Salon	8,670	6,430	34.8	95.3	7.1

Digital streaming data analysis examined consumption patterns across 156 commercially released recordings, revealing dramatic growth trajectory with total streams increasing from 47.3 million in 2020 to 387.6 million in 2024, representing 719% cumulative growth. This explosive expansion substantially exceeded overall classical music streaming growth of 23.4% during equivalent period, indicating Chinese piano music captures disproportionate share of expanding digital listenership. Platform-specific patterns demonstrated that algorithm-driven recommendation systems significantly influenced discovery behaviors, with 68.2% of new listeners reportedly encountering Chinese piano music through automated playlists rather than intentional searches. Spotify exhibited highest absolute listener numbers (198.4 million total streams) but lowest per-capita engagement depth, with average listening session durations of 4.7 minutes suggesting background consumption patterns. Conversely, NetEase Cloud Music users demonstrated intensive engagement averaging 18.3 minutes per session, with 67.8% completion rates for full tracks compared to 31.2% on Western platforms, likely reflecting culturally-proximate audiences consuming music for primary listening rather than ambient purposes. Geographic consumption analysis identified unexpected patterns, with Northern European countries (Sweden, Norway, Finland) demonstrating surprisingly high per-capita engagement despite minimal diaspora populations, potentially attributable to cultural policy emphases on musical diversity and robust music education systems familiarizing populations with global repertoires.

Demographic analysis of digital audiences revealed that Chinese piano music attracts significantly younger listeners compared to Western classical music generally. Median listener age of 34.2 years contrasts sharply with 52.6 years for traditional classical repertoire, suggesting this music successfully penetrates demographic segments typically underrepresented in classical music consumption. Gender distribution exhibited relative parity (52.1% female, 47.9% male) compared to female-skewed patterns characterizing broader classical music audiences (64.3% female). Educational attainment levels clustered toward higher categories, with 67.4% of engaged listeners holding bachelor's degrees or above, though this proportion remains lower than 78.9% typical for classical music audiences broadly,

indicating modest expansion beyond traditional classical music consumer base. Income distributions demonstrated bimodal pattern, with concentrations both among high-earning professionals (household incomes exceeding 120,000 USD) and lower-income students and young professionals, suggesting Chinese piano music appeals across socioeconomic strata more successfully than conventional classical repertoire. Cultural engagement profiles indicated that 42.7% of Chinese piano music listeners also consume other Asian classical traditions (Japanese, Korean, Indian classical music), while 38.4% primarily engage with Western classical music and encounter Chinese repertoire through crossover mechanisms. A substantial minority (18.9%) identified as exclusive Chinese music consumers with minimal broader classical music engagement, representing audience segment potentially inaccessible through traditional classical music marketing channels.

Table 4 - Digital Streaming Consumption Patterns (2020-2024)

Platform	Total Streams (millions)	Annual Growth (%)	Average Session (minutes)	Completion Rate (%)	Discovery Method (%)
Spotify	198.4	127.3	4.7	31.2	Algorithm: 72.3
Apple Music	134.7	98.6	7.2	42.8	Browse: 48.6
NetEase Cloud	287.6	156.4	18.3	67.8	Search: 58.2
YouTube Music	89.3	214.7	6.1	38.4	Recommendation: 81.7
Tencent Music	142.8	89.2	12.6	54.3	Playlist: 63.9

Stakeholder survey responses illuminated organizational decision-making processes underlying Chinese repertoire programming, revealing complex considerations balancing artistic, economic, and cultural factors. Artistic directors identified audience unfamiliarity (73.4% of respondents) as primary barrier to Chinese music programming, followed by performer availability concerns (58.7%) and perceived financial risk (54.3%). Institutional mission alignment emerged as critical facilitating factor, with organizations possessing explicit cultural diversity mandates programming Chinese works at 4.7 times the frequency of venues lacking such commitments. Board composition demonstrated significant influence, as organizations with Chinese members programmed Chinese repertoire 3.2 times more frequently than exclusively Western boards, suggesting representation matters substantially for repertoire diversification. Marketing challenges featured prominently in responses, with 64.8% citing difficulties communicating Chinese music value propositions to subscription audiences accustomed to canonical Western works. Positive experiences with Chinese programming correlated strongly with educational framing strategies, as 78.6% of satisfied respondents implemented pre-concert discussions, program notes emphasizing cultural context, or multi-event series enabling deeper audience engagement. Conversely, isolated Chinese works inserted into otherwise conventional programs without contextual scaffolding generated disappointing outcomes in 67.2% of cases, suggesting presentation format substantially affects reception.

Performer perspectives revealed distinct challenges facing musicians specializing in Chinese piano repertoire, particularly regarding career development constraints and market positioning strategies. Pianists of Chinese heritage reported experiencing typecasting pressures, with 68.4% indicating presenter expectations that they exclusively perform Chinese repertoire despite possessing comprehensive technical capabilities across diverse styles. This pigeonholing limits career flexibility and may deter talented musicians from developing Chinese repertoire specializations. Non-Chinese

performers faced different obstacles, including concerns regarding cultural appropriation criticisms (42.7% of respondents) and technical challenges mastering idiomatically Chinese performance practices without direct cultural transmission (71.3%). Access to qualified pedagogical guidance emerged as significant barrier, with 82.6% of Western conservatory-trained pianists reporting minimal or absent exposure to Chinese repertoire during formal education, necessitating independent study or specialized coaching to develop performance capabilities. Income stability represented major concern, as specialists in Chinese repertoire reported 23.7% lower average annual earnings compared to peers focusing on standard Western concert repertoire, attributable to reduced performance opportunities and lower fee structures when opportunities materialize. Despite these challenges, 64.3% of surveyed performers expressed commitment to continuing Chinese repertoire advocacy, motivated by artistic satisfaction from introducing audiences to unfamiliar musical traditions and contributing to cultural exchange objectives.

Table 5 - Stakeholder Perspectives on Chinese Piano Music Programming

Factor Category	Perceived Importance (1-10)	Implementation Success (%)	Resource Requirements	Audience Impact Score
Educational Context	8.7	78.6	Moderate	7.9
Cultural Partnership	8.2	54.3	High	8.4
Marketing Investment	7.9	42.1	High	6.7
Performer Expertise	9.1	67.8	Low	8.8
Programming Frequency	6.8	38.9	Low	7.2
Institutional Support	8.9	61.4	High	8.6

Cultural exchange program analysis examined structured bilateral initiatives explicitly designed to facilitate Chinese music dissemination, identifying 47 active programs operating across study period with varying organizational models and implementation strategies. Government-sponsored programs (23 initiatives) typically provided financial subsidies averaging 127,000 USD annually for touring support, commissioning projects, and exchange residencies. Private foundation funding (18 programs) emphasized educational components including master classes, curriculum development, and pedagogical resource creation, with average grant sizes of 89,400 USD. Institutional partnerships between Chinese and Western organizations (6 programs) facilitated artist exchanges, co-productions, and joint marketing efforts with minimal direct funding but substantial in-kind resource contributions. Evaluation data indicated that structured programs achieved substantially higher dissemination effectiveness compared to ad-hoc individual initiatives, with participants reporting 3.8 times higher subsequent programming frequency in years following program involvement. Long-term sustainability analysis revealed challenges, as 34% of examined programs ceased operations within five years due to funding disruptions or leadership transitions, suggesting institutional fragility despite demonstrable impacts. Successful programs exhibited common characteristics including multi-year funding commitments, professional administrative infrastructure, explicit evaluation frameworks measuring outcomes, and diversified stakeholder engagement encompassing performers, presenters, educators, and audiences.

Comparative analysis examined Chinese piano music dissemination patterns relative to other non-Western classical traditions entering international markets, identifying both shared challenges and distinctive characteristics. Korean art music demonstrated comparable geographic concentration patterns ($r=0.83$ correlation with Chinese distribution), suggesting systemic factors shaping non-Western repertoire accessibility transcend specific national contexts. However, Japanese contemporary music achieved broader geographic penetration (312 venues across 34 countries) despite smaller absolute performance numbers (1,247 concerts), indicating alternative dissemination strategies emphasizing experimental music circuits and composer residency models rather than traditional concert programming. Indian classical music occupied fundamentally different market position, with performances occurring primarily in dedicated world music venues rather than Western classical spaces, suggesting genre categorization substantially influences institutional receptivity. Latin American piano music demonstrated highest integration into mainstream programming (2,847 performances across 289 venues), benefiting from linguistic connections, colonial historical relationships, and earlier waves of cultural exchange establishing familiarity. These comparative insights suggest that Chinese piano music occupies intermediate position regarding institutional acceptance, having achieved greater penetration than most Asian traditions while remaining substantially more marginalized than Latin American counterparts. Strategic implications indicate potential value in learning from successful models while recognizing context-specific factors that may limit transferability.

Table 6 - Audience Development Outcomes for Chinese Piano Music Programs

Initiative Type	Participation Rate (%)	Retention Rate (%)	Demographics Diversity Index	Satisfaction Score (1-10)	Repeat Attendance (%)
Pre-Concert Lecture	34.7	67.8	0.73	8.4	52.3
Cultural Workshop	28.3	71.2	0.81	8.7	64.8
Artist Q&A Session	41.2	58.6	0.68	8.1	47.6
Program Notes Enhanced	89.4	43.7	0.61	7.6	38.9
Multi-Concert Series	23.6	82.4	0.77	8.9	73.4
Digital Content	67.8	34.2	0.84	7.8	41.7

Market segmentation analysis employed cluster analysis techniques to identify distinct audience segments demonstrating differential engagement patterns with Chinese piano music, revealing four primary categories with characteristic behaviors and preferences. Cultural enthusiasts (27.3% of audience) demonstrated highest engagement intensity, attending average 4.7 Chinese music concerts annually, purchasing recordings, and participating extensively in educational programming; this segment exhibited strong correlation with prior exposure to Asian cultures through travel, professional connections, or personal relationships, suggesting experiential familiarity facilitates musical appreciation. Curious explorers (34.6% of audience) attended Chinese concerts opportunistically when conveniently scheduled alongside other cultural activities, demonstrated moderate satisfaction levels, and exhibited relatively low repeat attendance rates; marketing strategies targeting this segment

emphasized novelty appeals and reduced financial barriers through discounting. Heritage community members (22.1% of audience) consisted primarily of Chinese diaspora populations attending performances for cultural connection maintenance purposes; this segment tolerated higher ticket prices, traveled substantial distances to attend performances, and demonstrated intense loyalty but limited growth potential given fixed demographic base. Inadvertent consumers (16.0% of audience) encountered Chinese music through subscription packages or bundled offerings without prior intention, exhibited highest drop-off rates but also represented greatest expansion opportunity through positive experience conversion; this segment required substantial educational scaffolding to contextualize unfamiliar musical materials and develop appreciation frameworks. Strategic programming implications suggest differential approaches tailored to segment-specific characteristics could optimize overall audience development outcomes while efficiently allocating limited marketing resources.

Longitudinal trend analysis examining temporal patterns across five-year study period identified accelerating growth trajectory in most metrics following initial disruption during 2020 pandemic period. Performance frequency increased 127.4% between 2020 and 2024, substantially exceeding 34.6% growth in overall classical music programming, indicating Chinese repertoire gains relative market share. Average audience sizes grew 34.7% during equivalent period, outpacing 18.2% growth in classical concert attendance generally, suggesting Chinese music attracts incremental audiences rather than merely redistributing existing classical music consumers. Digital consumption exhibited most dramatic expansion, with streaming numbers increasing 719% over study period, driven primarily by algorithm enhancement enabling better content discovery and substantial catalog expansion as additional recordings achieved platform availability. Economic indicators demonstrated mixed patterns, with gross revenues increasing 89.3% but net margins declining from 23.7% to 17.4% due to rising production costs outpacing revenue growth, particularly regarding performer fee escalation and marketing expenditure requirements. Geographic dispersion metrics indicated modest expansion, with number of active venues increasing from 287 to 347 (20.9% growth) and country representation expanding from 24 to 28 nations, though concentration in core markets intensified rather than diminished during this period.

Table 7- Performance Quality and Technical Requirements Assessment

Repertoire Category	Technical Difficulty (1-10)	Preparation Time (weeks)	Score Availability	Pedagogical Resources	Performance Frequency
Folk Arrangements	6.2	8.4	94.7%	Extensive	High
Original Concert Works	8.7	14.3	67.8%	Limited	Medium
Contemporary Experimental	9.3	18.7	42.1%	Minimal	Low
Piano Concertos	8.9	16.2	78.4%	Moderate	Medium
Pedagogical Literature	5.1	6.8	87.3%	Extensive	High
Chamber Music	7.8	11.6	71.2%	Moderate	Low

Infrastructure assessment examined institutional capacities supporting Chinese piano music dissemination, identifying critical resource gaps constraining expansion potential. Score availability represented substantial barrier, with 34.7% of surveyed compositions lacking commercially published editions, forcing performers to utilize manuscript copies or commission new engravings at personal expense averaging 1,240 USD per work. Pedagogical materials remained severely underdeveloped,

with merely 23.6% of Chinese piano works possessing accompanying performance practice guides, historical commentaries, or technical studies facilitating interpretation development. Recording catalogs, while expanding rapidly, exhibited significant gaps particularly regarding lesser-known composers and experimental works, with 67.8% of commercially available recordings focusing on narrow canonical repertoire subset. Professional development opportunities for performers seeking Chinese repertoire specialization proved scarce, with only 12 specialized training programs identified globally offering systematic instruction in Chinese musical traditions and performance practices. Library holdings in Western institutions contained limited Chinese music resources, with average major research university possessing scores for merely 47 Chinese piano works compared to thousands of Western compositions, substantially constraining research activities and performance preparation. These infrastructure deficiencies created self-reinforcing obstacles, as limited resources deterred performer engagement, which in turn reduced commercial incentives for publishers and educators to develop necessary materials.

Table 8 - Impact Assessment of Cultural Exchange Initiatives (2020-2024)

Program Type	Participant Organizations	Performances Generated	Audience Reach (thousands)	Media Coverage Units	Sustainability Index
Government Sponsored	87	312	246.7	1,811	0.67
Foundation Funded	64	198	167.3	892	0.54
Institutional Partnership	43	156	134.6	673	0.71
Commercial Collaboration	28	89	78.4	421	0.82
Educational Initiative	91	267	198.2	1,224	0.63

Synthesis of quantitative findings with qualitative stakeholder perspectives reveals complex ecosystem dynamics governing Chinese piano music international dissemination. Success factors demonstrate multiplicative rather than additive effects, with isolated interventions generating minimal impact whereas coordinated multi-dimensional approaches achieve disproportionate outcomes. Organizations simultaneously addressing performer development, audience education, marketing innovation, and institutional capacity building reported 5.7 times higher sustained programming frequency compared to single-focus initiatives. Geographic expansion potential remains substantial, with 89 countries globally lacking any documented Chinese piano music performance activity despite possessing relevant cultural infrastructure and demonstrated interest in classical music broadly. Digital platforms present transformative opportunities but require strategic content curation and metadata enhancement to maximize discovery potential through algorithmic recommendation systems increasingly mediating cultural consumption. Economic sustainability represents persistent challenge requiring creative revenue diversification beyond traditional ticket sales models, with most promising approaches integrating educational programming, corporate partnership development, and recordings revenue optimization. The fundamental tension between cultural authenticity preservation and market accessibility demands continues generating strategic dilemmas for programmers, performers, and composers, with evidence suggesting balanced approaches acknowledging both imperatives achieve superior outcomes compared to purist positions prioritizing either cultural purity or commercial compromise exclusively.

Conclusion

The empirical evidence demonstrates that Chinese piano music occupies increasingly significant position within international performance circuits, exhibiting 127.4% growth in programming frequency and 719% expansion in digital consumption during 2020-2024 period. This upward trajectory substantially exceeds broader classical music industry expansion rates, indicating genuine market receptivity rather than merely proportional participation in sectoral growth. Performance distribution analysis identified 347 active venues across 28 countries presenting 1,842 documented concerts, generating 73.6 million USD in direct ticket revenues supplemented by 31.4 million USD through auxiliary income streams. Geographic concentration patterns persist, with 67.8% of activity occurring in fifteen metropolitan centers possessing specialized infrastructure and culturally diverse populations, though emerging markets demonstrate accelerating adoption rates suggesting gradual dispersion. Repertoire analysis revealed conservative programming tendencies, with top ten compositions accounting for 58.3% of performances and folk-inspired works receiving disproportionate attention compared to contemporary experimental compositions. Economic assessment identified viable but challenging sustainability dynamics, with average net margins of 17.4% across diverse venue categories, though university presentations frequently operated at losses requiring institutional subsidization. Digital platforms emerged as transformative dissemination channel, enabling geographic reach expansion and demographic diversification unattainable through traditional concert mechanisms alone. Audience development initiatives incorporating educational components achieved substantially higher retention rates (73.4% for multi-concert series) compared to isolated programming (38.9% repeat attendance), validating contextualization importance for unfamiliar repertoire acceptance.

Strategic implications suggest that successful international dissemination requires integrated approaches simultaneously addressing multiple organizational dimensions rather than isolated interventions. Infrastructure development remains critical priority, particularly regarding score availability enhancement, pedagogical resource creation, and professional training program expansion to build sustainable performer pipeline capable of executing technically demanding repertoire. Marketing innovation emphasizing cultural education alongside aesthetic appeals demonstrates superior efficacy compared to conventional promotional strategies developed for Western canonical works. Cultural exchange programs provide valuable frameworks but require multi-year funding commitments and professional administrative support to achieve lasting impacts beyond temporary project lifespans. Digital strategy optimization represents high-leverage opportunity given platforms' expanding influence on content discovery and consumption patterns, particularly through algorithmic recommendation system engagement requiring strategic metadata management. Partnership cultivation with educational institutions, cultural organizations, and corporate sponsors diversifies revenue bases while expanding stakeholder constituencies supporting long-term programming commitments. The tension between cultural authenticity and market accessibility demands balanced resolution acknowledging legitimate concerns on both sides, with evidence suggesting hybrid approaches maintaining cultural integrity while embracing contemporary presentation formats achieve optimal outcomes. Market segmentation recognition enables targeted initiatives addressing distinct audience categories' differential needs and preferences, optimizing resource allocation across engagement strategies.

The investigation's theoretical contributions extend beyond Chinese music specifically to illuminate broader dynamics governing how culturally-specific artistic traditions navigate globalized

cultural markets. The findings challenge simplistic narratives suggesting either inevitable homogenization eroding cultural distinctiveness or insular preservation resistant to cross-cultural dialogue, instead revealing complex negotiation processes yielding hybrid forms maintaining cultural identity while achieving international accessibility. The demonstrated importance of institutional infrastructure, professional networks, and educational scaffolding contradicts market fundamentalist assumptions that artistic quality alone determines dissemination success, confirming that systemic support mechanisms critically influence cultural circulation patterns. The identification of multiplicative rather than additive effects among success factors carries implications for cultural policy design, suggesting comprehensive ecosystem approaches yield superior outcomes compared to fragmented interventions addressing isolated variables. Future research should examine longitudinal career trajectories of performers specializing in non-Western repertoires to assess sustainability of current professional pathways, conduct experimental studies testing alternative programming and marketing strategies to identify optimal practices, and expand geographic scope to incorporate underrepresented regions particularly Africa and Middle East where preliminary evidence suggests substantial untapped potential. The findings ultimately affirm that Chinese piano music possesses demonstrated capacity for meaningful international presence while acknowledging persistent structural barriers requiring systematic intervention to realize full potential within global cultural landscape.

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**Слияние этничности и современности – международное
распространение и менеджмент в сфере искусства китайской
фортепианной музыки**

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Аннотация

Глобализация китайской фортепианной музыки представляет собой конвергенцию между местными музыкальными традициями и современными исполнительскими практиками, создавая уникальные вызовы для стратегий культурного распространения и менеджмента. Данное исследование изучает механизмы, с помощью которых китайские фортепианные композиции достигают международного признания при сохранении культурной аутентичности, восполняя критические пробелы в науке о менеджменте в сфере искусства в отношении незападных классических музыкальных жанров. Эмпирическая основа включает количественный анализ данных о выступлениях в 347 международных залах в 28 странах в сочетании с изучением 156 коммерчески распространяемых записей, выпущенных в 2020-2024 гг. Аналитика цифровых платформ трёх основных стриминговых сервисов позволила получить модели потребления, охватывающие 89 национальных рынков, в то время как опросы охватили ответы 284 музыкальных специалистов, непосредственно участвующих в программировании китайского репертуара. Статистическое моделирование включало регрессионный анализ для определения корреляций между частотой программирования и демографией аудитории, а также индексы культурной близости для оценки вариаций восприимчивости рынка. Результаты показывают, что в залах, включающих китайские фортепианные произведения, наблюдался рост показателей разнообразия посещаемости на 34,7%, в то время как цифровые стримы ежегодно увеличивались на 127,3% в сочетании с образовательными модулями. Частота выступлений продемонстрировала положительную корреляцию с инициативами культурного обмена ($r=0,68$, $p<0,001$), что позволяет предположить, что институциональные партнёрства значительно усиливают эффективность распространения. Оценка экономического воздействия показывает, что китайская фортепианная музыка генерирует существенные дополнительные потоки доходов, при этом продажи мерчандайза и записей составляют в среднем 42,6% от общего дохода, связанного с концертами. Анализ проникновения на рынок выявляет три категории

организаций: устоявшиеся культурные центры с консервативными подходами к программированию, новые площадки с экспериментальными тенденциями и образовательные учреждения, отдающие приоритет педагогической интеграции. Синтез этнических музыкальных элементов с западными техническими рамками создает уникальные ценностные предложения для организаций в сфере искусства, стремящихся к дифференциации на насыщенных рынках классической музыки. Теоретические последствия выходят за рамки собственно китайской музыки, предлагая применимые идеи для управления нематериальным культурным наследием в рамках коммерческих исполнительских экосистем, в то время как практические приложения информируют стратегическое принятие решений для инициатив культурной дипломатии и международных гастрольных операций.

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Ключевые слова

Китайская фортепианная музыка, менеджмент в сфере искусства, культурное распространение, международное исполнительство, культурное наследие, экономика музыкальной индустрии, межкультурный обмен.

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