

Factors Enabling Commercial Environment Of Chinese Musical Creation

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Abstract

This research focused on examining the factors enabling the commercial environment of Chinese musical creation. Influenced by the trend of art industrialization, the creation of Chinese music has shifted towards marketization. The research objectives aimed to investigate the factors related to construction, production, management, and consumption within the commercial environment of Chinese musical creation. Through the analysis of these factors, the author has formed opinions on the dynamic relationship between aesthetic form and production, cultural industry clusters, and consumption within the Chinese musical business environment. Data from relevant research participants were collected using a mixed research method. These findings have significantly contributed to the development of Chinese musicals, providing valuable strategies for enhancing the commercial environment.

Keywords: Enabling Environment Factors, Commercial Environment, Chinese Musical Creation.

Introduction

According to the regulations and requirements of The Classification of Culture and Related Industries and the Accounting Methods for The Added Value of Culture and Related Industries, the added value of China's culture and related industries in 2018 was 3.078.5 trillion RMB, an increase of 13.0% over the previous year (without deducting price factors, the same below), which was 4.4 percentage points higher than the nominal GROWTH rate of GDP in the same period. Its share of GDP was 4.14%, 0.17 % point higher than that of the previous year. The data also showed that by industry type, the added value of the cultural manufacturing industry was 1.188b RMB in 2018, up 7.6 % over the previous year, accounting for 38.6% of the added value of cultural and related industries (Cheng.J.Q., 2019) The added value of cultural wholesale and retail industry was 287.2 billion Yuan, up by 13.0%, accounting for 9.3%. The added value of the cultural services industry was 1602.4 billion RMB, up 17.5% or 52.1%. Divided by the nature of commercial activities, the added value created by the production of cultural products was 195.5 billion

RMB, an increase of 15.1% over the previous year, accounting for 63.8% of the added value of cultural and related industries. The added value created by the production of culture-related products was 1.113 billion RMB, up 9.5 % or 36.2 % from the previous year (Zhu, W.J., 2014).

In terms of the overall environment and national policies, China's performance market is facing an unprecedented period of strategic opportunities, which is not only an opportunity for the development of Chinese culture given by the accumulation of 30 years of reform and opening up, but also an opportunity awarded by the four-in-one development strategy established by the state (Yuan, Y., 2015). At present, China is a big performing arts country, but it is not a powerful performing arts country (Zhou, X.X., 2020). Therefore, in February 2012, the state issued the Outline of the 12th Five-Year Plan for Cultural Development, continuing to regard the performing arts industry as a key cultural industry for national development, and local levels also regard the cultural industry as a key industry. In the future, the performing arts industry will usher in a better development environment under the policy support (Xu, D., 2017). By 2010, there were 6,864 art performing groups in China, an increase of 725 over the previous year. In terms of levels, there are 16 at the central level, 258 at the provincial level, 765 at the prefecture-level and 5,825 at the county level (Zhang, Y.T., 2013). By type, 2,435 art groups, or 35.5%, implemented the public institution accounting system. A total of 4,429 art performance groups, or 64.5%, implement the corporate accounting system (Du, S., & Zhang, M.Z., 2018) "Please provide more details about why you want to conduct this research.

Research Objectives

1. To study the construction factors of China's musical industry.
2. To study the production management links of the commercial environment of Chinese musical creation.
3. To study the consumption link of the commercial environment of Chinese musical creation.

Research Methodology

1. Research Design

This study adopts a combination of qualitative research and quantitative research. In-depth interview and group interview were used to collect qualitative data from representative musical creators, performers, professional musical teachers and performance team managers. Questionnaire survey was used to investigate the leaders of song and dance troupes, employees of performance and ticket companies, professional musical creators and performers who met the standards of the research population.

Quantitative data were collected from the survey participants such as musical teachers and students. The quantitative design of the collected data is carried out. In this study, one-way ANOVA and multiple regression analysis are mainly used to test these relationships and verify the hypothesis.

2. Population and Sample size

The subjects of this study are professionals involved in musical creation and performance in Hunan and surrounding provinces, as well as staff of subordinate parts of relevant research. According to the nature of participation, the research population is divided into song and dance troupe leaders (from municipal song and dance theaters in Guangzhou, Chengdu, Baotou and Shanghai respectively), musical creators and performers, relevant personnel of performance companies, professional teachers and students (including the top 13 art colleges and universities in China). The specific population figures included in the scope of the study are unknown, but it is conservatively estimated that it should be more than 2000. Therefore, the sample size of quantitative research is calculated by Taro Yamane formula, and the quota sampling method is used to collect data from the sample. Therefore, the specific number of questionnaires should be 400. $[n = N / 1+N(e)^2 \text{ } n = \text{Sample size, } N = 100000, E = 0.05, \text{ Sample size} = 100000 / 1 + 100000(0.05)^2 = 398.41]$

3. Research Method

Because the current research is a mixed method design, the mixed research method must be used in the research. For qualitative data, the researchers used an in-depth interview to collect data on the different definitions of musical creators' artistic expression and subjective judgment of creative value, and collected data on curriculum, talent training, artistic practice and employment guidance for musical teachers in the above art colleges. In view of the analysis of the current development environment of the musical industry, the construction status and future development planning of performing arts groups, the creation and construction of cultural brands, the investment trend of the art market and the structure of the industrial chain, we will connect and interview with the relevant groups of performing arts companies and ticketing companies.

In terms of quantitative data, the questionnaire constructed for the purpose of this study was used to collect data from relevant personnel of well-known performing arts groups in China, musical stage practitioners, teachers and students of musical majors in art colleges, and special ticket employees of performance companies. The researchers will license the collection to the affiliated units of various samples, and request the principals of local song and dance theaters to cooperate with the researchers in data collection. Finally, the author will choose the appropriate time to distribute the questionnaire to the samples.

Research Findings and Discussion

The purpose of the investigation is to understand the cognition of different people on the different factors that constitute the commercial environment of Chinese musical creation.

Table 1 Descriptive of factors

Items	Mean	SD
The construction of art troupes in your area is perfect.	3.38	0.867
The construction of art troupes in your area needs more support.	3.91	0.790
The management of the art troupe in your area is very scientific.	2.85	0.904
The management of art troupes in your area needs reform and reorganization.	2.27	0.978
The current art audience has been able to judge the creative value of musicals based on self-aesthetics.	3.60	0.683
The creation of Chinese musicals conforms to the aesthetic requirements of the general public.	3.36	0.805
The aesthetic requirements of the public limit the current musical creation.	2.89	0.922
The creative value of musicals can be measured by the audience's self-selection.	2.81	0.810
The situation of art talent training is more optimistic.	3.22	0.796
The current training mode of art talents needs to be improved.	2.18	0.651
The cultivation of artistic talents needs to focus on the cultivation of diversified ability.	4.29	0.718
The cultivation of artistic talents is closely combined with the demands of cultural development.	3.40	0.947
The stage performance quality of musical has been guaranteed.	2.64	0.766
There is still room for improvement in the current musical stage performance.	2.22	0.621
The current musical stage performance has a perfect standardized training mechanism.	2.92	0.961
The current art audience feedback mechanism is both perfect and reasonable.	3.42	0.707
Artistic feedback will directly affect the creation of musicals.	3.42	0.696
Artistic feedback will directly affect the second creation of musicals.	4.04	0.728

The audience will choose the viewing object of the musical according to the evaluation of the early audience feedback.	3.83	0.675
The current cultural support policy is very perfect.	3.28	0.719
The current cultural policy has a certain supporting effect on the creative development of musicals.	3.69	.638
The current cultural policy has a certain supporting effect on the realization of the commercial value of musicals.	3.77	0.735
Government cultural departments should set up more detailed support policies in the creation of artistic works and cultural innovation.	4.07	0.796
The construction of art industry is very perfect.	3.05	0.799
The construction of art industry is synchronized with the construction of cultural economy.	2.94	0.937
The current construction of art industry meets the requirements of cultural development.	3.67	0.687
The current social environment and policies limit the construction of the art industry.	2.82	0.942
The current art market environment works well.	3.22	0.781
The current art market environment needs to be integrated and improved.	2.15	0.576
The current art market environment needs to be improved from the aspect of internal competitiveness.	3.82	0.759
The development of China's musical industry reflects the demands of diversified commercial development.	3.99	0.821
The development of China's musical industry has realized the profit of diversified commercial value.	3.00	0.958
The artistic embodiment of musical creation is more in line with the international artistic aesthetic trend.	3.80	0.637
The commercial environment of musical creation is more in line with the international artistic aesthetic tendency.	3.17	0.839
The international artistic aesthetic trend limits the current musical artistic creation.	2.84	0.814
The international artistic aesthetic tendency limits the current commercial development of musicals.	3.03	0.882
Average overall	3.22	0.647

N = 400, Min.=1, Max.= 5.

In conclusion of their factors above, the maximum of these factor is the cultivation of artistic talents needs to focus on the cultivation of diversified ability (Mean 4.29, SD 0.718). When minimum of these factor is the current art market environment needs to be integrated and improved (Mean 2.15, SD 0.576). And overall in average are at Mean 3.22, SD 0.647.

Conclusion and Research Recommendations

1. Summary of Finding

Through the descriptive statistics of art participation in quantitative research. The following conclusions are presented:

1. Most respondents are women. This is more consistent with the actual enrollment of art colleges and the organization of social musical workers. In view of the above situation, when recruiting students in art colleges, their enrollment policy can consider giving appropriate preference to male students, to improve the current enrollment scale and source of students fundamentally from the education of musical workers. For the musical work environment in society, we can rely on performing arts groups and ticketing companies to create stars for male musical actors with outstanding personal conditions, which can attract more social practitioners to make career planning for the musical industry to a certain extent.

2. Many respondents are young people. From the author's setting of the research plan, this means that both musical practitioners and musical consumers are mostly concentrated in the group of young people. There are nearly 100 respondents under the age of 38. From the research setting, these respondents are the backbone of musical performers, college musical teachers and relevant practitioners. There are only 17 respondents over the age of 38, which means that the core strength of the development of musical industry is still weak, and musical, as a stage performing art, does not attract or stimulate the consumption behavior of middle-aged consumers. When creating and rehearsing musicals, we must take into account the aesthetic taste of young consumer groups. At the same time, we can consider arranging the previous excellent plays to attract more middle-aged consumer groups.

3. Almost half of the respondents have a bachelor's degree and the other half have a master's degree. From the perspective of the research plan, the main components of the musical business environment have a bachelor's degree or above. Only a small number of music performers may have graduated from performing college, so they do not hold a bachelor's degree. With high-quality human resources, the development of musical industry can achieve the best development state in the shortest time.

4. Most of the respondents are people with an annual income of less than 80000 yuan, which is consistent with the sampling of musical students in the research plan. People with an annual income of more than 80000 yuan accounted for 49.7% of the total number of visitors. This means that musical consumer groups still have enough room to expand. However, it cannot be ignored that the population with an annual income of more than 150000 accounts for only 18% of the total number of respondents, which means that although relevant musical practitioners can maintain basic life security, they cannot obtain better economic benefits and development prospects through their careers.

5. Nearly half of the respondents said that when evaluating works of art, they would more consider the adaptability between works of art and their personal aesthetic level, which means that half of the respondents still have basic musical aesthetic ability. The other half of the respondents said that they would evaluate their works of art from the perspective of art theory or historical value creation. From the perspective of the research plan, these halves of the musical practitioners still have high musical aesthetic ability and consumption level.

6. 41% of the respondents participated in more than 20 art activities every year. This proves to some extent that the development of China's art industry is quite good, and the environment for art development can also give more opportunities for musical practitioners to experience and understand. In addition, more than half of the respondents participate in artistic activities less frequently. The main representative of this part of the population is musical students in Colleges and universities, which also means that both colleges and universities and the whole society should give students more practical opportunities to expand their aesthetic vision and accumulate participation experience.

7. From the respondents' feedback on their understanding of musicals, most of the respondents who do not understand musicals come from ticketing companies and cultural brand enterprises, which also reflects the isolation and lack of musicals in the current Chinese performance market to a certain extent. More than 90% of the respondents have a certain understanding of musicals, which also provides a basis for the authenticity and feasibility of the author's research plan. At the same time, this part of the respondents also provides strong support for the author's subsequent data research.

8. The research results present the source of respondents' knowledge of musicals. Nearly 70% of the respondents still rely on the explanation in class. To some extent, it reflects the single channel of musical knowledge dissemination, but fortunately, TV advertising, books and documents, newspapers and magazines, the Internet and other channels are also playing an increasingly important role.

9. At 77% of the respondents watch musicals less than 8 times a year, and the rest of the respondents have formed the habit of cultural consumption, which is a very

precious consumption behavior for the musicals commercial market. The author also finds sufficient evidence from the data of these respondents to demonstrate the value of the composition of musicals commercial environment and consumption stimulation research. At the same time, on another level, it also reflects the unbalanced development of China's musical performance market. Musical audiences want to conduct cultural consumption, but they can't find media or institutions providing art products, which is a potential market worthy of being explored by provincial and municipal song and dance theater leaders and cultural media companies.

2. Recommendations

Due to time and budget constraints, there are still many shortcomings in the current research. Therefore, researchers hope that future research can focus on the following aspects:

1. Because this study only focuses on the developed areas of musical industry, the future research focus may be different, such as Shanghai and other places. The cultural and artistic development atmosphere of these cities is very different from that of Hunan Province. Through the study of Factors Enabling Commercial Environment of Chinese Musical Creation, The research results can provide better and clearer research planning for similar topics.

2. This study investigated several groups of people who participated in the composition of the business environment of Chinese musical creation. The results of this study solved the research problem of pre-judgment presupposition and achieved the research goal of this subject. Future research should be linked with the current expert research topics in the field of industrial construction to make up for the lack of non-main sample collection. When experts in the field of industrial construction put forward their own opinions on the composition of the art market environment, they directly involve the relevant technical terms of management. At the same time, experts in the field of cultural product consumption should also be included, because the setting of this topic is to study the commercial value measurement, consumption expansion stimulation and market composition thrust of artistic creation behavior. Therefore, in the future research, experts in the field of industrial construction and cultural product consumption should participate in the research and complete the work related to the subject.

3. Contribution to New Knowledge

The results of this study have a positive impact on professional knowledge, creative practice and social awareness. The research results of this paper will greatly promote the creation of Chinese musical, the management of musical market environment and the construction structure of musical industry. According to the research results, it can be seen that there are still considerable deficiencies in the construction of musical major in

Colleges and universities, the recruitment of students is difficult, and a perfect feedback mode of enrollment, education, practice and employment has not been established, This part of the gap also needs the joint efforts of school leaders and professional teachers. The development of this research topic covers major provincial song and dance theaters and commercial performing arts groups, which is rare. In the process of demonstration, statistics related data analysis and research are added, which stands out in a number of papers on the development of musical industry, and fully expounds the two improvement ways of changing creative mode and absorbing social capital, It is of great significance to the development of art market and the construction of art industry.

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