

Current Situation and Future Perspectives of Chinese Popular Music in Global Arena

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Abstract <p>Music industry, as a rising star of cultural industries, is playing an increasingly important role in globalization of international economy. Nowadays western music has cornered most of the modern music market for a long time while Korea and Japan's modern music developed quickly these last 20 years which gave Chinese music market huge pressure. Under the background the author aims to observe and analyze present market situation and future perspective of Chinese popular music in this study.</p> <p>This author reviewed and analyzed Chinese popular music market which includes present situation of Chinese popular music industry, percentage of popular music occupied in different users, music styles Chinese listened more, how much musicians realized about their development in future, etc. The author also gave ideas from western point of view by collecting information from western market and music masters' idea about Chinese popular music. By studying the Japanese successful experience of well-rounded modern music industry chain for reference, the author gives suggestion in different angles on the industrialization process of Chinese popular music.</p> <p>Based on result of study, the author finally gave recommendations on Chinese modern music industry which includes suggestions on Chinese original music development, professional associations' development, industry Chain development, etc.</p>		
Keywords Chinese popular music, industry, cross culture, development, globalization		
Miscellaneous		

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1. Introduction

Music industry, as a rising star of cultural industries, is playing an increasingly important role in the globalization of international economy. Modern developed countries have always treated their music industry as one of the most important cultural industries and cornerstones. Western music has conquered most of the modern music market for a long time while Korea's and Japan's modern music has developed quickly during the last 20 years. (Analyze of China's music industry: Development Status and future trends 2011, 2 &13) Especially while the foreign music industry has infiltrated the Chinese market for a number of years, Chinese modern music development has still been in the beginning with many problems. Chinese modern music makers, under enormous challenges, need to focus on the current global market trends. How can the Chinese industry free itself from this passive situation? How can the Chinese industry develop high-quality popular music for the international market? How can the Chinese industry find a suitable development path particularly for China's music industry? These are all questions that the modern Chinese music industry needs to solve. This is not only a new idea or invention, but a reality which could create enormous commercial and social value.

The author's inspiration and cause of the research was because in the past three years she studied in a bachelor degree program of music and media management in Finland. While the studying process of involved music industry related issues as well as cross cultural communication learning, the author conducted analogical analyses to her own home country China and compared it with Finland as a western country in culturally and musically. Through preliminary attention and a survey the author discovered that popular music industry exchanges between these two countries were extremely scarce and backward. As a result this research was inspired.

In the research the writer reviewed and analyzed the Chinese popular music market. It includes the present situation of the Chinese popular music industry, percentage of popular music consumed by different users, the music styles Chinese listen to, how much musicians realize about their development in future.

The author also conducted interviews and research on Chinese singers and collected their points of view.

In the research the author also gives ideas from the western point of view. After mass online searching the author collected information about Chinese popular music from the western market and music masters' ideas; the main music styles that western people listen to; lists of popular western music which include Chinese elements or formats; lists of the main radio channels which had possibilities to play Chinese popular music, etc.

By using the Japanese successful experience of a well-rounded modern music industry chain for reference, the author tries to put forward new ideas and enter points from the product perspective while giving new solutions to operators in different angles on the industrialization process. Through their experience the author gives a strong recommendation on scientific, professional and industrialized development with the help of both government and professional music associations.

Finally, the author gives recommendations to the Chinese modern music industry. The writer recommends that under the globalization background, Chinese popular music as a product of the modern Chinese culture has to open its specific market for developing into western countries, which means that China needs to design music style in a global point of view which fits the western taste while opening up a Chinese feature. The writer also suggests that China needs to have a Chinese characteristic while being a compromise between the merits of Chinese and Western styles. The author also recommends that in future Chinese popular music needs support from the government for the development of professional recording industry associations.

2. Literature review

2.1 Popular music and music industry

Studies about popular music began a long time ago. The German-born international sociologist, philosopher and musicologist Theodor W. Adorno (1941, 17-48) thought that popular music has characteristics of “standardization” and “pseudo-individualization” and it was under the logic of commodity production. His opinion is one of the most famous theories even after half a century and it still has practical significance today.

Dr. Siqu Wang (2009,242) of Henan University, China summarized the characteristics of popular music as below:

Popular music is a kind of mass entertainment culture. In producing process it uses industrialized mode of production as its production base. The product has clearly commercial characteristic. There is a full set of commercial operating mode under market economy while manufacturing products and operating enterprises. Production and promotion process of popular music relies heavily on modern technology. Popular music connects deeply to the masses and commercial entertainment circles by using mass media communication meshwork. The content used to be understood by youngsters and parts of people in society. Content of popular music mainly revolves around sensibility of this cultural society group. Finally and the most important element, popular music has to be popular, famous and fashionable.

Music industry is a business which is connected to musicians’ creation and related products. People sell the music. In Ling Wang’s (2010) view music industry is a branch of cultural industry and it is the branch that achieved industrialization at the earliest. In Appendix B (Dustry, 1999) and Appendix C (Bourgeois 2011, 96) detailed information about music industry flows can be shown clearly. It can be seen that in a simple music industry chain there are artists and composers who play the creator’s and performer’s role. Managers and lawyers take care of business and law issues while recording and publishing companies promote the artists and produce their music. Distributors distribute the products to retailers. Customers buy the product as the last step in the music production chain. At the same time, there are always collection societies that

work with copyright issues. Mass Media connect the artist and their music to the customers and the customers also consume live music, for example, tours or concerts. Royalty and revenue will also be counted into the music industry running flow.

2.2 Globalization of the world's popular music industry

Tomlinson (1999, 2) defines globalization as complex connectivity referring to the rapidly developing and ever more complex network of interconnections and interdependencies that characterize popular social life. The world globalization is often used in the economic area. However, the process could also be recognized in ideas and culture.

The result of globalization in the world's popular music industry is a concept of cultural transformation. It is not only a process of transferring but also the process of integrating. Hence, the process can be defined as transculturation. Transculturation is a term created by the Cuban anthropologist Fernando Ortiz in 1940 to describe the phenomenon of merging and converging cultures. Transculturation encompasses more than transition from one culture to another; it does not consist merely of acquiring another culture (acculturation) or of losing or uprooting a previous culture (deculturation). Rather, it merges these concepts and additionally carries the idea of the consequent creation of new cultural phenomena (neoculturation). (Ortiz 1995, 102-103.)

Lecturer Miaoru Jian (2003, 15-30) defined characteristics of globalization in the world's popular music industry: globalized transnational recording industry and international market cooperation are quite lively. Nowadays great numbers of music products, no matter home or abroad, come from four Major labels (Big Four): Sony Music Entertainment, EMI Group, Warner Music Group and Universal Music Group.

Since the late 2011 the EMI recorded music division is to be absorbed into UMG, pending approval by antitrust regulators (Carroll, 2011). The piracy problem has also been a universal phenomenon which international recording industry related associations (e.g. IFPI) have tried to fight against. People could listen to the latest music in the minimum time because of the speeding development of the internet. The process makes people feel that they are in an age of a global jukebox (Burnett 1996, 1-5). Meanwhile, cultural proximity impels popular music industry to have a globalization strategy on production because people always want to receive local language and culture more (Li 1998, 54-71).

Secondly, hybrid music styles came into being and became more and more innovative. Popular music from the U.S and U.K became a strong power in influencing different countries' popular music styles from the 1950s to this day. Local musicians listen to international music elements, translate them and then rewrite them. Then they try to mix their own style so as to create a hybrid. The method has become a universal music producing mode nowadays (Negus 1992, 38). However, the flow of music styles has not run from the center to periphery or from western countries to eastern countries in one way, but has more been presented by multi-dimensional flows. One of the most famous cases is the popularity of world music and new age music (Li 1998, 54-71).

Thirdly, music flows became more like a universal meshwork. The appearance of the internet and the evolution of audio players have influenced not only the flow of globalization but also the output ways of popular music culture. Even amateurs can freely create their own products and emit online. As a result, the possibility of new operating and selling modes may be explored (Frith 1978, 129-282).

2.3 History of Chinese music and its communication with western music

China's great variety of music history could date back to the dawn of the Chinese civilization as early as the Zhou Dynasty (1122 BC – 256 BC) (Yang, 1980). Many genres of Chinese music are still virtually unheard of in the West, and relatively few field recordings are commercially available. Until recently, only a few scholars have specialized in Chinese music, but in the past few years there has been an encouraging increase in publications on many aspects of Chinese music. (CHIME 2007.)

The idea of combining Chinese and European music is very old. As early as the 17th century the Jesuits were performing their music in the Forbidden City of Beijing and working with Chinese composers and musicians. Classical traditional music in China is even older. As far back as the 10th century the Chinese were writing down their music, more than 300 years before Europeans did the same in Europe (Yang 2006. 57-64).

The process became more frequent in the more recent years. Puccini used the Chinese folk song Jasmine in his opera Turandot (Ashbrook & Powers 1991, Chapter 4), while Chinese modern musicians have frequently gone to Europe to perform. The Chinese National Orchestra and the famous folk singer Zuying Song held a concert in the Golden Concert Hall (Song Zuying 2004), while western musicians created more and more Chinese style music. However, Western musicians', essayists' and masses' real opinion on Chinese music is still unknown. The Chinese cannot be sure if their music is graceful or not for the world.

A characteristic of European music is to absorb the cream of foreign music elements. Musicians learnt to write music with Chinese music elements. Japanese GAGAKU, as a strict lineage holder, includes a Chinese element, too (Lecture about Japanese GAGAKU 2004). Other musicians' such as Stockhausen's, Zender's, Scelsi's, Britten's, Cage's etc music also has a close connection to the old Chinese Nuo Dance, Haiku, GAGAKU and Zen. Popular music instruments such as Drums also came from the Chinese little red drum

which spread to America before. (Discussion about Chinese music elements in European music 2009, 7)

At the same time, it appears that Chinese and western music still have divergence which cannot be solved harmoniously. This could possibly be because of not only differences in language, but also in nationality, beliefs, culture, education and history. These differences could not be solved completely, and could not become a great harmony. When Berlioz listened to the Chinese Beijing Opera in the World Expo of Paris 1900 for the first time, he described it as 'cat howl' in his book *Evenings in the Orchestra*. In his opinion, the Chinese Beijing Opera did not have any tune, swing, subject or development. It looked like a dog's gape while it got up. He thought the Beijing Opera should not be included in the music arena and that it was an affront to the world music. Discrimination may actually exist, but cultural difference was the core problem. (Tao 1994, 262-270)

While the process of ongoing cultural communication between Eastern and Western music develops, people begin to receive fresh information. This is a far-flung process until now, and will definitely be further expanded in the future.

In lecturer Xinye Zhou (2010)'s opinion, popular music development has become one of most important cross-cultural communication tools. China as a big country with 1/4 of the world's population has the accountability and necessity to hold and disseminate Chinese music in the world stage. As foresight, Chinese should make some contribution to the world's music industry.

The European area is one of historical areas for music industry. It influences Chinese music popularization directly but unilaterally. It is necessary to find the possibility to change the phase, analyze Chinese music, especially Chinese popular music development in Europe and America based on multiple resources.

3. Research objectives and questions

This study aimed to develop the Chinese popular music industry by observing and analyzing the present market situation of the Chinese popular music from the cultural industries' perspective. Based on this idea, the author used multiple ways to become familiar with not only the general audience's idea but also musicians and artists, people work in music industry chain, etc.

The author also aimed at finding out current problems of Chinese music export. Hence, the author collected information about westerners' views on Chinese popular music and the possible channels they used to find information about it by using online queries and surveys.

It is necessary to conduct research on other Asian countries which develop successfully in the global arena while having research on the Chinese popular music industry at present because the comparison process is helpful to inspire the Chinese popular music industry development in future.. For this reason, the author collected information about Japan, which is widely known as a developed country in the worldwide entertainment industry at present.

Based on research result, the writer finally drew conclusions on the current Chinese market situation both nationally and internationally and listed the problems and limitations. The author also produced feasible suggestions and comments based on the conclusions of mass information which was analyzed first.

Based on the research objectives the author raised research questions as below:

1. What is the present market situation of Chinese popular music?
2. What are the problems of Chinese music export?
3. What are the success factors of Japanese music export worldwide?

4. Method

Research is a process of steps used to collect and analyze information to increase our understanding of a topic or issue. It consists of three steps: posing a question, collecting data to answer the question, and presenting an answer to the question (Cresswell 2008, 3). Usually quantitative, qualitative and mixed methods work as three primary research methods. Cresswell (2003, 4-5) defines the qualitative method as below:

... a qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives or advocacy/participatory perspectives or both. It also uses strategies of inquiry such as narratives, phenomenologies, ethnographies, grounded theory studies, or case studies. The researchers collect open-ended, emerging data with the primary intent of developing themes from the data.

In this research the author used a qualitative approach. First the author collected multiple sources of information which included a substantially extensive literature review, existing national online surveys and interviews in order to learn about the current situation of Chinese popular music. After reading them the author selected useful information and answers which were related to the research objective and gathered them as research results. The author also conducted online queries in several search engines of libraries and described the results. There was also one interview the author conducted in the research. The author collected information about several Chinese bands which had experiences of performing in the Western Europe area and finally contacted one member of a band called Gum Bleeds. The member is studying in the bachelor degree program of International Business in JAMK University of Applied Science. He is the bass player of the band and now he is the business manager of the band. It was a face to face interview edited by the author and used random questions. The interview was taken in the Cafeteria of the school's main campus, recorded first and then edited as a paper version.

5. Methodology

In this research online surveys and substantial literature reviews were used in order to give the readers a deeper understanding on the popular music industry, globalization and transculturation. All these aspects were used to give the research a strong theoretical basis under the research objective. Historical approach was also used to describe the history of Chinese music and its communication with western music. The current situation of Chinese popular music market and its developing history should be connected. Therefore, a historical approach to the Chinese music history was intended to foreshadow the research results.

Interviews, online queries, online interviews and data were used in the research result part in order to show the status of Chinese popular music development in both the regional and global arena during the last 10 years. The process revolved around the research objective in order to give answers to the research questions and present the real current situation of Chinese popular music. The author also used online searches to give a description of the current situation of the Japanese popular music industry as comparison in order to give a later recommendation and an example for China. After objective descriptions of the current market the author gave analyses based on the status and problems in the conclusion part.

Finally, based on all these theories, research and discussions, the writer gave strong recommendations related to the Chinese music industry development. Based on the recommendations, the author also gave imagination a possibility of widening the area of development in the global arena in future.

5. Results

5.1 Chinese music industry

5.1.1 Overview

Popular music is an integral part of life for many modern people, especially young people. "Popular music is the most unlimited culture commodity in effects of language and cultural barriers "(Li 1998). Burnett (1996, 1-5) thought that popular music is "the only truly global mass media which have ability to cross the language barrier ... so while compared to other cross-media products, popular music is the most suitable form for globalization".

The international influence of the Chinese culture is rising all the time. In 2009, there were around 426 Chinese foreign interpretation groups which had 16373 performances and finally achieved about 76.85 million Chinese Yuan as performance revenue. The overseas sales of Chinese films achieved around 400 million U.S. dollars. Exports of all kinds of TV shows were over 10,000 hours. The total export value was about \$ 58,980,000.(A new situation of China's cultural industry 2010) Here, the share of the music industry was not prominent.

The overall national development in China's music industry has not been large in the recent years, and it has presented complex characteristics. The industry has been stagnating as a whole. The fiery scene of the eighties and nineties never came back. Record sales, the quality of production and the artists' performance declined significantly. At the same time, as wireless music, digital music and talent shows have become the new hot spots, the performance market has become more active and the entire industry has shown a trend of improvement. There are even perspectives that performances and peripheral products will become the next pillar in the music industry and replace the traditional recording industry.

5.1.2 Online survey

Under the big environment of Chinese popular music industry, a project named “Online survey on the current situation and development of Chinese popular music (2010)” was conducted by music department of Netease Entertainment, which is a leading China-based Internet technology company that pioneered in the development of applications, services and other technologies for the Internet in China. The project was also co-organized by the Top Chinese Music Awards, a music billboard show which was established in 2001. The show gives recognition and awards to Mainland China, Hong Kong and Taiwan artists. This is the main event of the music industry, also known as the Chinese Grammy Awards. (Get to know about Enlight Media Group 2008; Top Chinese Music Awards, a start for singers 2009.) The project used a great deal of promotion tools, for example, online advertisements, newspaper advertisements, posters and flyers to invite both public and experts in music industry to take part in the public online vote and give comments in the forum, present their concerns and ideas on the development of Chinese popular music. After that, with the subject of "What’s wrong with Chinese music" the project invited critics, musicians and experts in the music and media industry all together to analyze the status and problems of the Chinese popular music industry at present and to explore appropriate development ideas.

Thus, in results part of the research the author describes the figures according to the online voting survey part of the project "What’s wrong with Chinese music". In the discussion chapter of the research there are also suggestions and comments for Chinese popular music industry based on the significance of figures. The online voting part of the project can be seen in Appendix 1. These twenty tables use the easiest and most obvious way to give expression to both the general public and music industry experts’ view on Chinese popular music industry. Below are findings under the tables.

In table one of the online survey 44% of the voters as primary group used to listen to Chinese popular music quite often while 27% of the voters would like to choose European and the Americas’ popular music more. From table two it can be seen that 27% of the voters as primary group thought the development of

Chinese popular music stagnated or even regressed in recent years and 23% of the voters as second primary group thought that the concept of entertainment and music are in chaos. Table three shows that taste of voters on different music styles distributed mainly in average, target groups which enjoy pop and rock music are in relative primary position.

In addition, in table four it can be seen that the complete Chinese music industry chain was interrupted by piracy and a great number of free music downloads, while in table five of the online survey it can be seen that only 10% of the voters have the habit of watching live performances regularly. Although 58% of the voters show their interest in music festivals, only 16% of them participated in music festivals before and felt good.

In table six more than half of the voters like live show but they divided into two groups, one of them choose more small lives and the others enjoy huge concerts more. Table seven shows that more than half of the voters have interest in live shows but they haven't been to any shows before.

In table eight it can be seen that China's current development of music festivals is still in its infancy, because 52% of the voters thought that the artists performed in low quality, and the contents were similar. 42% of the voters thought that the organizers managed really badly, while in table nine it shows that majority of the audience pay less than 50 Chinese Yuan per month for music products.

In table ten of the online survey it can be seen that up to 47% of voters still preferred traditional way of music consumption by collecting CDs while 25% choose live music. Payment downloading were only 6%. However, although by table eleven it can be seen that 48% of voters thought that digital music will not replace physical music completely, 27% of voters ensured possibility that digital music will power the entire music industry development in table twelve.

Meanwhile, in table twelve 24% of the voters expressed the intention of copyright laws' revision. As can be seen in the table thirteen 38% of the voters thought that capacity of music talents reduced. Table fourteen shows that 51% of the voters thought that the most urgent problem in the music industry now is to

improve level of music creation. In the meantime table fourteen shows that 26% of voters show their expression of fighting against piracy and illegal downloading.

Through table fifteen it can be seen that Chinese music audience has been aware of the situation that live shows should be primary income for future music industry, as 24% of the voters agree with the standpoint while as a second biggest group 20% of the voters think that there are possibilities of development in peripheral products and cross-border cooperation.

In table sixteen 26% of people thought that traditional record companies will enter into the digital music development in future. In table seventeen 27% of the voters thought that the development of internet changed the industrial patterns, 31% of people think that it broadened channels of communication, 30% of voters thought that it inspires creation of new business model.

In table eighteen it can be seen that 53% of voters felt optimistic about the development of Chinese Music Festivals while in table nineteen 48% of voters thought that China will reproduce a brilliant popular music industry. But this is a long process, in table twenty 46% of the voters thought this process will continue through 5-10 years.

5.1.3 Existing Interviews

The research also pays attention to Chinese artists' interest in and attitudes towards the international market. Chinese bands and independent artists have begun to show their interest in marching to the U.S. and Europe and not just for financial gain. After internet searching and research on news and magazines the study finally found several interviews aim at Chinese bands, among the content of interview artists' attitudes, suggestions and comments about global market development can be seen obviously.

In Lisa Chow (2007)'s interview, according to Liu Min, bass player of band RETROS, one benefit of releasing an album in the United States is to show Americans a side of China they might not have heard before. She expressed that bands didn't expect the album itself would become a big seller. But of course, the band was excited to go to the U.S., the most developed rock 'n' roll market in the world. And if Americans hear the Chinese voice, they might see the progress that rock 'n' roll music in China has made.

The Chinese independent music label Modern Sky sent three of their bands to the United States in September 2009. The bands had a 22 days' tour, traveled 18 cities throughout September, performed 19 tours and received really positive feedback. (Three Chinese bands' tour in America-Where's the market for Chinese rock 2009, 1.) This was a landmark for Chinese popular music. No matter how their status was in China, at least Western countries began to pay attention to China's music power. This was a new beginning, which is part of popular culture's globalization.

Brain Failure (2009) is a Chinese well-known rock band and the band has also been known in the U.S. and Japan. Rong Xiao, the lead singer and guitarist of the band, explained that his own musical idea was to make his band go out from the east and be international. The main purpose and meaning for the band is to make American music market accept them. He said:

"I remembered it was in 1999. After I talked with a German reporter in Beijing, I changed the way of my music creating. At that time we were crazy

about the rock and roll atmosphere abroad, even some scene tapes of a foreign underground band could easily make all of us excited. We dreamed of having our own band like that. I explained to the reporter that the idea of the band was that we wanted to go to the foreign countries and perform our own music. He told me simply and bluntly that the first thing we have to do was sing in English. This is the first condition for attracting a foreign audience. The reporter might not think what he said seriously, but I was deeply inspired by the idea. That's why Brain Failure mostly sings in English. At that time my dream was to make the world's people understand Brain Failure's music. Let them know what we, a group of Chinese teens, wanted to say."

"As a team of Chinese, in the song named 'to the United States' we clearly explained our thoughts. 'You get money in your hand but it doesn't mean you will have a good time. Thirty shows set up in 30 days that's all we dream about the USA.'"

5.1.4 Interview

Xin Liu, the manager and former bass player of the Beijing punk band Gum Bleed, organized his band to go to Finland and Germany and had small scale European round tours in 2009. When talking about the memory he said,

“You know when you contact those people, music cannot be the only reason they receive you and your band. People may speak English, Germany, French, Finnish or any other language, they have different mind also. The thought were totally different. What kind of music they like? Can people receive our music in Chinese lyric? How to promote ourselves? These were all questions we need to answer. Even we were famous, at some point, in China. Nobody knew us before here, I mean Finland and German. One of biggest reason why we have tour here in Europe was because I studied here. How about the other members? They didn’t know anything about life here before. We can promote our band via our website, Face book, YouTube or MySpace, but that’s it. If we want to be popular here, we need promotion, promotion and promotion. It’s not like that we have music and we have punk, that’s enough. No. Tour needs money, people, lots of substance factors. It’s complicated.”

Xin markets his band straight via phone or e-mail for companies or organizations which he thinks might need to contact. He also does face to face marketing and he thinks that customers can be found in unexpected places. The band also has web marketing, e.g. facebook and myspace.

For Xin the promoting process is difficult and very hard journey. He finally agrees that music is not about music, it is business. As a student who has his own band as manager Xin used lots of time on promoting his band and marketing live performance in Europe. The steps are hard but he said:

It is hard sometimes and there's also plenty of sleepless nights and hard working involve, especially when we are holding gigs. But everything what it takes it gives back multiplied when you succeed.

I want to get more audience, provide them high quality music, make killer web sites and have beautiful design merchandises. And of course, my professional dream is to make my band more professional and popular.

5.2 China in western music industry

5.2.1 Overview

For Western society, China's rapid rise in recent years made them surprised even nervous. More and more communication and coordination between Economy and Policy also affect people's impression about China. Culture communication is essential. However, China's market share in music related export was so little and confused that hard to find statistical records. The understanding of China and Chinese culture for Western was still remained in a few years ago or even earlier.

5.2.2 Online query

Finland, as an European country with population of moderate size, is very suitable for the investigation to know the level of western people's understanding on Chinese popular music industry. The research used online query on several typical Finnish electronic libraries' search engine and had keyword searches. By doing statistics analysis the research tried to get wise to Chinese popular music's popularity in Finland, level of Finnish national interest on Chinese popular music and the degree of understanding on the Chinese popular music industry. The imports of Chinese music records, related books and electronically products showed on result of the online query can present Western nationals' interest, needs and potential market for the modern Chinese culture to some extent, especially markets and potential market of Chinese popular music.

Table 23 of Appendix E shows an online query in library of JAMK University of Applied Sciences. The online query used search engine of JaNet(2009), which is professional search engine for library of the university. Table 24, 25, 26 in Appendix E also shows similar online query in the national library of Finland. After type in keywords the result can be seen in the tables.

5.2.3 Online survey

If the last chapter was on behalf of the Finnish national sample investigation, this section collected the existing online survey. The online survey can be more effective and complete summarize the current Western national's understanding on Chinese modern popular music culture and industry knowledge, as well as popularity of Chinese modern popular music in the West. The survey below was conducted by a member of Toluna. Toluna is an online community that can create and participate in surveys. Hereby in table 27 and table 28 (Chickenrescue 2009) it is easier and more visualized to get some basic idea of western's view about China through data.



Table 27. How do you know about Chinese people and Chinese culture (Chickenrescue 2009)?

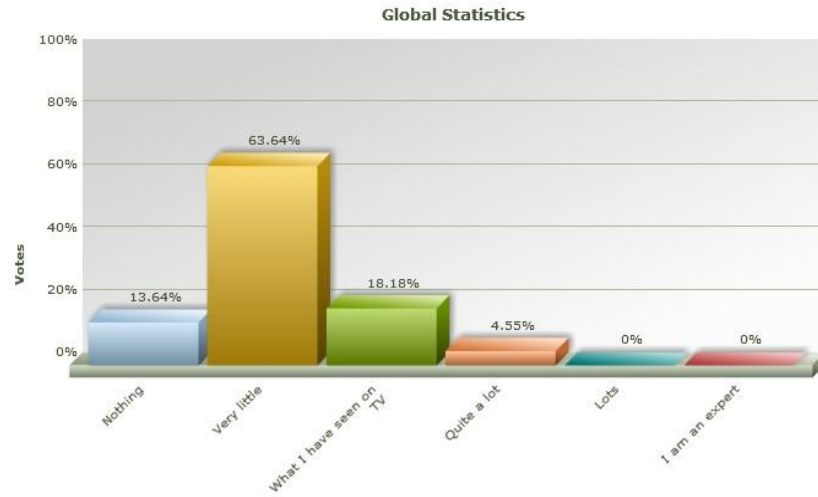


Table 28 How do you know about Chinese people and Chinese culture(Chickenrescue 2009)?

It can be seen that in the tables there are totally 22 people voted in the voting. 13.64% of them know nothing while 63.64% of the people know very little about Chinese and Chinese culture. 18.18% of the voters choose the option of “what I have seen on TV” while 4.55% of the voters give the answer as “quite a lot”. Nobody choose the option “lots” and “I am an expert”.

In online searching process a topic was found named “Who is the Chinese singer you know” (ELIZ 2010). The online survey started on August 18, 2010 and until November 8, 2011 there are two correct answers but one of the singer is Adam Cheng which comes from Hong Kong and the other one named Leehom Wang comes from Taiwan and he is an ABC. None of Chinese famous singer comes from China mainland was mentioned in the survey. The answers other western people gave were mostly Japanese and there’s one answer gave name of Siamese.

In another survey about “What do you know about China” (2003) there was nearly no description about Chinese music, either. The discussion topic started at eight years ago and until November 8, 2011 there were 139 replies. The answers people concerned were still focused on food, history and other traditional topics they sustained attention in the past 20 years. Small number of people concerned about the contemporary clash of political issue and economic exchange between eastern and western countries.

While have research on which position Chinese popular music have in the eyes of Westerners, the first issue need to know exactly is what kind of music western people are interest in, what ways they like while listening to music, and what kind of occasions they like to listen to music, etc. These elements should closely relate with westerners daily life.

Based on the background the study had an online research and found an online survey according with the questions. Four hundred and seventy six people responded to the survey. Of those that responded, the average age was thirteen and 98% were girls and 2% were boys. Three hundred and four people were from the USA, fifty six from United Kingdom, thirty six from Canada, sixteen from Australia, and others from Afghanistan, Bangladesh, Brunei, Bulgaria, Estonia, India, Iran, Ireland, Malaysia, Malta, N. Ireland, New Zealand, Nigeria, Scotland, Singapore, Sweden, Switzerland, Trinidad, Venezuela, Wales, Argentina, Croatia, Pakistan, and South Africa.(Latest Survey Results: Music Survey Summary 2010)

The pie chart below shows Western's favorite music types in recent years (Op.cit). In the pie chart there can be seen that around 20% of the voters choose to listen to Pop music and 15% of the voters choose the Rap. They are the biggest groups. Then 12% of people choose to listen to R&B while both alternative and Sountracks/Showtunes. 7% of the voters choose to listen to Oldies and classical, country and Jazz music each has 5% of voters. 4% people choose Gospel and 4% voters choose other kinds of music. Only 3% of people would like to choose international music.

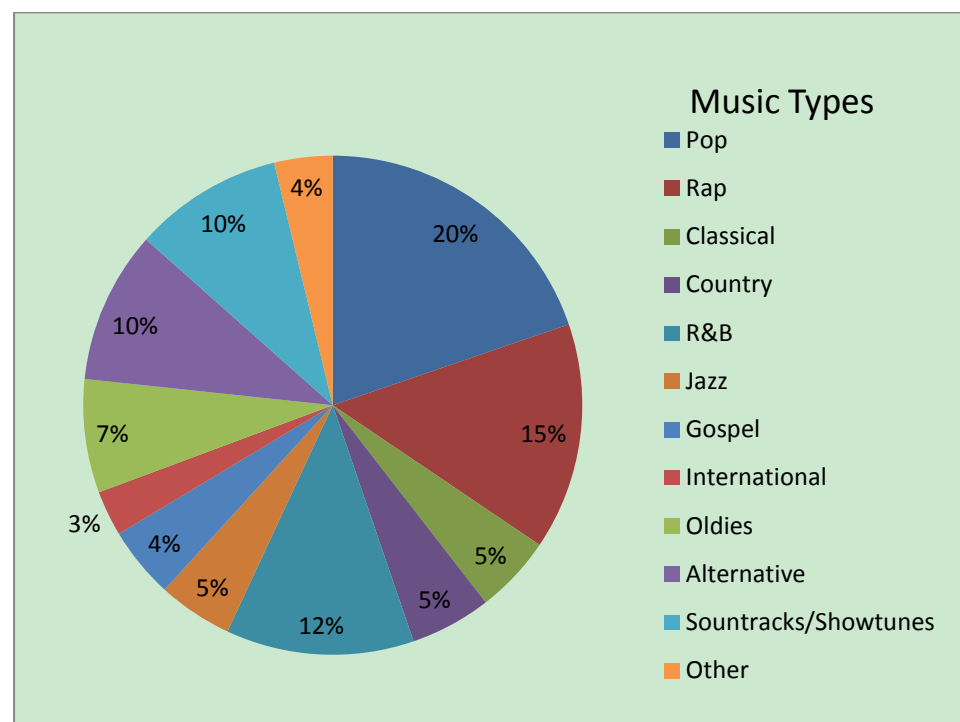


Table 29 Latest Survey Results: Music Survey Summary-- What type of music do you listen to(Op.cit)?

The table below (Op. cit.) shows what format western people listen to their music on. Four hundred and seventy six people responded to the survey. From the table it can be seen that CDs is still the most famous format for people recently and the option got over 450 votes. The second famous option is radio and the option had over 400 votes. Both cassette tapes and online option had around 250 votes and got the third and fourth. Around 140 people choose to use mp3 while more than 60 people use records. The least options were Minidiscs and other formats. Both of them got around 30 to 40 voters.

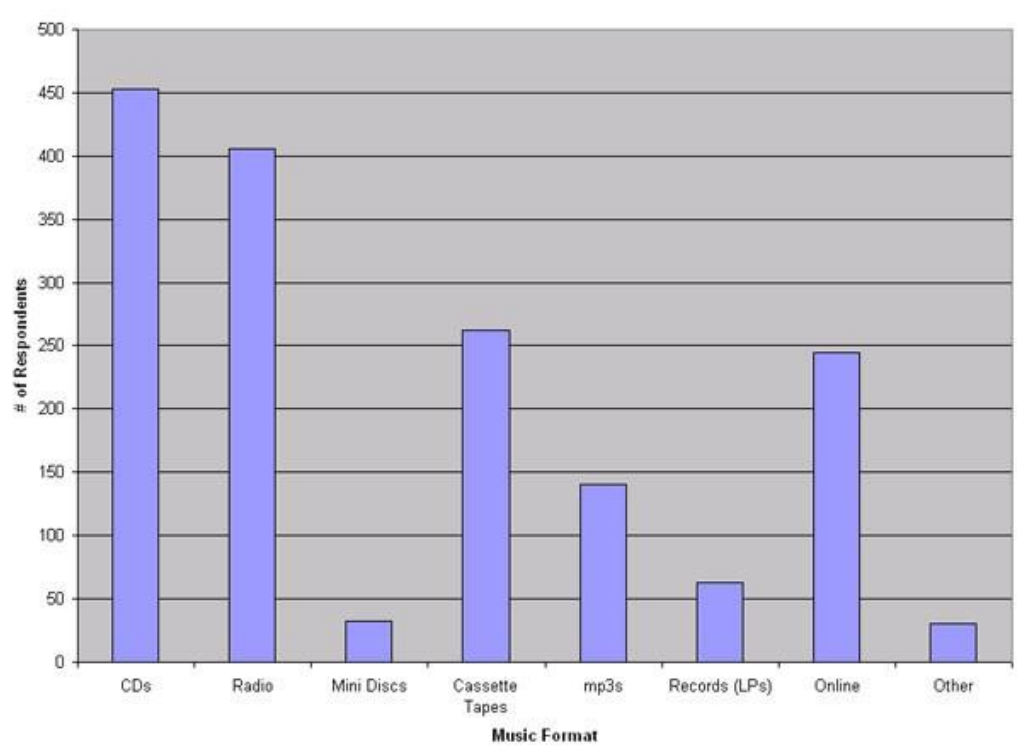


Table 30 Latest Survey Results: Music Survey Summary-- What type of format do you listen to music on (Op.cit)?

The last table (Op. cit.) shows the way western people participate in music. It can be seen that over 400 voters choose to go to live performances and enjoy the live music. Around 360 people enjoy singing in the shower. The option of Karaoke and write music each got over 180 votes. Around 180 voters choose choir while 150 voters choose instrument at school. Around 130 people would like to choose the musicals option and 100 people have their own band. Less than 100 people choose the ‘conduct’ and ‘other’ option.

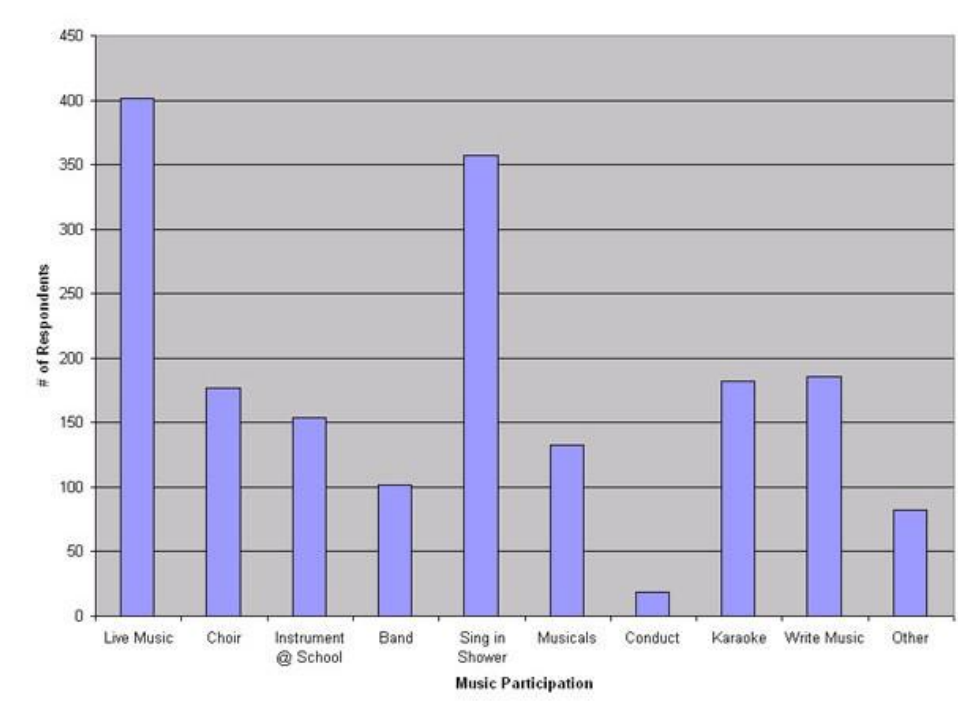


Table 31 Latest Survey Results: Music Survey Summary--What type of music-related activities do you participate in (Op.cit)?

In Appendix E (Shoushou 2009; Xixuansi 2010) there are totally forty one Western contemporary pop songs, many of these songs have been on the world's top pop music billboard, but very few people know that these songs use Chinese culture and popular music factors. Some of the songs used traditional Chinese melodies and some of the songs' lyrics borrowed from traditional Chinese music. There are also songs using traditional Chinese musical elements, historical stories and musical instruments. Meanwhile, people also have chance to hear Chinese popular music in international radio channels. The chart in Appendix F shows international radio channels which may have possibilities to hear Chinese popular music.

5.2.4 Existing interview

How Chinese music looks like in foreigners' eyes? How international music industry will evolve and what Chinese can learn from western copyright protection cases? Based on these questions "China's Music Industry Summit"(Opening of Chinese Music Industry Forum 2006) was held in Hangzhou, China in 2006. The summit received masters in international music industry and leaders from national copyright protection center and top record companies in different countries. Visitors mainly came from three music magnate countries: the United States, Germany and Japan. Through their authoritative statements the image of Chinese popular music in foreign countries was clear.

No matter George Lukan from American BCI music records, or Rhein Hanspeter from a Germany Unlimited Media, they all referred to the "Twelve Girls Band" in the interviews. But if asked whether it could hear Chinese popular Song in western countries, the answer was always "no".(Cheng 2006). "In the biggest music market of Germany we could find only three Chinese CDs." Rhein Hanspeter said (Cheng 2006).

"Twelve Girls Band" was a popular Chinese artistic party as combines China's traditional musical instruments with modalities of modern popular musical performances. The band plays both traditional Chinese music and modern western music and girls are classically-trained. With dainty musical rhythms and passionate performances, the band manages to enlarge the group of people who

enjoy Chinese music, and thus develops Chinese music both home and abroad. American magazine TIME mentioned them as “Twelve roses from china”. The Twelve Girls Band toured in the United States in 2004 Miracles tour and again in 2005.(Twelve girls band official website 2010)

While talking about how much influence "Twelve Girls Band" have actually abroad, George Lukan said: "They come too early at the first time. At that time the concept of China for the United States was only Chinese silk, porcelain and other simple crafts. All impression of Chinese music was that slow traditional music. I think maybe when people learn more about Chinese culture, the Chinese popular music will be more interested, too. "(Cheng 2006.)

In these western music masters' mind direct result of Chinese music's rarely development was because western did not understand Chinese culture. George Lukan mentioned that it was possible to hear popular Chinese songs only in one radio station in Los Angeles.

Rhein Hanspeter had a similar idea in the interview. He thought that "Twelve Girls Band" had been outdated. "Five years ago I can say that they were great, but it is not fresh at all nowadays. There are such many of similar bands appeared successively." (Op. cit.) He also said that although "Twelve Girls Band" had global tours in large scale, the album sales result was not good in Germany. "This is about marketing. It's impossible to sale albums in North American with a completely Chinese taste and selling model. That's the main reason." (Chinese Music Forum-Future of Chinese Music 2006) “Only three Chinese music records can be seen in Germany's largest Video supermarket.” (Cheng 2006) This was what Rhein Hanspeter saw about Chinese popular music in Germany.

In addition to "Twelve Girls Band", George Lukan even knew “Super Girls”, one of the most famous talent show in China. According to Lukan every Chinese girl had a great talent, singing skill was also very good (Chinese Music Forum-Future of Chinese Music 2006). He also analysis several low tide experiences of the U.S. music industry, "recovery in the last were all by the female, because everyone had tired of male singers." Female singer could be easily hot in the

world by only one hit single song. "People may prefer to listen to Chinese girls singing." He also said that if possible they would coordinate with a Chinese company and sign a Super Girl. (Cheng 2006.)

Also, according to the interview, western people felt that China still has very large task to do in copyright protection. Western copyright protection experience is much more mature and worth to learn from. "Germany has an engrossing company named Gema. The company specializes in solving copyright issues. Singer, songwriters sign an agreement with it and pay some royalties, and then they will be protected. " Rhein Hanspeter said when talked about copyright issues in China. Although in German there's no public karaoke facility, when people buy karaoke discs only for personal use, they also need to pay more than 10% in total cost for copyright protecting. There are also different standards while playing music in different public places. "The restaurant use music as background while the gym's exercise music can be seen as part of the exercises. In different purposes, the costs are difference." "Gema people will patrol everywhere just like the police." (Cheng 2006.)

5.3 Japanese record industry

5.3.1 Overview

According to the IFPI report, Japanese record industry have 17% global market share in 2006, second only to the United States 36% of market share. In Asia, Japan music industry is thriving as 85% market share, which is far more than China, Korea, India, Thailand, Taiwan of China and other Asian countries. Japan's record industry development reached the peak of development in 1998 and the output became up to 607.5 billion Yen. Because of the deep malaise of global music industry after 1998 the Japanese record industry has entered a period of 6 years' consecutive downturn. After 2004 because of the rapid development of digital music Japanese record industry also resumed its growth. According to statistics, the Japanese record industry output was 461.7 billion Yen in 2006, which had 74% of total music market share of country. There are totally 44 record companies and more than 7400 music stores.(Investigation and thinking of Japan's music industry in recent years 2007.) Due to the reason that Japanese music industry's mature development as a successful model in global music industry will play a big role in enlightenment for China, it is necessary to collect Characteristics of Japanese music industry. Below are features based on resources and data.

5.3.2 Online survey

Current market situation

There are totally 44 existing record companies in Japan and all of them are members of the Japanese Federation of Phonographic Industry. Most record companies engaged not only traditional record business but also mobile music and online music business. Music industry piracy rate is less than 1%. Major music distribution channels include CD, cassette, video, DVD and digital music. Also because of the perfect music copyright protection, music industry rounded goods is even more alarming, such as use of Kara OK, music wire broadcasts, concerts, CD rental, etc. According to the White Paper on Japan's intelligence

estimates, whole output of Japanese music industry reached 1.8 trillion Yen in 2006.(Op. cit.)

Copyright

For centralized management of musical works copyright, Japan has established a completely and smoothly running structure. Users pay for the fee while centralized organization receive the fee and distribute the fee back to author and people who have rights to the music. It can be said that perfect music copyright management system has laid a foundation for the development and prosperity of Japanese music market. With the rapid development of digital music, Japanese government and music related trade association are exploring on build suitable and legitimate digital music distribution system for licensing digital music, development to carriers and re-development on appropriate pay standards.(Op.cit.)

Civil society organizations and trade associations

Culture department of Japanese music government is responsible for music industry development planning and copyright policy protection while not directly involved into specific issues of business. The commission of specific issues was given to Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and Recording Industry Association of Japan (RIAJ). JASRAC mainly manage on copyright issues which include popularity of copyright protection, revitalization of music industry, to help record companies have research and develop new mode of music using. Meanwhile, JASRAC take responsibility on collect music royalties and distribute them to creditors. JASRAC also responsible for investigating whether there is unauthorized use of musical works, collect fees or take legal means to protect authors' interests. (JASRAC 2011.) RIAJ is the association which responsible for collects fees on CDs' second use, records' rental royalties, compensation for personal audio and video, etc. As Japanese branch of the IFPI it is responsible for international music exchange, cooperation, international market exploration, promotion of music records, expand the market share of music record, protect rights of creditors, improve legal environment of copyright, etc.(RIAJ 2011)

Self-discipline of enterprise

Different as Chinese managing system, Japanese conference for record ethics as branch association under RIAJ is responsible for conduct a content review of latest songs per month. RIAJ formulated standards for record ethics and record production. The result of review will not be enforced but every record company receives their opinion seriously. Good self-discipline, image and reputation of enterprise ensure the overall performance of Japanese music. (Investigation and thinking of Japan's music industry in recent years 2007.)

Asia characteristic

Japan's music is quite advanced in Asia at some point. Business industry and its elements is closely related to music so that Japanese animation, manga and game industry contacts closely to Japanese music industry, and became the most important position in their GDP. Due to historical reasons Europe, America and Japan had a long-term economic and political cooperation, which could be also a good opportunity that Japanese music could be relatively easier to touch and go deep into Europe and America.(Analyze of China's music industry: Development Status and future trends 2011, 7-11.) Nowadays, Japan's popular music atmosphere is more like a specious western music. This is result of collide between two completely different styles of east and west. Japanese artists draw heavily on the U.S. popular music while they re-create the music in their own way. Although Japanese popular music has the same strain relation with Europe and America popular music, its creation has a quite deep, national uniqueness. All these possible culture interaction between east and west became possibilities for Japan music to develop in western countries. It is true that American music has deeply influenced Japan's popular music, but nowadays at least in Japan, Japanese musicians' creation has more influence on European and American music.(Investigation and thinking of Japan's music industry in recent years 2007.) Well-known Finnish rock band Negative and Germany band Tokyo Hotel are highly impacted by Japanese popular rock music.

6. Conclusion

Under the globalization background, Chinese popular music as product of Chinese modern culture has to open its specific market for developing into western countries. Under the research result it can be seen that there are still a great number of deficiencies in the process for the Chinese to develop their local music and introduce their culture to the West.

When observing the domestic music industry developing environment, there are still quite lots of problems. All those problems need government and private industry's rectify and reform from not only production part but also demand conditions, related industries' supporting, business strategy and other aspects.

In Ling Wang's (2010) view, Lack of product innovation and diversity, restructuring of market, chaos between concept of music and entertainment, the rise of Internet music downloads, pirated copy problem, all of them are problems China faced at present. Meanwhile, China still lacks a complete industrial chain, all-round agents and the legal infrastructure in not only the popular music field but also in whole entertainment industry which causes the copyright issue become a really problem through researching process.(Zhou, 2010) Online sources were easy to be found without any signature or too much signature so that screening resources became more than necessary and took time. These problems all require the government and private industry's help from producing process, demand conditions, related industries, voluntary, business strategy and other aspects of thinking.

Meanwhile, China as a developing country has made the Western countries inquisitive but their attention has been more on policy and economy. The lack of news, interviews, stories and resources from culture part, especially music part has also made the data collecting process a problem.

Furthermore, when analyzing opportunities and feasible development for Chinese popular music industry, it can be seen that because of China's specific national conditions that confusing division of governmental management, private industry management and supply chain, it is impossible to transform the

music industry management mode right now at short notice.(Zhang,2008)
However the management mode is the core factor to obstruct the development.
Even the transform succeed in future the reality will also changed. All the
integrated factors made the conclusion of research become only an assumption.
Based on research result defects and recommendation of Chinese current market
situation can be summarized below:

6.1 Challenges

6.1.1 Only culture communication

Currently, the deficit of Chinese cultural trade is still large. Although exports of China's cultural products and services have increased in the recent years, the phenomenon of deficit has not been fundamentally changed. The export of cultural goods and services works still in a relatively narrow channel. The export price is far under the import price of similar products. The international competitiveness and transmission power of China's cultural products still have to be further improved. Wu Cai (Minister of Chinese Culture ministry) said that the income ratio between import and export culture performances was around 10:1. The annual income of all Chinese overseas business performance was less than 1 billion. The number was even less than the annual overseas income of one foreign famous circus.(A new situation of China's cultural industry 2010.)

In fact, Chinese artists have been trying to have performance abroad, but most of the performances were made by independent talents, taking place in small bars but not on big stages. At present, when people say have international development or performance, in fact, it is more of a cultural communication. Chinese popular music can be summarized in one sentence: Foreign bands came to China for making money, while the Chinese going abroad for getting fame. The topic of verbal communication also took a large proportion in the interviews mentioned before. In the background the influence of the Chinese language is far less than English, Chinese must resolve language difficulties before enlarge their music export business.

6.1.2 Incomplete industrial chain

Some people say China has formed a complete film industry chain, so more and more viewers go into the theater in past few years. But a complete Chinese music industry chain has not opened up yet. Music must have the concept of live shows, which is an integral step in the development process. Only if people begin to go to live shows, a complete Chinese music industry chain can really be opened. Chinese popular music industry is getting into the road of industrialization.

In the Western countries, a rock band or even a DJ has his own specialized company and manager, but the Chinese do not. In the recent years several companies have tried to do the operations of independent music labels. They have had some impact but not great. Now in China it is more common that one company manages a great number of bands without professional managers. Even bands are under the organization, in fact, they do not have strong background management teams. This is very negative for development especially large cross culture development. (Three Chinese bands' tour in America-Where's the market for Chinese rock 2009, 2.) Moreover, in the Western countries people are very conscious about copyright, while in the data it can be seen that awareness of copyright in China is still quite confusing. All above are impacts which influence the cash flow and development of music industry.

6.1.3 Stagnate phase of creating

It was difficult to find good songs or new artists while the old artists and have been out of season. Meanwhile, the concepts of entertainment and music are confused. Artists cannot create new music in pure environment. Nevertheless, Chinese people still hope for development of local music industry.

6.2 Recommendations

6.2.1 Original music development

Original music product is foundation of national music industry. It is also basis and power for Japan popular music industry's development home and abroad. Before more than 50 years, Japan's national market share was main guide of industry development all the time. In 1950s Japan's original music has 37% market share but the number increased to 74% after 50 years. It is said that the history of Japan music industry is the history about how Japanese original music occupied more and more market share.(Op.cit.) Nowadays Chinese original music is booming, lots of freshman appeared with different kinds of outstanding music products. More and more recording companies are trying to explore bigger market space home and abroad. Therefore Chinese government should have more guides and policy support on original music, for example by bonus, allowance and guideline. Only when China has a mature market with enough outstanding music, recording enterprises will have the condition to do export.

6.2.2 Professional associations development

RIAJ plays an important role in Japan's recording industry development as policy executor, RIAJ and its branch associations works under culture department of Japanese government's general outline and they works complementary to each other. Nowadays in China numbers of music industry related associations are a lot but their functions are still weak. It can be said that these associations are branches of Chinese government and the government itself give orders directly and by compulsion. But in a mature music industry, music business, civil associations and related department of government should be

divided and have mutual complementation. Japanese recording associations can give China a quite good example on music industry's self-discipline, protection of legal rights, data collection, information support and general development.

6.2.3 New Asia characteristics

Actually modern China has begun to explore new music model which combine both eastern and western culture. But the new train of thought has not promoted in huge area. More musicians still work in their own circle and refused to understand the fact of music globalization. At this point china need to study from the way Japanese music industry works, not only Japanese music industry working model, artist management and music style which use lots of western successful experiences, but also the way Japanese music industry works attach to other industries. Those are all what China need to learn. Currently China works itself more and more into globalization. Gradually integrating into modern society and have further deepen economic and political contacts with Europe and America, this will be the best chance for Chinese music industry to be linked with other industries and continue its global development.

6.2.4 Industry chain development

If Chinese want to have a real development on modern popular music, they have to resolve problem of incomplete industry chain. The problem can be showed on funds, talents, marketing, content, channel, derivative products, etc.

Development of Chinese popular music industry must comply with market rule, integrate resources of enterprises, achieve market-oriented operation, have industrialization, produce in scale and form a completely value-added profit system. Chinese popular music industry should also strengthen communication, cultivate and perfect China popular music industry chain.

Integration of resources

At present, the development of the domestic music industry divided into two sides. On the one hand, large domestic brands mainly face to national market and relatively closed. Meanwhile, popular music labels which face to the international market are mostly independent. Both scale and quantity are relatively small. Capital and technology are inadequate and also lack of capacity on large-scale, high-cost investment with high-tech products and derivatives. Thus, it is necessary to have cooperation between these independent labels and develop concentration of entire pop music industry. In the process of accelerating industrial concentration Chinese popular music can consider idea of strategic alliances. For individual companies, it is possible to have exchanges through people, programs and funding and strengthening ties between the parties. Under the basis of reengineering and organizational restructuring, through formation of alliances, the relevant functional departments and officers are concentrated together to achieve co-operation and common management under the premise of equality and independence of all parties. If possible administrative, research and development departments could be collected together under headquarter in order to achieve coordination and efficient operation of whole group's objectives. Although the organization and the administrative capital are still independent, the organization started from loosely into closer. With interaction between enterprises, it will be able to form a strategic alliance and finally form an organic whole and develop dynamic alliance.

Through the integration of resources, first of all, it is enable for enterprises to obtain sufficient funding. The most obvious growth in Industrial structure is the major independent labels. When they grow into large media company, they have a significant advantage. By integration, businesses can get capital and technology that a single enterprise can't. They will have ability to pay for expensive technological transformation projects, producing high-quality music and costs of new markets. Second, scaled economy can be achieved. Traditionally scaled economy refers to single products' cost. When the marginal cost is lower than the industry average costs, scaled economy comes. When two or more enterprises integrated in various ways, restructuring of organization,

capital and technology will make the production cost greatly reduced. Finally, it is enable for enterprises to get more ability on withstand risks. As enterprises focus together, on the one hand, the viability of the enterprise itself enhanced. Due to the formation of strategic alliances, organization and business will have strong vitality through restructuring. The enterprise's production scale will be expanded and cash flow will increase. Certain market risks can be withstood then. On the other hand, due to the formation of the regional network system, poor management of a small number of projects or small scaled economic downturn will not be fatal to the whole enterprise under a wide range of production.

New media

Whether from movie to television or from television to the internet, development of mobile communication and media technology gives a huge opportunity to the music industry. In the moment the world is under a new era of media revolution. Digital television, internet, mobile phones, electronic books and other stuffs are developing without an end. They give the music industry new trends and opportunities on all aspects of production, transmission and multi-level development of derivative products. The web2.0 era also gives diverse ways on promotion.

Professional intermediaries and legal improvement

Under background that domestic popular music label in the relative dispersed and develops independently, the existence of professional intermediary organization is essential and also needed for development of the international music industry all the time. Professional consulting and communication agencies can provide a variety of professional services. It gives professional advice while enterprise has cross-border business. A proper and reasonable use of professional intermediaries can help plan and organize activities in promoting international cultural exchanges between China and other countries, develop understanding and friendships, and to spread Chinese culture and arts to the world. Through the help of professional intermediaries' planning, the Chinese fashion industry will be gradually change unilaterally music imports and create a two-way exchange of international culture. On the one hand, import fine arts and

culture abroad into China. On the other hand, bring China's outstanding cultural arts to the world. In the process of this two-way exchange, international culture event planning and public relations activities will inevitably become an integral part.

The team of professional lawyers is necessary on prevent possible international cultural disputes. Although the original intent of cultural exchange and development is a good thing, reasonable legal and professional equipment can prevent the risk in the earliest time and resolve disputes in the fastest and best way. Thus ensures external development of Chinese popular music industry.

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Appendices

Appendix A: Online survey—What's wrong with Chinese music

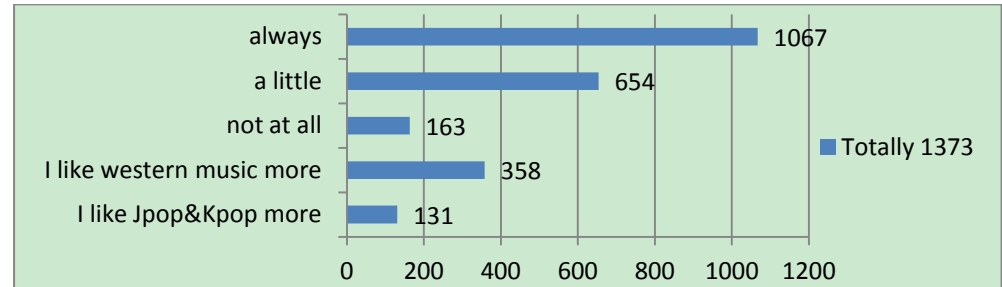


Table 1. How do you give attention to Chinese music (Online survey on current situation and development of Chinese popular music, 2010)?

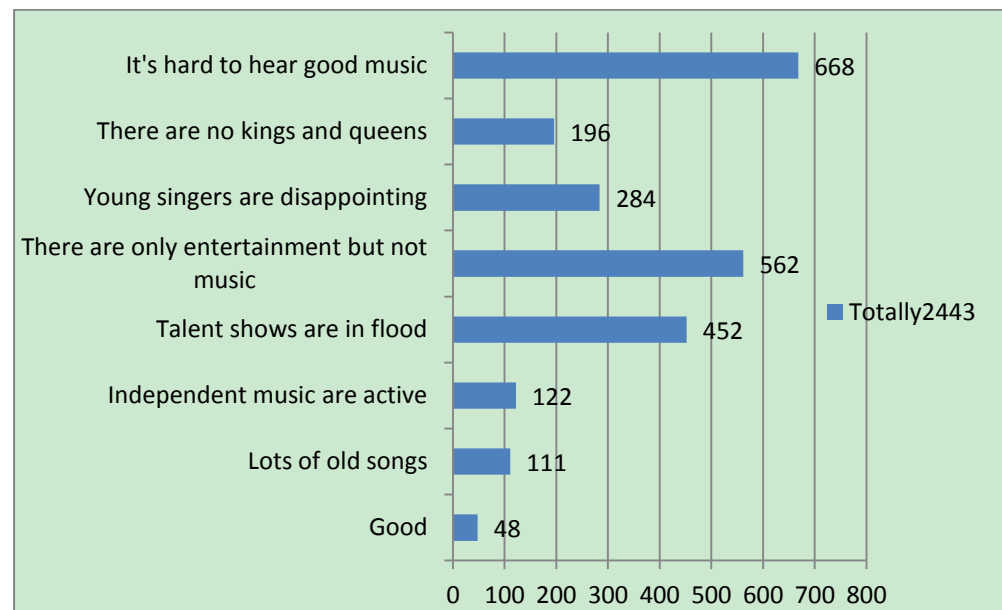


Table 2 How do you feel about Chinese popular music (multiple choices) (Op.cit.)?

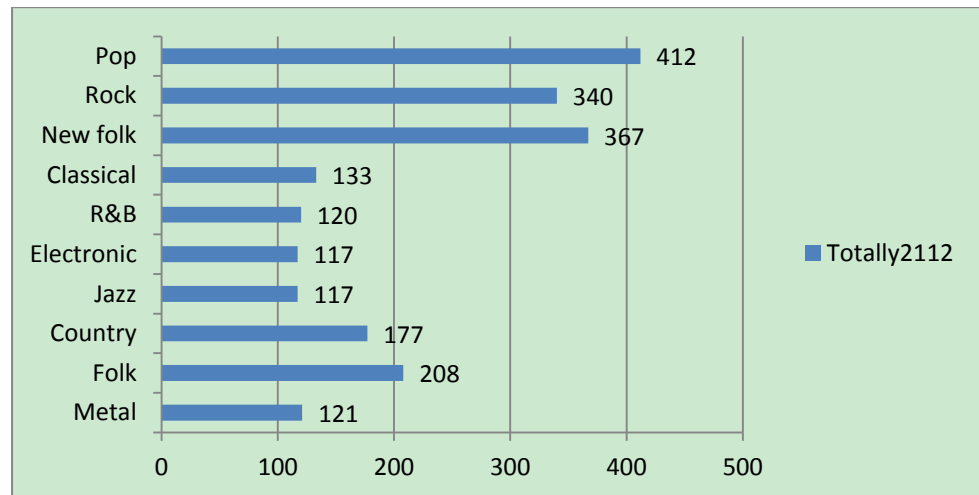


Table 3 What kind of music do you like mostly (Op.cit.) (multiple choice)?

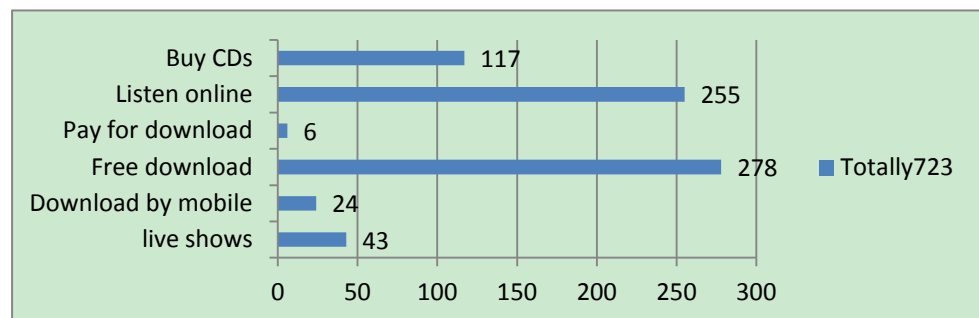


Table 4 How do you listen to music (Op.cit.) (multiple choice)?

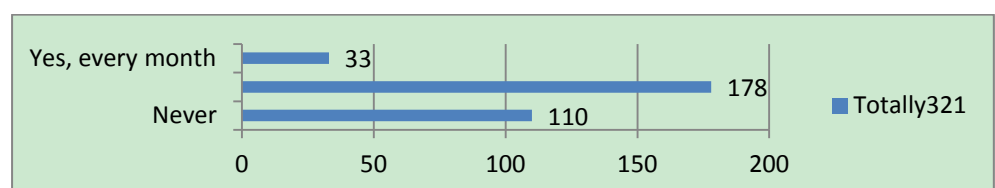


Table 5 Are you used to go to live shows/concerts (Op.cit.)?

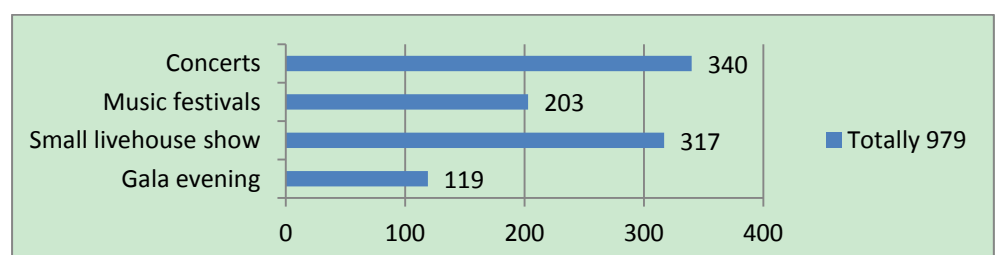


Table 6 What kind of music performance do you like most (Op.cit.)?

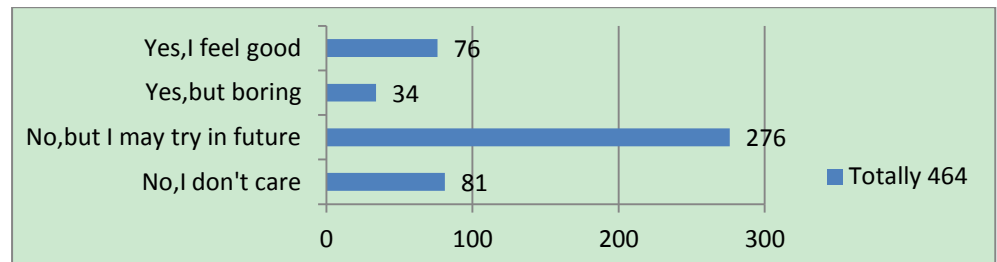


Table 7 Have you take part in any Music Festival (Op.cit.)?

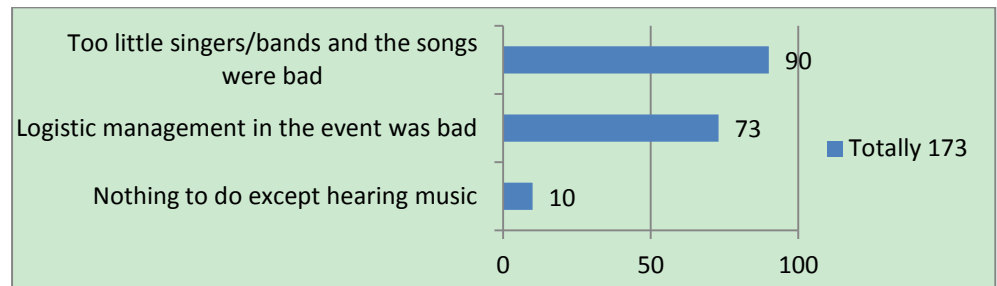


Table 8. What was the reason if you didn't like the festival you attended (Op.cit.)?

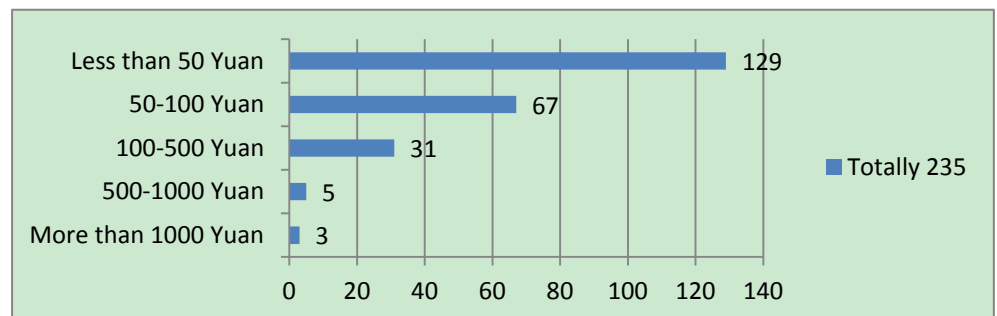


Table 9 How much you'd like to pay for music relevant issue (CD, live, downloading, etc) every month (Op.cit.)?

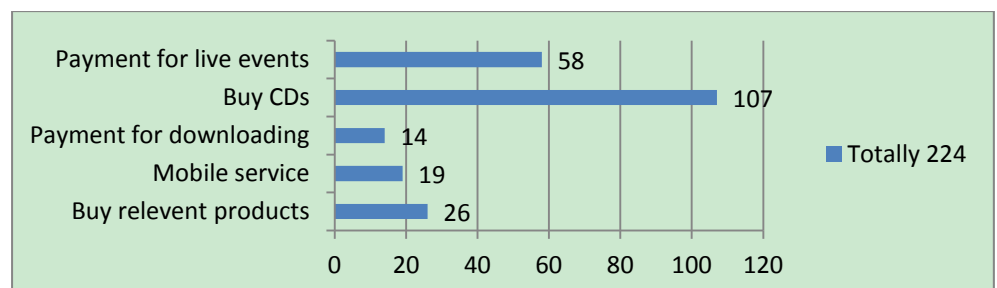


Table 10 What's the maximum part in your payment of music relevant issue (Op.cit.) (multiple choices)?

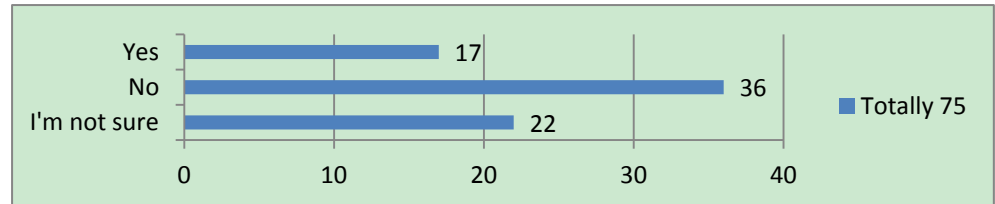


Table 11 Do you think traditional CDs will be replaced by digital music totally (Op.cit.)?

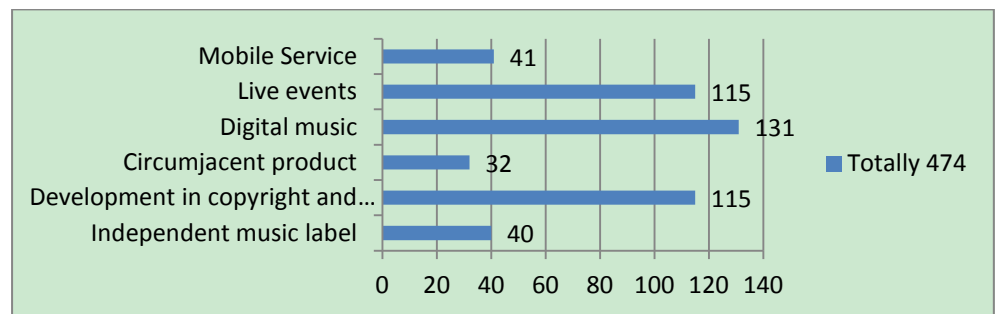


Table 12 Which way you think may have the most possibility to save music industry(Op.cit.)?

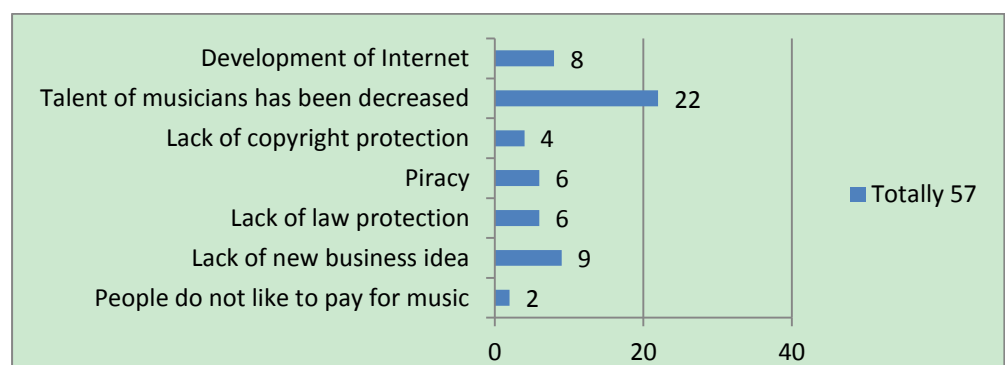


Table 13 What's the main reason for problems in music industry right now (Op.cit.)?

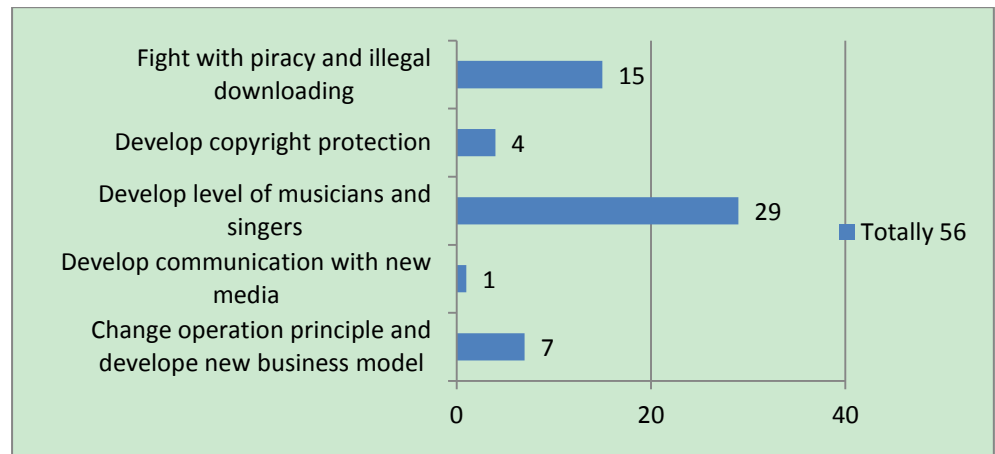


Table 14 What's the most important problem for music industry right now (Op.cit.)?

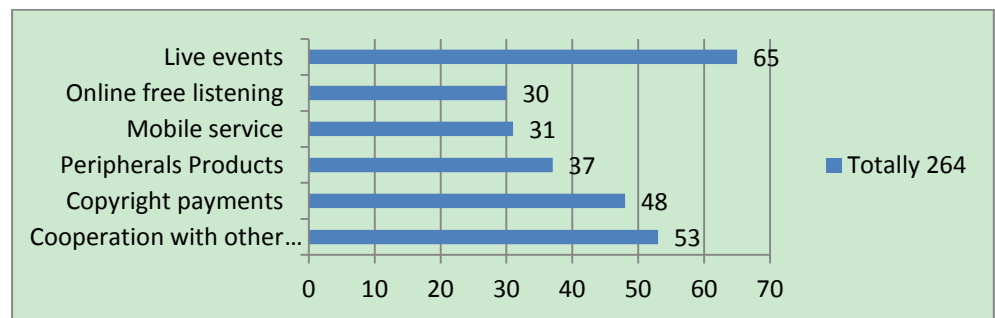


Table 15 What's the main income for future music industry (Op.cit.) (multiple choice)?

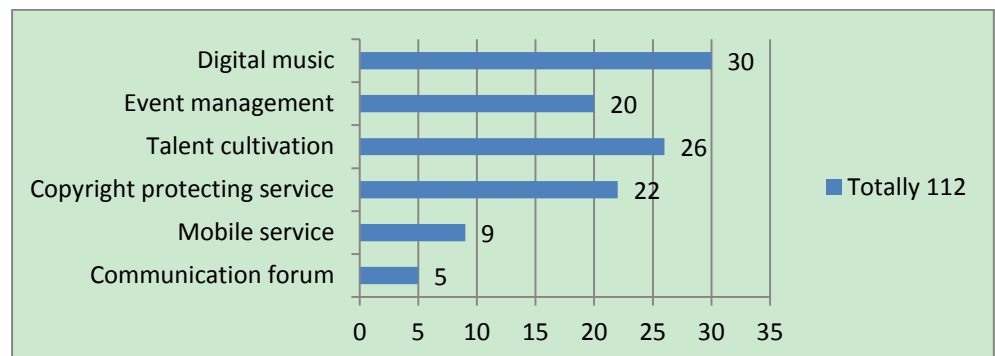


Table 16 What's the future direction and path for recording company (Op.cit.) (multiple choice)?

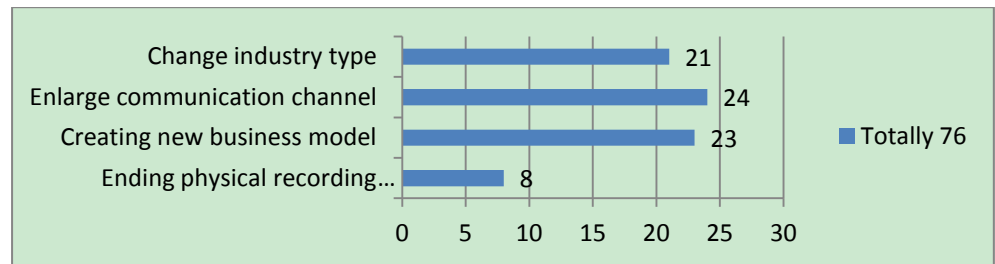


Table 17 What do you think are influences of internet for music industry (Op.cit.) (multiple choice)?

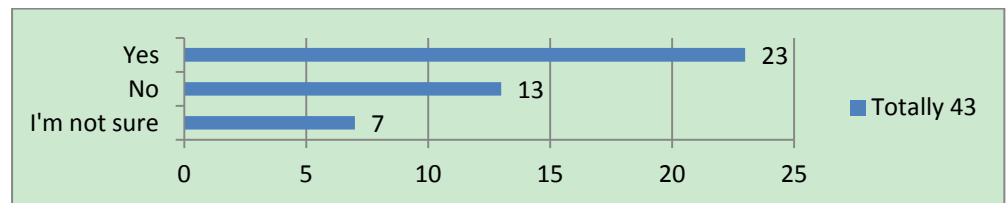


Table 18 Do you think future of Chinese music live events is positive (Op.cit.)?

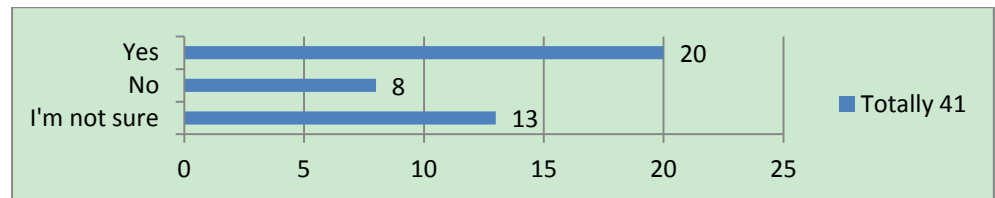


Table 19 Do you think Chinese music industry will repeat its triumph (Op.cit.)?

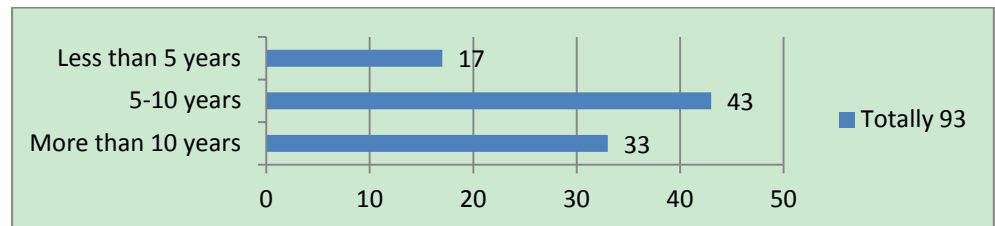


Table 20 How long do you think the repeating process will be (Op.cit.)?

Appendix B: Principal organizational structures of the music industry

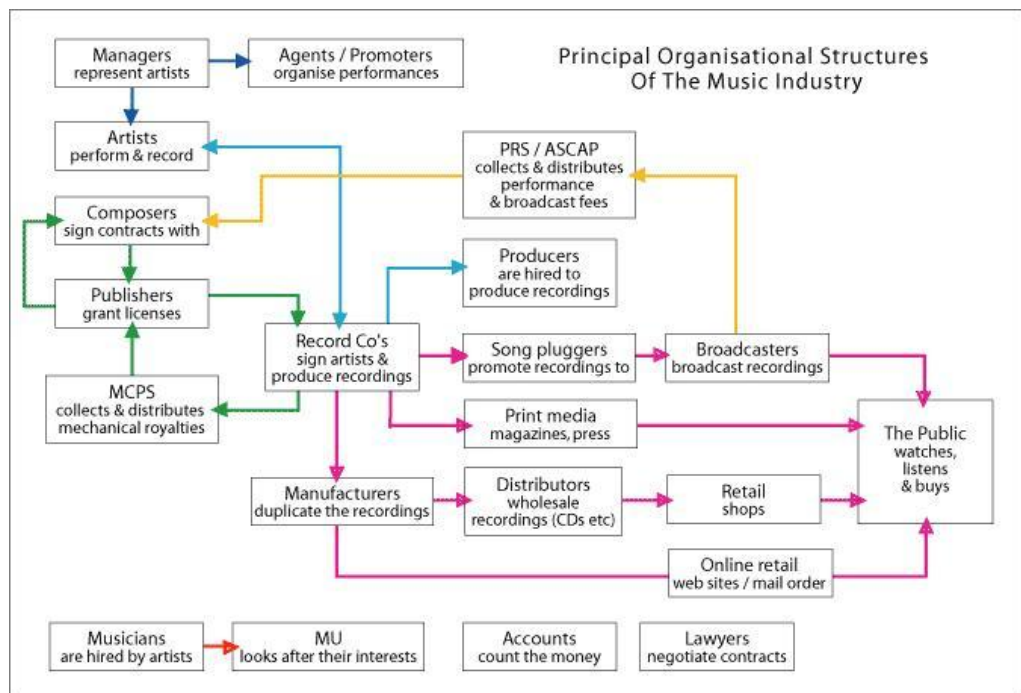


Table 21: Principal organisational structures of the music industry (Dusty, 1999).

Appendix C: Music industry music, revenue and licence flows

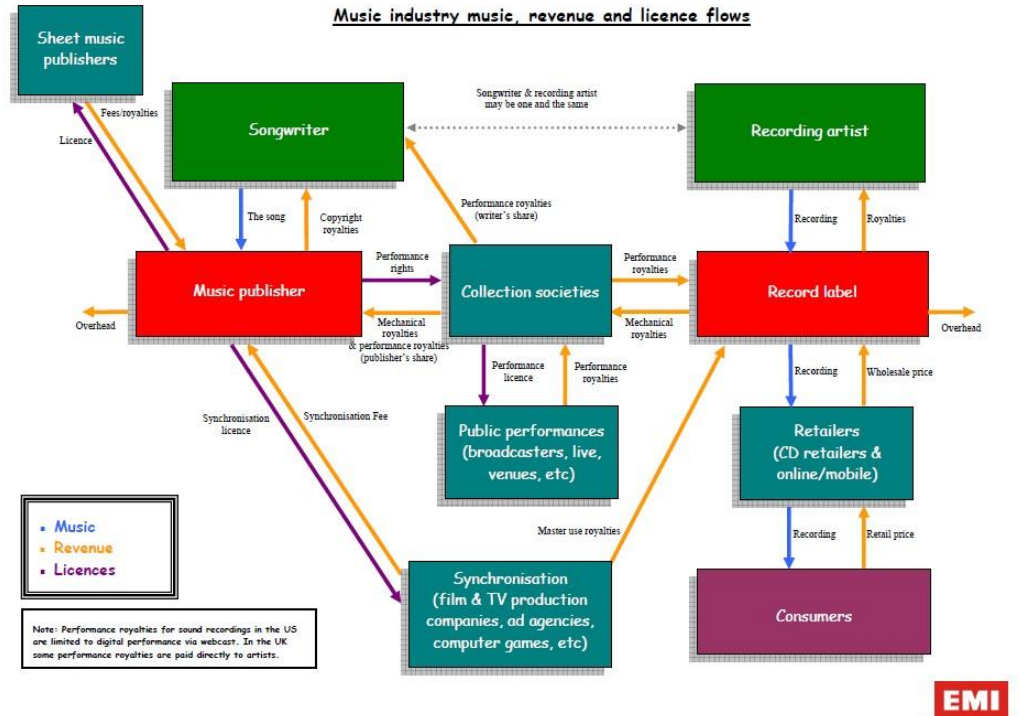


Table 22: Music industry music, revenue and licence flows (Bourgeois 2011, 96).

Appendix D: Interview with Xin Liu, member of Chinese band Gum Bleed.

JAMK student Xin Liu was recently interviewed by Kun Qian and was asked the following questions about his punk band life. As a student he has his own band named Gum Bleed.

Kun: Hi, Xin. Could you please introduce your band to us?

Xin: Sure. The street punk band Gum Bleed from China formed in Beijing, China.

As the youngest and most revolutionary street punx in People's Republic of China, our music not only inherits the styles of hardcore punk rock and oi music, but also assimilates the points of thrash metal and folk rock. A new kind of working class voice was made in China by Gum Bleed. We play punk rock as a weapon and rapidly grown into a bold, young and persistent band. We use the most manic drums, the most rough distortion guitar and the most violent roar to fight on the front line against the money ruling, the class oppression and the racial discrimination.

Kun: When was your band created?

Xin: We started running our band in 2006.

Kun: Why do you choose this name? Did “gum bleed” have any means to you? Or it is just because you like the spelling?

Xin: Ummm..actually I forgot. Maybe it was just an accident.

Kun: How many people are there in your band?

Xin: Totally we have five now. Dee --lead vocals, Joe --bass/vocals, Wong --guitar/vocals, Dinosaur --drum, and me Xin --management/vocals

Kun: How does everything work? Is there any development for this year?

Xin: There's been some development during the past year. We started by creating gigs in some cities of China and in last year we had a gig in some countries of Europe which include Finland,too.

Kun: In which city do you mainly hold your gigs?

Xin: I think it's Beijing, China.

Kun: What's the main reason for that you created your own band?

Xin: We love punk. We have same goal. We want to develop our spirit. We want the world to know our music.

Kun: What do you think about students creating their own bands? Do you have any suggestions for them?

Xin: No... Well they can survive.

Kun: How do you market your band? Via advertisements?

Xin: I market my company straight via phone or e-mail for companies or organizations which I think might need to contact. And of course face to face marketing is also important, and customers can be found in unexpected places: for example today I got a potential customer by talking with a passenger sitting next to me in bar. Basically our marketing is just to promote our gigs and sell our merchandises. We also have web marketing, e.g. facebook and myspace.

Kun: Do you have any strategy in promoting your band? What are they?

Xin: Well we promote stuffs by our music..

Kun: But don't you have any difficulty things while you promote your bands before the tour?

Xin: Well, it was difficult, very hard journey. You know when you contact those people, music cannot be the only reason they receive you and your band. People may speak English, Germany, French, Finnish or any possible language, they have different mind also.

Kun: That's culture shock at some point.

Xin: Yes. The thought were totally different. What kind of music they like? Can people receive our music in Chinese lyric? How to promote ourselves? These were all questions we need to answer. Even we were famous, at some point, in China. Nobody knew us before here, I mean Finland and German. One of biggest reason we have tour here in Europe was that I studied here. How about the other members? They didn't know anything about how to live here before. We can promote our band via our website, Face book, YouTube or MySpace, but that's it. If we wanna be popular here, we need promotion, promotion and promotion. It's not like that we have music, we have punk,

that's enough. No. Tour needs money, people, lots of substance factors. It's complicated.

Kun: It's not about music, it is business.

Xin: Absolutely.

Kun: How do you feel as a student who has his own band, as manager? Is it hard?

Xin: It is hard sometimes and there's also plenty of sleepless nights and hard working involve, especially when we are holding gigs. But everything what it takes it gives back multiplied when you succeed.

Kun: Do you have any wish for this year? Any vision for the future?

Xin: I want to get more audience, provide them high quality music, make killer web sites and have beautiful design merchandises. And of course, my professional dream is to make my band more professional and popular.

Kun: OK. Basically that's it. Thank you very much (smile)! Kiitos!

Xin: (smile) Thank you!

Appendix E: Online queries in search engine of libraries

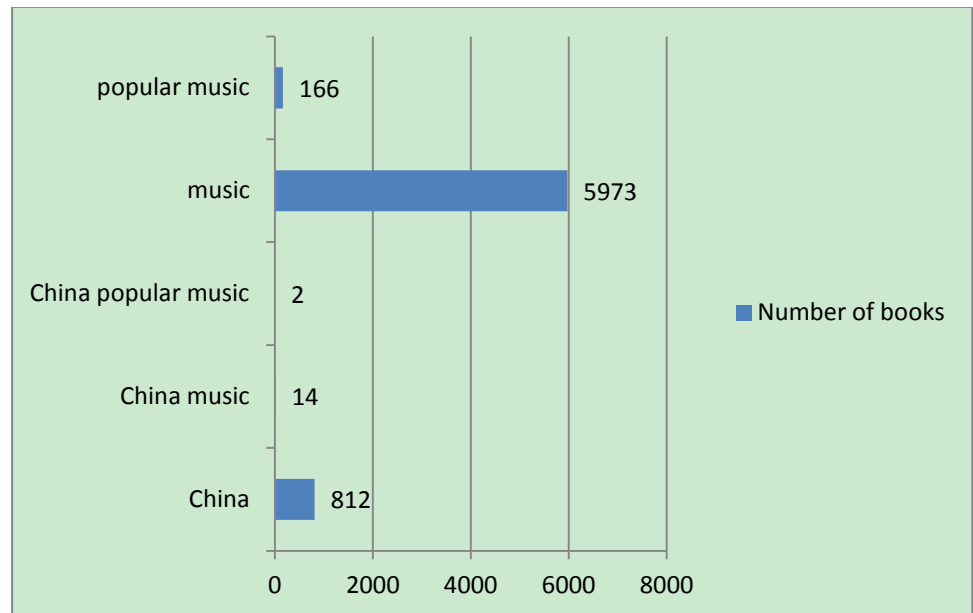


Table 23 Online query in library of JAMK University of Applied Sciences

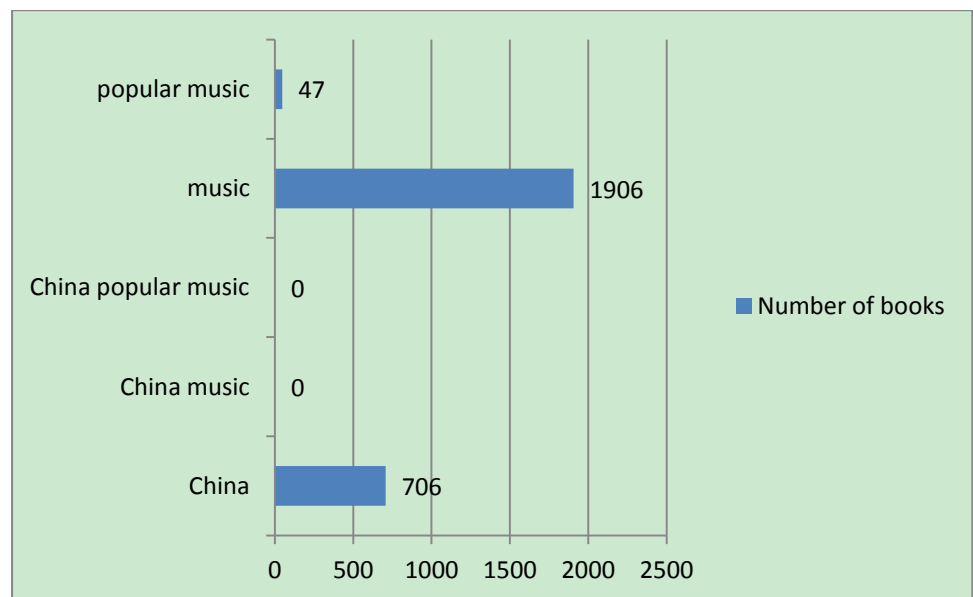


Table 24 Online query in HELKA - Helsingin yliopiston kirjastot

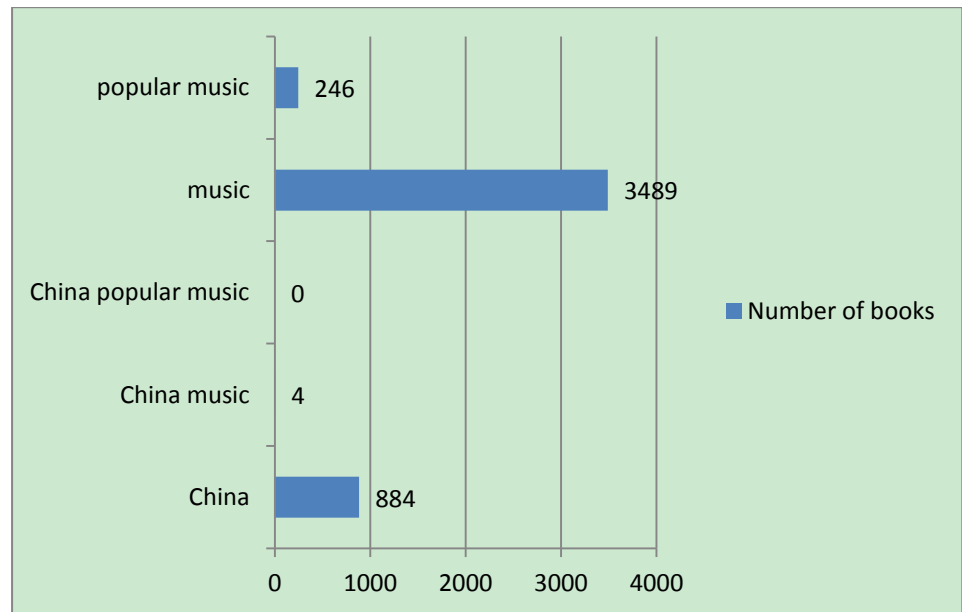


Table 25 Online query in the national library of Finland-Reference Database Of Finnish Articles

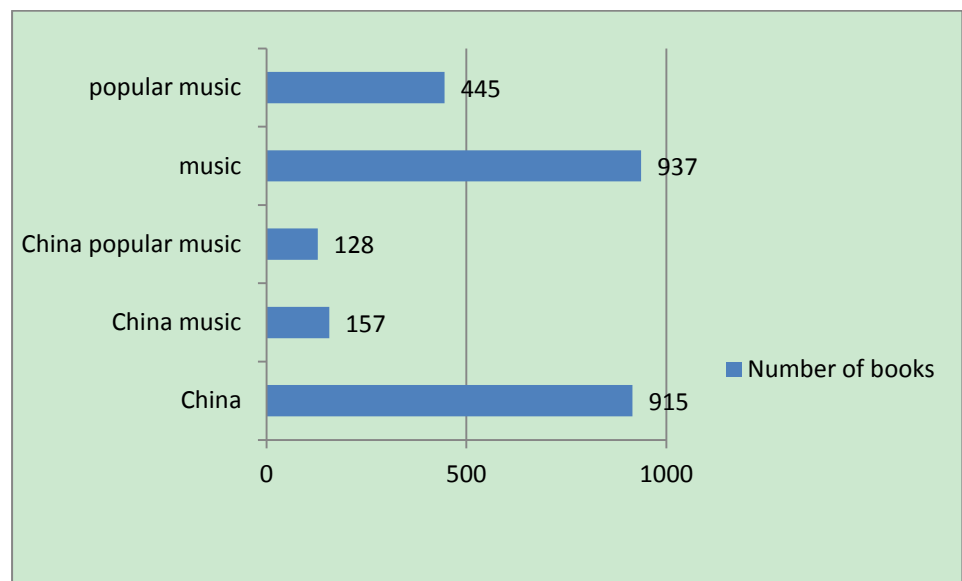


Table 26 Online query in Doria-Digital collections of Finnish universities and universities of applied sciences

Appendix F: List of songs which Chinese elements are used

Singers	Songs
Banaroo	Oriental Dream
Birgit Schuurman	Hardrocking Diva
Birgit Schuurman	Gu Niang
Blue	Riders
Britney Spears	Touch Of My Hand
B.R.U.T.H.A	Revelation
Bob Welch	China
Bobby Valentino	Make You The Only One
Bobby Valentino	Tell Me
Bossa Kids	Kung Fu Fighting
Bromodon Life	Glaub an dich
Daniel Powter	Am I Still The One?
Dino MC 47	Раз, Два, Три
Gorillaz	Hong Kong
Hans Zimmer;Cee-Lo Green;Jack Black	Kung Fu Fighting
Incubus Aqueous	Transmission
Jay sean ajaxxx ft	Ride It. Remix
Jay Sean	Ride It
Jay Sean	City Girl
Jeannie Ortega	Crowded Final
Joaquin	Day Late
Joe	That's What I Like
JR3	You Showed Me How
Justin Johnston	What Can I Say
Katie Melua	Nine Million Bicycles
Kelly Rowland	Stole
KNA Connected	China
Lashawn Daniels	Good Money
Madonna	Take A Bow
Nik & Jay	Årstiderne Skifter

Reynard Silva	Everytime
RL(of next)	Rider
ShangHai Restoration	Miss ShangHai
Shania Twain	Waiter! Bring Me Water
Stavie Loang	No Games
Sweetbox	China Girl
Thaila	Another Girl
Westlife	Miss You
Young Steff	Disintegrate
3 rd storee	2 piece juicy

(Shoushou 2009; Xixuansi 2010)

Appendix F: Lists of radio channels that Chinese songs may be played

Country	Channel	Features
Canada	Fairchild Radio FM 96.1 Vancouver	Synthetical channel
	Fairchild Radio AM 1470 Vancouver	
	Fairchild Radio FM 88.9 Toronto	
	Fairchild Radio AM 1430 Toronto	
	Fairchild Radio FM 94.7 Calgary	
	FM 102.3 Montreal	
	A1 Chinese Radio - formerly Toronto First Radio AM 770 kHz	
	Toronto Canadian (Ontario) Chinese Broadcast North York, Ontario	24 Hour Chinese programming, Synthetical channel
France	Radio France Internationale	Synthetical channel
Germany	Deutsche Welle	
Russia	Voice of Russia	
United Kingdom	BBC GMR Eastern Horizon	
United Kingdom	BBC Merseyside Orient Express	Synthetical channel Mondays 21.00–22.00
	Spectrum Radio	Daily Cantonese and Mandarin broadcast
	London Chinese Radio	online community radio station run by volunteers past programmes are available for download
United States	Washington DC on WUST	AM 1120 kHz between 9 a.m.–11 a.m.
	Philadelphia on WNWR	AM 1540 kHz between 7 a.m.–9 a.m.

	Chinese American Voice	heard over a SCA subcarrier of WACD-FM in the New York/New Jersey/Connecticut tri-state area
	Chinese Radio New York	Running 24 hours
	All Chinese Hits	Internet radio station broadcasting Chinese pop and rock songs
	Hong Kong Vintage Pop Radio	Cantonese pop music