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**The Mechanisms of  
Development of Musical  
Culture Industry in Russia  
and China: Educational  
Cooperation**

The increasing globalization and internationalization of the cultural industry requires careful consideration of the global trends in the development of the cultural industry. During the last decade many Asian countries, especially China, have also taken a leading position in the global market of services of the cultural industry. China has achieved an impressive amount of success in the development and industry of culture and tourism around the world. The relevance of this study is due to the opportunities and need to make use of the experience of China for the development of the cultural industry and, primarily, musical culture in Russia. The development of the cultural industry, the experience of propaganda, the experience of opposing the Western model, and the experience of financing and internationalization must be studied and adapted to Russian conditions. After the Nanjing Peace Treaty of 1842 there began a gradual influence of European artistic achievements on China. Solo violin, chamber and orchestral music became widespread, the system of professional training for violinists

**Механизмы развития  
индустрии музыкальной  
культуры России  
и Китая: образовательное  
сотрудничество**

Возрастающие глобализация и интернационализация индустрии культуры требует тщательного рассмотрения общемировых тенденций развития индустрии культуры. Азиатские страны и Китай, особенно в последнее десятилетие, захватывают ведущие позиции на глобальном рынке услуг индустрии культуры. Китай достиг впечатляющих успехов в развитии и индустрии культуры и туризма по всему миру. Актуальность настоящего исследования обусловлена возможностями и необходимостью использовать опыт Китая для развития индустрии культуры, и в первую очередь, музыкальной культуры в России. Опыт организации управления развитием индустрии культуры, опыт пропаганды, противостояния западной модели, опыт финансирования и интернационализации должен быть изучен и адаптирован к российским условиям. После мирного договора 1842 года начинается постепенное проникновение в Китай европейских достижений. Получает значительное распространение скрипичная



began to take shape, and Chinese composers started composing their first works for the violin. In the context of the formation of a contemporary model of relations between Russia and China, scientific and educational cooperation involves a detailed analysis of the mechanisms of the organization of partner countries and the identification of possible ways of cooperation in this area. The development of the management experience of cultural industry, propaganda experience, the experience of opposition to the Western model, and the experience of financing and internationalization must be studied and disseminated in the Russian context.

Keywords:

musical culture industry in Russia and China, music education, violin art.

сольная, камерная и симфоническая музыка, начинает складываться система профессионального обучения скрипачей, китайские композиторы создают первые произведения с участием скрипок.

Ключевые слова:

индустрия музыкальной культуры в России и Китае, музыкальное образование, скрипичное искусство.

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## 1. Introduction

In present-day conditions the cultural industry is becoming one of the stimulators of economic growth (providing up to 5 % of GDP of the economies of Russia and China) [6]. In order to provide opportunities to increase its attractiveness of investment, it is necessary to study the paths of its development through the project activity, the system of multi-channel financing of culture, which would create the prerequisites for the emergence and implementation of new ideas in the field of culture, contributing to its formation as an integrated source of income.

This work focuses on the study of the fundamental foundations of the functioning of the music culture industry in Russia and China and aims at solving the scientific problems of substantiating the directions of its support, creating mechanisms for the development of the music culture industry, possible strategies for the development of the

culture industry in the regions of the Russian Federation and the provinces of China in order to improve its efficiency and increase its contribution to regional economic growth, as well as the development of international Russian-Chinese cooperation in the music sphere.

## 2. Discussions

### 2.1. Exploring Opportunities and Partnerships

This work involves the study of the possibilities and mechanisms of development of international cooperation in the educational musical sphere – the creation of conditions in the future for the work of the Saratov educational and cultural amalgamation – a regional educational alliance in the field of development and commercialization of the music culture industry (with the opportunities of training in other countries), coordination of technical



conditions, characteristics and disciplines; promotion of international cooperation in the field of fundamental research, development of new areas of education and culture, exchange of experience and development of joint recommendations on the evaluation of education and culture of Russia and China and further areas of cooperation; creation of conditions for the implementation of joint research projects by scientists from Russia and China; and collective publications and promotion of Russian scientists.

Modern Chinese researchers have systematized and published generalizing scholarly works on the history of Chinese-European cultural events (“The History of Musical Contacts between China and Europe” by Tao Yabin, “The First Western Orchestra of China. A Study of the Orchestra, Gotta” by Han Guohuan, “Russian Musicians in China” by Zuo Zhenguan), the principles and incentive data in the works of Angelina Sergeevna Alpatova, Tuyana Batorovna Budaeva, Oksana Borisovna Nikitenko, Peng Cheng, Gene-Ira, Nelly Grigorievna Shakhnazarova, Grigory Mikhailovich Shneerson, Shen Xingyang, and Violetta Nikolaevna Yunusova, Eastern and Chinese music discussed in the works of Igor Petrovich Blagoveshchensky, Lev Solomonovich Ginzburg and Vladimir Yurievich Grigoriev, Ruan Ting, Liu Jingzhi, Lev Nikolaevich Raaben, Su Xia, Georgy Garievich Feldgun, Qian Renping, Zhang, Baili, Israel Markovich Yampolsky, and Yan Baozhi, who wrote about the European, Russian and Chinese musical art.

At the present time there are no special holistic studies of Chinese music available in Russian. From the works devoted to its separate aspects, we shall name only a review article by Liu Junli [11], the focus of which is the national repertoire. The author of the article correctly highlights Ma Sicong as a key figure in the development of Chinese violin music, and also indicates the main directions of development of the national school of composition. Other works by these and other scholars are only partially concerned with the issues of Chinese violin

music. Valuable information on concert life in China and some of the Chinese violinist-soloists is contained in the thesis of Luo Zhihui [3]. The researchwork of Lou Shi is devoted to the development of symphonic music, while the dissertations of BianMeng and Xu Bo [10] deal with the formation of Chinese culture of piano performance. The research works of Liu Qing [5], Huang Xianyu [9] and Hu Yijuan [8] are devoted to the system of music education in China and mentions the musical training of violinists. Abundant factual material about the activities of Russian violinists and violin teachers in China is presented in the works of Zuo Zhenguan [10], Liudmila Fedorovna Goverdovskaya [1], Georgy Vasilievich Melikhov, and Olga Koreneva.

In China researchers have addressed the theme of Chinesenational violin music more frequently. The fundamental scholarly works of Qian Genping and Zhang Baili, Yang Baozhiare devoted, respectively, to the history of Chinese violin musical composition and performance. The authors’ main attention is focused on the early stages of the development of the art of the violin in China. The initial stages of violin studies are covered in the book Cao Li. Higher musical education in Chinese conservatories (in particular, violin) is described, mainly, in the perspective of comparison of the European and Chinese music education systems. Many works are devoted to the issues of the violin technique, mostly based on the review and popularization of generally accepted methods of teaching and analysis of the activities of individual pedagogues.

## 2.2. Economic Basis

Around the time of the 1970s, structural changes began to occur in the economies of developed countries, which radically transformed the relations between theirrespective sectors. The process of deindustrialization and economic growth began, focusing mainly on the development of the service sector, which has progressed faster than industry in all countries. As a

result of these processes, up to 70 per cent of the GDP in economically developed countries is produced in the services sector, with growth rates (up to 16 per cent per year) much higher than in trade (7 per cent per year).

In most developed countries, the development of the cultural industry has led to an increase in the gross regional product by 5-15%, causing them to become the leaders and examples of the world experience of increasing competitive advantages of the economy and stabilizing the social situation in particular regions (for example, in Berlin, 22% of the city budget income is presently provided by the sphere of culture).

According to the World Bank, art-related economy accounts for about 7% of the global GDP. According to UN statistics, the annual growth of art-related economy is at least 8.7%.

In developed countries, the sphere of culture is considered to be one of the important and prestigious sectors of the economy for investment. According to the statistics from UNCTAD, in 2018 the growth rate of international trade in cultural services amounted to 3%, a larger increase (4.5 %) was observed only in trade in computer and information services [13]. All of this testifies to the growing importance of the contribution of the cultural industry to economic development in present-day conditions and the prospects for the development of the cultural industry.

Comparing the financing of the cultural sphere in Russia in the context of international comparisons, in terms of per capita expenditure on culture, Russia closes the list of 25 countries, being ahead of only Greece and Bulgaria.

### 3. Results

#### 3.1. The Dynamics of Development of Music Culture Industry in China

Based on the international dynamics of the development of cultural industries, the integration of Russian cultural processes into the world cultural space is most

indispensable. Of particular interest is the musical culture of China, as there is already a proven technology of cultural and educational accumulation in China.

For many centuries, Chinese culture had had little contact with European culture. The turning point in history was the Nanjing Treaty of 1842, which signified the end of China's isolation. The process of gradual penetration of European achievements into China began, including those related to the culture of violin composition and performance.

European music penetrated into China through two main channels. First, European missionaries introduced Christian Church music to China. Secondly, in the milieu of the visitors to China from other countries, musical life was established on the European model, chamber ensembles were formed and secular music of 18th and 19th century composers was performed. The art of violin performance penetrated into China through both of the designated channels.

In the early 20th century, a number of Chinese violin makers had become established in the country. The first of them was Situ Mengyang (司徒梦岩). In 1906, he enrolled in the Massachusetts Institute of Technology, where he studied shipbuilding, and in his spare time took violin lessons from E. Grunberg. At the same time, he visited the workshop of the famous American master Walter Solon Goss. In 1910, Situ Mengyan built his first violin and received the first prize for it at the International Exhibition in Panama.

The formation of national schools of classical music in different countries is a process based on a common foundation. In all Eastern musical cultures, the creation of national schools was accompanied by the solution of similar tasks: the development of European instruments and musical language ("intonation form"), the expansion of the genre sphere, as well as the search for "new compositional means" [2] and ways of combining non-European musical material with European means of working with it.





The process of formation of Chinese academic music as a whole has demonstrated these patterns, but, unlike many other national schools, where this process was uniform and did not cease from its development, in China, due to the tragic events of its national history in the 20th century, the path of formation was more forceful. A special role in the development of the art of music was played by the ten-year period of the Cultural revolution (1966–1976), when Chinese music actually abandoned all that it had accumulated over the previous 100 years.

Among Chinese researchers there is an absence of a single point of view on whether to consider this decade as a separate stage in the history of national music or the development, after which the progressive development has continued (the study of the events of the Cultural Revolution in China is still done very cautiously). Thus, speaking about music education, Liu Qing [5] distinguishes three stages: the period before 1949 (before the formation of the People's Republic of China), from 1949 to 1966 (before the beginning of the Cultural Revolution), and then, after omitting an entire decade, focus is made on the latest, modern period, since 1976, when the Cultural Revolution ended. Nonetheless, there has not been a complete disappearance of musical creativity, including that in the field of violin music, in the decade of the Cultural revolution. Therefore, in our opinion, it is more expedient to talk about four independent stages, each of which emerges as the result of specific historical conditions.

The time periods of the emergence of Chinese orchestral music are classified by Lou Shi [4]: the first of them is the period of origin (mid-19th century – 1949), the formation of the aesthetic principles of the Chinese symphony (1949–1966), the decline caused by the Cultural Revolution (1966–1976), and the period of revival (1976–2000). A similar periodization is proposed by Bian

Meng, considering the development of Chinese piano music. This periodization is generally applicable to Chinese violin music, as well.

### 3.2. Implementation

The increasing globalization and internationalization of the cultural industry requires careful consideration of global trends in the development of the musical culture industry. Asian countries, including China, have also taken a leading position in the global market of services of the cultural industry especially in the last decade. China has achieved impressive success in the development and industry of musical culture.

However, we consider it appropriate to make some clarifications in the existing periodization. The first and longest stage is very heterogeneous and may be divided into three smaller periods, during each of which Chinese violin music faced different challenges. In addition, the selected stages were preceded in China by a period of gradual development of European musical instruments in general, and the violin in particular. Thus, we arrive at the following periodization of the development of Chinese violin music:

- the prologue to its history: from the 16th to the mid – 19th centuries;
- the first period: from the mid – 19th century to 1949 (the formation of China), which includes three separate stages –
  - a) until the end of World War I
  - b) between the two world wars (1919–1937)
  - c) the time of war (1937–1949);
- the second period: from the formation of the PRC to the beginning of the Cultural Revolution (1949–1966);
- the third period: the Cultural Revolution (1966–1976);
- the fourth period: from the end of the Cultural Revolution to the present time (1977 –).

Thus, in the 20th century in China, solo violin, chamber and orchestral music



became widespread, and the system of professional training of violinists began to take shape. Chinese composers composed their first works with the participation of violins, and the instruments of Chinese masters received international recognition. All this indicates that the Chinese violin culture began its active development.

The relevance of this study is due to the possibility and necessity to use the experience of China for the development of the cultural industry, and primarily musical culture in Russia.

Notwithstanding the abundance of materials related in various degrees to the issues of Chinese violin music, the available research works do not aim to present a systematic and holistic view of the process of its formation and development, and some aspects have still remained insufficiently studied. Thus, despite the undoubted relevance of the stated topic, there exists an obvious gap in the study of it in modern music scholarship.

#### 4. Conclusions

Further global integration of society, culture and business requires new mechanisms to ensure the development of cultural industries in Russia, taking into account the world experience of development, maximizing the use of resource potential and the adoption of verified organizational and economic management mechanisms for the development of the cultural industry [12].

Currently, the underdeveloped state of existent organizational and economic forms and the insufficient development of mechanisms for support and strategic elaboration of the cultural industry impede an adequate expansion of this sphere, and the structure of sources of investment of sociocultural projects of the Russian Federation reveals striking imbalance between the public and private sectors and the asymmetry between the needs and the opportunities for financing these projects. These aspects of the expansion of the cultural industry have not been sufficiently developed, which confirms the novelty and high relevance of this study.

In the available scholarly literature, the experience of Europe and America in the development and support of the cultural industry is studied in detail, but the experience of China remains in the shadows. In the context of the formation of a modern model of relations between Russia and China, scientific and educational cooperation involves a detailed analysis of the mechanisms of organization of partnering countries and the identification of possible means of cooperation in this area.

The experience of organization management in the development of cultural industries, the experience of propaganda, of confronting the Western model, and of financing and internationalization is in dire need to be studied and disseminated in the Russian context.



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