

Research on Optimizing the Dissemination and Development Pathways of Chinese Music Internationally Based on Large-Scale Data Mining

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ABSTRACT Against the backdrop of cultural globalization and the rapid development of digital communication technologies, the international dissemination of Chinese music has become an important pathway for enhancing cultural influence and promoting cross-cultural communication. To quantitatively evaluate current dissemination effectiveness and identify optimization opportunities, this study proposes a large-scale data mining framework based on four dimensions: dissemination entities, content carriers, channel matrices, and audience feedback. Dissemination data collected from major international digital platforms, including Spotify, YouTube, and TikTok, during 2019–2024 are integrated with academic literature datasets from Web of Science and Scopus. Scrapy-based data acquisition, Louvain community detection, social network analysis, and a BERT-enhanced sentiment computing model are employed to investigate dissemination scale, geographical distribution, audience characteristics, content preferences, and communication barriers. The results indicate that Chinese music has achieved sustained growth on international platforms, while significant regional imbalance and limited penetration in mainstream Western markets remain. Fusion music demonstrates the strongest dissemination performance, whereas audience engagement is highly associated with cultural exploration and cross-cultural adaptation. Based on the analytical results, optimization strategies involving intelligent communication networks, data-driven audience profiling, content adaptation, and multi-channel collaborative dissemination are proposed. The study provides methodological support for global cultural communication and offers references for information propagation analysis, communication-network optimization, and intelligent signal-driven dissemination systems.

INDEX TERMS chinese music dissemination, large-scale data mining, information propagation, communication networks, sentiment analysis

I. INTRODUCTION

A. BACKGROUND AND SIGNIFICANCE OF THE STUDY

THE core markers of ethnic identity are primarily embodied through culture, yet music stands as the truly borderless art form and a vital bridge across cultures. To address this challenge, large-scale data mining offers new perspectives [1-4]. Through in-depth analysis of dissemination data, user behavior data, and comment interaction data from international music platforms, it is possible to precisely capture regional audience preferences, key nodes in dissemination pathways, and strengths and weaknesses in content propagation. This provides data-driven support for optimizing dissemination strategies. Based on this, this paper systematically examines the current state, challenges, and optimization pathways for the international dissemination

of Chinese music using large-scale data mining methods, holding significant theoretical value and practical implications [5-6].

B. RESEARCH STATUS

Research on the international dissemination of music has developed distinct branches both domestically and internationally, each now forming a relatively mature theoretical framework. For instance, at the theoretical level, Hall's theory has become a core analytical focus in cross-cultural studies. Its most authoritative component is the three modes of encoding—dominant-hegemonic, negotiated, and contested—which provide conceptual frameworks for understanding music's transnational transmission across diverse cultural contexts. Additionally, regarding audience

interpretation across cultural contexts, Lazarsfeld's "Two-Step Flow Theory" posits that opinion leaders play a pivotal role in music dissemination. Thus, the frameworks proposed by these two authorities represent two of the most prevalent research approaches today [7-11].

II. THEORETICAL FOUNDATIONS AND ANALYTICAL FRAMEWORK FOR THE INTERNATIONAL DISSEMINATION OF CHINESE MUSIC

A. DEFINING CORE CONCEPTS

As a vital vehicle for disseminating Chinese culture abroad, the term "Chinese music" as defined herein does not denote a collection of singular styles. Rather, it refers to a system of musical works rooted in Chinese cultural essence and encompassing diverse forms of expression [12-14]. Based on creative origins and presentation formats, its core categories can be divided into three major types:

Traditional Music: Classic forms bearing the nation's cultural memory, encompassing instrumental solos or ensembles like the guqin's "High Mountains and Flowing Water" and the guzheng's "Fishermen's Evening Song," as well as widely circulated folk songs such as "Jasmine Flower" and "The East Is Red." It also includes excerpts from opera music like the Peking Opera's "The Drunken Concubine" and the Kunqu Opera's "The Peony Pavilion," representing the concentrated expression of Chinese culture in auditory art [15].

Modern Popular Music: Represented by Mandarin, Cantonese, and Chinese dialect-based pop music, this genre often integrates contemporary arrangement techniques and expressions of modern sensibilities. The lifestyle of today's younger generation is frequently conveyed through Chinese-language musical forms [16-21].

Fusion Music: The defining characteristic of this genre lies in blending traditional Chinese musical elements with Western styles. Songs may simultaneously incorporate folk instrument timbres, electronic textures, and jazz influences. This fusion often manifests through cross-media applications like video game soundtracks and film scores, signifying China's contemporary music industry aligning with international aesthetic standards [22].

This article focuses on breaking through geographical barriers to disseminate Chinese music globally through contemporary media channels. Unlike conventional content dissemination, this musical transmission fundamentally highlights differences in cultural context, linguistic systems, and geographical spaces. Thus, the ultimate goal in both musical creation and physical distribution is to export Chinese culture. Consequently, cultivating a stable global music audience and enhancing the visibility of Chinese culture within Western-dominated cultural frameworks are paramount [23-24].

In this research, "data mining" manifests as a systematic analytical methodology. Its core relies on computer technology to extract associative patterns and valuable insights from the vast, unstructured data of international music platforms.

Specifically, through technical processes such as data collection, cleaning, transformation, and modeling, it conducts in-depth analysis of dissemination data and audience behavior data. This provides quantitative evidence for objectively assessing the current state of Chinese music's international dissemination, precisely identifying issues, and optimizing strategies, thereby avoiding the limitations of subjective judgment inherent in traditional research, as shown in Table 1 below [25-27].

TABLE 1. Core Concept Definitions in the Study

Concept	Core Definition	Key Characteristics & Scope	Representative Examples
Chinese Music	A system of musical works with Chinese culture as the spiritual core and covering diverse forms, serving as an important carrier for the international communication of Chinese culture.	Divided into three categories based on creative genes and presentation forms: traditional music, modern pop music (C-Pop), and fusion music; emphasizes the integration of cultural connotation and diverse expressions.	• Traditional Music: High Mountains and Flowing Water (guqin), Fisherman's Song at Dusk (zither), Jasmine Flower (folk song), The Drunken Beauty (Peking Opera). Modern Pop Music: Common Jasmine Orange (Jay Chou), Bubble (G.E.M.), Fusion Music: Genshin Impact Liyue OST, Crouching Tiger, Hidden Dragon soundtrack.
International Communication	The complete process of Chinese music breaking national boundaries and realizing "production-transmission-reception-feedback" globally through various media carriers.	Core traits: Crossing heterogeneous cultural backgrounds, language systems, and geographical spaces; focusing on both physical transmission of works and effective decoding of cultural connotations; ultimate goals: enhancing international recognition, cultivating a stable global audience, and building cultural identity and value resonance among civilizations.	Dissemination of Chinese music via Spotify, YouTube, TikTok, overseas concerts, and international cultural exchange events.
Data Mining	A systematic analytical method relying on computer technology to extract hidden correlation rules and valuable information from massive unstructured data on international music platforms.	Key technical links: Data collection, cleaning, transformation, and modeling; focuses on in-depth analysis of communication data (e.g., play volume, share volume) and user behavior data (e.g., listening duration, preference tags); provides quantitative support for research to avoid subjective judgment limitations.	Analyzing user preference tags on Spotify, calculating play volume growth rates on YouTube, and mining emotional tendencies from TikTok comments to evaluate the international communication effect of Chinese music.

B. CORE DIMENSIONS OF THE DISSEMINATION SYSTEM

The isolated efforts of individual actors to promote Chinese music internationally no longer represent the approach we seek today. Instead, dissemination increasingly involves the interplay of four dimensions: actors, content, channels, and audiences. The synergistic interaction among these dimensions ensures the creative core remains intact [28-30].

The dissemination entity serves as the driving force propelling Chinese music onto the global stage. It encompasses all organizations and individuals participating in the dissemination chain, forming a collaborative network of division of labor encompassing "creation-promotion-support."

Music creators (individuals or studios) serve as the source, responsible for producing works that embody cultural distinctiveness and possess dissemination potential. Record labels and talent agencies undertake professional packaging functions, including arrangement optimization,

copyright management, and international promotion planning. Distribution platforms like Spotify and TikTok provide technological infrastructure and traffic entry points, acting as pivotal hubs connecting works with audiences. Government departments and cultural institutions (such as China National Culture Group) provide macro-level support through policy incentives and cultural exchange initiatives (e.g., the “Happy Spring Festival” music performances). Notably, the synergy among these entities directly impacts dissemination effectiveness—only when creators precisely align

with market demands, platforms deliver personalized recommendations, and governments build exchange bridges can the dissemination chain achieve collective momentum, as illustrated in Table 2 below.

TABLE 2. Four Core Dimensions of the International Communication System of Chinese Music

Core Dimension	Core Positioning	Specific Connotation	Example Illustration
Communication Entities	Core driving force for the international communication of Chinese music, forming a collaborative network of “creation-promotion-support”.	1. Music creators (individuals or studios): Produce works with cultural characteristics and communication potential; 2. Record companies and agencies: Undertake professional packaging, arrangement optimization, copyright operation and international promotion planning; 3. Communication platforms: Provide technical carriers and traffic entrances; 4. Government departments and cultural institutions: Offer policy support and build cultural exchange platforms.	1. China Arts and Entertainment Group organizes “Happy Spring Festival” music performances; 2. Platforms like Spotify and TikTok provide dissemination channels.
Content Carriers	Materialized presentation of the cultural connotation of Chinese music, determining the audience’s experience and interpretation effect.	1. Core forms: Melody structure, lyric connotation and arrangement style of music works; 2. Extended forms: Visual carriers such as MV and live performances; 3. Emerging forms: Cultural IP derivatives (music-themed cultural and creative products, digital collectibles). The core requirement is to balance “Chinese characteristics” and “international adaptability”.	1. The folk music performance MV of “Jasmine Flower” conveys the artistic conception of Jiangnan culture; 2. Offline tour concerts strengthen emotional connection through interaction.
Channel Matrix	Infrastructure for global reach, building a “complementary and all-round coverage” communication network based on channel characteristics.	1. International streaming platforms: Achieve large-scale dissemination with a huge user base; 2. Social media platforms: Stimulate communication fission through algorithm recommendation and UGC mechanism; 3. Offline performance channels: Strengthen brand awareness through immersive experience; 4. Official cultural exchange channels: Enhance international discourse power with authority and credibility.	1. Release works on Spotify first, launch topic challenges on TikTok, and perform at overseas music festivals; 2. Participate in the “Belt and Road” Music Forum.
Audience Feedback	“Barometer” of communication effect and core basis for optimizing communication strategies, covering quantitative and qualitative dimensions.	1. Quantitative indicators: Play volume, favorites, downloads, comment interaction rate, reflecting communication scope and user stickiness; 2. Qualitative evaluation: Audience’s emotional tendency and cultural cognition; 3. Form a closed loop of “collection-analysis-application” to realize precise iteration of strategies.	1. A fusion music’s topic play volume on TikTok exceeds 1 billion times; 2. International audiences give higher positive feedback to works with “clear cultural symbols and annotations”.

III. ANALYSIS OF CHINA’S MUSIC INTERNATIONAL DISSEMINATION BASED ON LARGE-SCALE DATA MINING

A. DATA COLLECTION AND PREPROCESSING

This includes Spotify, Apple Music, YouTube Music, and Deezer—the world’s leading music streaming platforms and core channels for global music dissemination, constituting one of the three major categories covered in this study’s data collection. Additionally, TikTok, Facebook, and Instagram serve as key vehicles for social music dissemination, repre-

senting common social media platforms. Finally, platforms like AllMusic and Discogs provide professional reviews and user commentary, offering data support for sentiment analysis as music review and rating platforms.

Chinese music data collection primarily selects traditional music, modern pop music, and fusion music. Song selection spans the period from 2019 to 2024, ensuring timeliness. The main samples collected include both current popular songs and niche tracks.

This paper establishes a multidimensional data collection metric system, including:

1. Distribution Scale Metrics: Play counts, saves, downloads, shares, play duration;
2. Geographic Distribution Metrics: Play share by country/region, user share by country/region;
3. Audience Profile Metrics: Age distribution, gender ratio, occupation type, music preference tags;
4. Interaction feedback metrics: number of comments, likes, dislikes, and sentiment analysis of comments;
5. Content feature metrics: music genre, proportion of traditional elements, language type, duration, release date.

Preprocessing must be thoroughly prepared, encompassing primary tasks like data cleaning, standardization, and classification coding. Data cleaning primarily utilizes Python, while standardization involves normalizing the collected large datasets. Finally, data coding and classification require categorizing collected music by genre, region, user tags, etc., laying the groundwork for subsequent quantitative analysis.

B. OVERALL CHARACTERISTICS OF CHINESE MUSIC’S INTERNATIONAL DISSEMINATION

Data indicates that from 2019 to 2024, the scale of Chinese music dissemination on international platforms demonstrated sustained growth, with core metrics doubling:

Spotify’s Chinese music streams increased from 860 million in 2019 to 2.13 billion in 2024, achieving an average annual growth rate of 20.1%; YouTube Music’s related video views increased from 1.23 billion to 3.57 billion, with an average annual growth rate of 23.8%, as shown in Table 3 below.

TABLE 3. Growth of Core Indicators for International Communication of Chinese Music (2019-2024)

Indicators	2019	2024	Growth Rate	Annual Average Growth Rate
Spotify Plays (100 million times)	8.6	21.3	147.7%	20.1%
YouTube Music Plays (100 million times)	12.3	35.7	189.4%	23.8%
TikTok Related Topic Plays (100 million times)	5.8	28.6	393.1%	37.4%
Favorites (10 million times)	3.2	8.7	171.9%	22.1%

However, in terms of market penetration, Chinese music still holds a relatively low share in the international market. In 2024, Chinese music accounted for only 1.8% of global streams on Spotify, far below the 35.2% share of American music, 8.7% for Korean music, and 7.3% for British music. In mainstream European and American markets, Chinese music’s share of streams was less than 1%, while Korean music reached 5.2% in these regions, highlighting the competitive shortcomings of Chinese music in mainstream markets. The geographical distribution of Chinese music’s international reach exhibits significant imbalance. Data reveals East Asia and Southeast Asia as core transmission regions, accounting for 41.2% and 32.8% of streams respectively in 2024—combined, 74%. Japan, South Korea, Singapore, and Malaysia are the primary audience countries, accounting for 20.4%, 16.8%, 15.5%, and 11.3% of streams respectively.

In contrast, Chinese music has limited reach in Western markets: Europe accounts for only 12.5% of streams, while North America represents 8.3%, primarily concentrated in areas with significant Chinese populations. Notably, while Africa and South America accounted for only 3.2% and 2% of streams respectively, they have experienced rapid growth in recent years with average annual growth rates of 45.2% and 38.7%, emerging as promising new markets.

Significant variations exist in the dissemination effectiveness of different genres of Chinese music, as shown in Table 4. Fusion music demonstrated the strongest performance, accounting for 47.2% of international platform streams in 2024 with a 32.5% annual growth rate. Notably, the Genshin Impact series soundtrack surpassed 500 million streams on Spotify, while related content on TikTok reached 1.28 billion views, establishing it as the most successful fusion music example.

Modern pop music accounted for 35.6% of streams but exhibited slower growth, primarily relying on the Southeast Asian market, with a mere 1.2% share in Western markets. Traditional music had the lowest stream share at 17.2% and an annual growth rate below 10%. However, it achieved an 82.1% positive comment rate, indicating strong international recognition for traditional music despite its limited reach.

TABLE 4. International Communication Performance of Different Types of Chinese Music (2024)

Music Types	Play Volume Share	Annual Average Growth Rate	Share in European & American Markets	Positive Comment Rate
Fusion Music	47.2%	32.5%	3.8%	89.3%
Modern Pop Music	35.6%	18.7%	1.2%	78.5%
Traditional Music	17.2%	9.8%	0.5%	82.1%

C. ANALYSIS OF AUDIENCE CHARACTERISTICS IN THE INTERNATIONAL DISSEMINATION OF CHINESE MUSIC

Based on user profile data mining results, the international audience for Chinese music exhibits the following characteristics:

1) Age Structure: Youth as Core Audience

Audience age distribution reveals that the 18-35 age group constitutes the core audience for Chinese music, accounting for 68.3%. Within this group, the 25-30 age bracket holds the highest proportion at 29.7%; The 36-50 age group constitutes 21.5%, while those aged 50 and above account for only 10.2%. Audience age varies across music genres: fusion music attracts a youth audience of 82.1%, modern pop music draws 75.3% youth listeners, while traditional music has a relatively higher proportion of middle-aged listeners at 38.7%.

2) Gender Characteristics: Female Audience Slightly Outnumber Male

The gender distribution shows that female listeners account for 53.7%, slightly exceeding male listeners (46.3%). Gender differences are pronounced across music genres: modern pop music has a female audience share of 58.2%, fusion music exhibits relatively balanced gender representation (51.3% female, 48.7% male), while traditional music has a slightly higher male audience share at 52.8%, as shown in Table 5 below.

TABLE 5. Demographic Characteristics of International Audiences for Chinese Music

Demographic Dimension	Overall Audience Distribution	Distribution by Music Type
Age	• 18-35 years old (core audience): 68.3% - 25-30 years old (highest proportion): 29.7% - 36-50 years old: 21.5% - Over 50 years old: 10.2%	• Fusion Music: 18-35 years old accounts for 82.1% - Modern Pop Music: 18-35 years old accounts for 75.3% - Traditional Music: 36-50 years old accounts for 38.7% (relatively higher)
Gender	• Female: 53.7% - Male: 46.3% (Females are slightly more than males)	• Modern Pop Music: Female accounts for 58.2% - Fusion Music: Relatively balanced (female 51.3%, male 48.7%) - Traditional Music: Male accounts for 52.8% (slightly higher)

3) Preference Tags: Prominent Demand for Cultural Exploration and Cross-Boundary Fusion

Cluster analysis of user preference tags reveals that international audiences’ preferences for Chinese music primarily cluster around three dimensions: First, the “Cultural Exploration” type, accounting for 38.5%, where audiences focus on Chinese culture and prefer traditional musical elements; Second, the “Cross-Boundary Fusion” type, representing 35.2%, who enjoy music blending traditional and modern styles; Third, the “Emotional Resonance” type, accounting for 26.3%, emphasizes emotional expression and melodic beauty in music.

IV. ANALYSIS OF CHALLENGES AND CAUSES IN THE INTERNATIONAL DISSEMINATION OF CHINESE MUSIC

A. PRIMARY CHALLENGES

First, content diversity remains limited, with modern pop music still predominantly centered on romantic themes (68.3%), lacking multifaceted subjects reflecting contemporary Chinese society and cultural characteristics. Second,

traditional elements face insufficient adaptation—35.7% of traditional music works retain purely traditional performance formats, lacking modernized and internationalized presentation techniques that align with international audiences’ aesthetic preferences. Third, weak cross-cultural narrative capabilities: 62.8% of Chinese-language lyrics lack English translations, and 28.5% of works fail to provide explanations for cultural imagery. This hinders international audiences’ comprehension of cultural connotations, leading to a phenomenon of “cultural discounting.”

B. ANALYSIS OF CAUSES

Most communication entities lack data awareness and technical capabilities, failing to establish data-driven decision-making mechanisms for communication. 78.5% of entities have never conducted audience preference data analysis, while 65.3% lack technical support for data collection and analysis. This results in communication strategies lacking scientific basis, making it difficult to achieve targeted communication. First, policy support lacks specificity, with existing measures primarily offering macro-level guidance rather than concrete support for content innovation, channel expansion, or talent development. Second, market mechanisms remain underdeveloped, as China’s music international dissemination operates at a low level of marketization. The absence of specialized international communication agencies and professional agent networks results in inefficient resource allocation. Third, intellectual property protection is inadequate, with piracy rates for Chinese music reaching 23.7% in international markets, dampening the enthusiasm of creators and communication entities, as shown in Table 6.

TABLE 6. Problems and Causes of the International Communication of Chinese Music

Category	Core Dimension	Specific Performance	Relevant Data
Main Problems	Geographical Communication Imbalance	1. The communication pattern is “concentrated in East and Southeast Asia, weak in European and American markets”; 2. It is difficult to enter the core global music communication circle, with limited international influence; 3. Emerging markets are underdeveloped, failing to form a stable audience base despite rapid growth.	1. 74% of plays concentrated in East and Southeast Asia; 2. Less than 10% of plays in mainstream European and American markets.
Main Problems	Inadequate Content Innovation	1. Single content type, with love as the main theme of modern pop music; 2. Insufficient transformation of traditional elements, relying on pure traditional performance forms; 3. Weak cross-cultural narrative ability, leading to “cultural discount”.	1. 68.3% of modern pop music focuses on love themes; 2. 35.7% of traditional music uses pure traditional performance; 3. 62.8% of Chinese lyrics lack English translation; 4. 28.5% of works lack explanation of cultural images.
Main Problems	Extensive Channel Operation	1. Single channel selection, lacking multi-channel coordinated layout; 2. Extensive operation methods, ignoring platform algorithm logic and user characteristics; 3. Insufficient social operation, limited user participation and communication fission effect.	1. 68.5% of works spread on only 1-2 platforms; 2. 72.3% of works lack targeted promotion; 3. Only 23.7% of works use social communication methods like KOL and UGC.
Main Problems	Weak Industrial Support	1. Disconnection between creation and communication, creators ignoring international audience preferences; 2. Shortage of compound talents; 3. Insufficient industrial investment, with funds concentrated on head works.	1. 45.2% of creators lack understanding of the international market; 2. Compound talents account for less than 5%; 3. Average investment is 1/3 of that of South Korean music.
Causes Analysis	Technological Application Shortcomings	Most communication entities lack data awareness and technical capabilities, failing to establish a data-driven communication decision-making mechanism, leading to unscientific communication strategies.	1. 78.5% of entities have not conducted audience preference analysis; 2. 65.3% of entities lack data collection and analysis support.
Causes Analysis	Imperfect Policy and Market Environment	1. Policy support is not targeted enough; 2. Market mechanism is unsound, with low marketization degree and inefficient resource allocation; 3. Inadequate intellectual property protection, affecting the enthusiasm of creators and communicators.	Piracy rate of Chinese music in the international market reaches 23.7%.

V. CONCLUSIONS

This study employs large-scale data mining techniques to conduct systematic quantitative analysis and qualitative research on the current status, challenges, and underlying causes of Chinese music’s international dissemination. It constructs an analytical framework centered on “dissemination entities - content carriers - channel matrix - audience feedback” and proposes targeted optimization pathways. Key findings include:

China’s international music dissemination exhibits the characteristics of “scaling up but insufficient penetration, regional concentration but uneven distribution, and prominent fusion music but limited genres.” Young audiences form the core demographic, with East and Southeast Asia as primary dissemination regions. The degree of modern integration of traditional elements shows a significant positive correlation with dissemination effectiveness.

AUTHOR CONTRIBUTIONS

Lan Ding designed, collected and analyzed the data, and drafted the manuscript. Lan Ding conducted the study, critically revised the manuscript for important intellectual

content, and gave final approval of the version to be published. Lan Ding participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

CONFLICTS OF INTEREST

The author declares no conflict of interest.

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