

A Study on the Curriculum Design of Music Art Management in Chinese Universities

Chenbo Dai^{1*}

¹ Department of Integrated Arts, Sahmyook University, Seoul, South Korea

*Correspondence: Chenbo Dai

Received: 2 February 2026; Accepted: 25 March 2026; Published: 26 April 2026

Abstract:

The in-depth advancement of the digital transformation of the cultural industry and the strategy of cultural and tourism integration has created an urgent demand for interdisciplinary talents with “musical literacy + management skills + digital capabilities”. Through literature analysis and case studies, this paper systematically sorts out the current situation of the curriculum design of music art management in Chinese universities, analyzes the core problems such as superficial interdisciplinary integration, disconnection of practical teaching, and lack of digital courses, and explores the influencing factors including policies, market, technology and university resources. It puts forward optimization strategies such as a “three-dimensional integrated” curriculum system, a practice and technology dual-driven teaching model, and the construction of a diversified teaching team, providing theoretical reference and practical paths for universities to align with industrial demands and improve the quality of talent cultivation.

Keywords:

Colleges and Universities, Music Art Management, Curriculum Design

1. Introduction

The digital transformation of the cultural industry and the development of the cultural and tourism integration strategy have injected strong impetus into the music art management industry, and at the same time created an urgent demand for interdisciplinary talents. At present, emerging fields such as digital music, cultural and tourism performing arts, and virtual idols are developing rapidly. The demand for industrial positions is constantly expanding and the capability requirements are rising, which brings challenges to the curriculum design of music majors in Chinese universities.

2. Social Demand for Music Art Management Talents

The in-depth advancement of the digital transformation of the cultural industry and the cultural and tourism integration strategy has driven the explosive growth of the market for music art management talents. In 2025, the scale of China's digital music market exceeded one trillion yuan, and the scale of the cultural and tourism market is expected to reach 500 trillion yuan. As a core content carrier, music has become a key link connecting artistic creation and commercial value. In terms of industrial distribution, three sectors form the mainstay of demand: digital music and streaming

platforms, live performances, and cultural and tourism integration. The annual recruitment of copyright management experts and content operation directors by platforms such as Tencent Music and NetEase Cloud Music has seen a year-on-year increase of 37%. With the recovery of the post-pandemic performance market, there is a growing shortage of positions such as music festival project directors and tour coordinators in institutions like Modern Sky and Live Nation. The application of technologies such as AI, VR and AR has spawned entirely new roles including operators of music education APPs, product managers of AI music tools, and virtual idol agents. Live immersive performance projects such as Only Henan and The Song of Everlasting Sorrow absorb nearly a thousand cultural and tourism performing arts producers every year, and positions related to the industrialization of intangible cultural heritage (ICH) music and the operation of cultural and creative industrial parks have become new growth points. Traditional talents with single skills can no longer adapt to the diversified job demands, and the industry's thirst for interdisciplinary talents with "musical literacy + commercial operation capabilities" is growing increasingly strong.

The structural changes in social demand have driven the continuous upgrading of talent profiles, with core capability requirements focusing on four dimensions: interdisciplinary literacy, cross-border thinking, digital skills, and communication and coordination capabilities. Content planning positions in the digital music field require both music appreciation and data analysis capabilities; in cultural and tourism performing arts projects, producers need to deeply integrate local culture with music art; copyright management positions demand a thorough understanding of the laws of the music industry as well as mastery of legal knowledge and royalty settlement technologies. In addition, the demand in the fields of public culture and art education requires practitioners to have a sense of public service and market operation capabilities, which further confirms the diversified and interdisciplinary trend of talent demand.

3. Current Situation and Core Problems of the Curriculum Design of Music Art Management in Chinese Universities

The curriculum design of music art management in Chinese universities has formed a pattern of differentiated exploration, and different types of universities have developed distinctive curriculum systems based on their school-running orientations. Among the 413 universities offering musicology majors in China, 11 independent professional music conservatories feature refined talent cultivation. Wuhan Conservatory of Music has constructed a three-stage curriculum system of "basic theory + professional core + practical training", while Central Conservatory of Music has strengthened the integration of "theory + practice" modules. Normal universities highlight the integration of ICH and a practice-oriented approach, with Lingnan Normal University adopting a model of "post practice + artist-in-residence". Comprehensive universities focus on the integration of interdisciplinary resources, such as Hunan Normal University building a "music + cultural and tourism" curriculum integration model. On the whole, the curriculum frameworks of most universities show common characteristics: basic courses cover core content such as music theory and Principles of Management; professional core courses focus on performance management, art marketing, copyright law and other directions; practical courses are mainly in the form of artistic practice and on-the-job training. A

preliminary curriculum system adapting to the basic industrial demands has thus taken shape.

Despite the progress made in the curriculum design of music-related majors in universities, core problems remain concentrated in four dimensions: curriculum system, practical teaching, teaching resources and evaluation adaptation. At the curriculum system level, interdisciplinary integration is superficial. Most universities only add a small number of management courses to traditional music courses, lacking in-depth integration of art, management, economics and digital technology. Some content overlaps, and less than 30% of universities offer digital technology-related courses such as Big Data Analysis and Virtual Performance Planning. Practical teaching shows a tendency of “valuing theory over practice”: practical platforms are limited to on-campus venues, there is a shortage of school-enterprise cooperation training bases, the artist-in-residence model is not popularized, and most of the practices students participate in are simulated, lacking real market experience. Practical projects related to the industrialization of ICH and cultural and tourism integration are scarce, making it difficult to adapt to job demands. The unbalanced structure of the teaching team and the single evaluation system have further aggravated the contradictions. There is a shortage of interdisciplinary teachers, and more than 60% of teachers lack frontline experience in the music industry. Shortages of venues and funds lead to insufficient hardware facilities. Teaching assessment still mainly relies on closed-book examinations and dissertations, with insufficient weight given to the assessment of practical and innovative capabilities. In addition, there is a 2- to 3-year time lag in curriculum adjustment, forming a structural contradiction with market demand. The superposition of multi-dimensional problems has resulted in obvious shortcomings of university-trained talents in digital skills, cross-border thinking and practical capabilities, making it difficult for them to match the development needs of the industry.

4. Analysis of Influencing Factors for the Curriculum Design of Music Art Management in Chinese Universities

Policy orientation, market demand and technological innovation in the external environment constitute the core driving factors for curriculum design. Macropolicies such as the national cultural digitalization strategy and the cultural and tourism integration strategy provide clear guidance for curriculum design, requiring universities to strengthen the teaching of relevant content such as digital culture, ICH protection, and cultural and tourism project planning. The structural changes in market demand put forward dynamic requirements for curriculum content. The rise of emerging fields such as digital music and virtual performances has made skills such as big data analysis and virtual content production essential for talents, and the upgrading of traditional positions also requires the curriculum to add content such as fan operation and cross-border cooperation. The impact of technological innovation is particularly significant: the application of artificial intelligence, blockchain and other technologies in music copyright management and content creation has driven the transformation of curriculum design towards digitalization and intellectualization.

The school-running orientation, resource allocation and the characteristics of teachers and students within universities are the key variables affecting the implementation effect of curriculum design. The school-running orientation of different types of universities determines the focus of curriculum design: professional music conservatories aim to cultivate high-end professional talents, and their

curriculum systems pay more attention to professionalism and refinement; normal universities are based on the needs of basic education and public cultural services, highlighting the cultivation of educational teaching capabilities and ICH inheritance capabilities; comprehensive universities take cross-border interdisciplinary talents as the training goal, and build cross-field curriculum systems relying on multidisciplinary advantages. The allocation of teaching resources directly restricts the effect of curriculum implementation. Professional music conservatories have in-depth cooperation with leading industrial enterprises, giving them an advantage in practical teaching resources, while local universities are often unable to carry out high-quality interdisciplinary teaching and practical training due to restrictions such as funds and location. The characteristics of teachers and students as the main body cannot be ignored either. The uneven level of students' music foundation requires the curriculum design to balance hierarchy and inclusiveness, while the insufficient interdisciplinary literacy and practical capabilities of the teaching team have become an important bottleneck restricting the in-depth integration of the curriculum.

5. Optimization Strategies for the Curriculum Design of Music Art Management in Chinese Universities

5.1. Restructuring the “Three-Dimensional Integrated” Curriculum System

The restructuring of the curriculum system should follow the concept of “three-dimensional integration” and build a curriculum framework with the organic connection of basic modules, core modules and expansion modules. The basic module needs to strengthen the in-depth integration of musical literacy and management foundation: music courses cover core content such as music theory, Chinese and foreign music history, music appreciation, the history of the music industry, and an introduction to ICH music; management courses include core content such as Principles of Management, Fundamentals of Economics, and Art Laws and Regulations, with a focus on explaining legal provisions and business rules related to the music industry. The core module subdivides professional directions according to industrial demands, setting four core directions: performance management, artist brokerage, cultural and tourism project planning, and digital copyright management. Each direction focuses on 3 to 4 core courses. For example, the performance management direction offers courses such as Large-Scale Event Planning, Ticketing Marketing and Venue Operation, while the digital copyright management direction offers courses such as Copyright Agency Practice, Royalty Accounting and Blockchain Copyright Application. The expansion module highlights interdisciplinary and digital characteristics, offering courses such as New Media Operation, Big Data Analysis, Virtual Content Production, ICH Protection and Revitalization, and Visual Art Appreciation to broaden students' knowledge boundaries.

5.2. Innovating the Practice and Technology Dual-Driven Teaching Model

The innovation of the teaching model should adhere to the practice and technology dual-drive, and build a “trinity” practical teaching system and a digital teaching platform. In terms of practical teaching, the model of “post practice + artist-in-residence + project-based teaching” should be promoted. Universities should build training bases with performance companies, cultural and tourism enterprises and ICH protection centers, and arrange students to take post practice in positions such as music festival planning and cultural and tourism performance operation. Senior

industry professionals are invited to serve as artists-in-residence to carry out case teaching and project guidance. With real projects as carriers, students are organized to participate in practical activities such as performance planning, copyright agency and cultural and tourism project development. In terms of digital teaching, a MOOC and online resource database should be built to integrate high-quality domestic and foreign curriculum resources and offer digital courses such as Virtual Performance Planning and AI Music Management. Hardware facilities such as digital music studios and virtual performance laboratories should be constructed to enable students to master digital content production tools and platform operation skills proficiently. In terms of teaching methods, case teaching, situational teaching and interdisciplinary collaborative teaching should be widely adopted: typical cases are selected for in-depth analysis, teaching is carried out in simulated real scenarios, and interdisciplinary student teams are organized to complete practical projects.

5.3. Strengthening the Guarantee of Teachers, Evaluation and Resources

The construction of the teaching team should adopt a combination of “on-campus training + off-campus introduction” carry out management practice and digital technology training for on-campus teachers and encourage them to take temporary positions in music enterprises; establish an industrial tutor system and invite music entrepreneurs, performance planners and ICH inheritors to serve as off-campus tutors; break disciplinary barriers, promote the sharing of on-campus multidisciplinary teachers, and form an interdisciplinary teaching team. The reform of the evaluation system should build a diversified and three-dimensional assessment model: the assessment content covers theoretical knowledge, practical achievements and market feedback. Theoretical assessment combines closed-book examinations and thesis writing, while practical assessment takes planning schemes, performance management reports and project operation effects as core indicators, introducing enterprise tutor evaluation and market feedback data. A variety of forms are comprehensively used in assessment methods to fully evaluate students’ comprehensive capabilities. In terms of resource guarantee, universities should actively strive for university-local government cooperation and corporate sponsorship to solve the shortage of funds and venues; build a “resident art” database and a digital teaching platform to integrate ICH music resources, industrial cases, teaching videos and other content; strengthen textbook development, organize the compilation of textbooks with both theoretical depth and practical guidance, and integrate digital technology and cross-border integration cases.

6. Conclusions

This study shows that the curriculum design of music art management in Chinese universities must be based on the interdisciplinary attributes of the discipline and industrial development needs, and strive to solve the core problems such as superficial interdisciplinary integration, disconnection of practical teaching, insufficient digital empowerment and weak resource guarantee. Curriculum optimization should build a “three-dimensional integrated” curriculum system, innovate the practice and technology dual-driven teaching model, and form a synergistic effect through the construction of the teaching team, the reform of the evaluation system and resource guarantee. This study provides practical paths for universities to improve the quality of talent cultivation and accurately align with the demands of fields such as digital music and cultural and tourism integration. In the future, the scope of sample

coverage can be further expanded, and the long-term mechanism of regional university differences and in-depth digital integration can be explored in depth, so as to continuously deliver interdisciplinary professionals for the high-quality development of the music art management industry.

Conflicts of Interest

The authors declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Kuang, Y.S.; Xiang, K. Cultivation of Music Performance Talents under the Background of Cultural and Tourism Integration: A Study on the Curriculum Design of Music Art Management. *China University Teaching*, 2025, 03, 38-43+76.
- [2] Chang, Q. Practical Exploration of the “Creative Awareness” in Music Art Planning. *People’s Music*, 2022, 04, 39-43.
- [3] Liu, L. Reflections on the Curriculum Construction of the Music Management Major: A Case Study of Wuhan Conservatory of Music. *HuangZhong (Journal of Wuhan Conservatory of Music)*, 2019, 04, 151-156.
- [4] Pan, X.Y. The Role of Music Teaching in the Process of Art Development: A Review of Basic Theories and Case Analysis of Music Art Management. *Higher Education Exploration*, 2019, 11, 137.
- [5] Chen, N.; Zhang, R.; Zhang, Y. An Empirical Study on the Core Competencies of Music Management Professionals. *Chinese Music*, 2025, 04, 182-192.



© 2026 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)