A Qualitative Research to Cultural Strategic Management of Fujian opera troupe in the Rural Folkways Context

Applied Qualitative Business Research/ BMDM7002/
Zhenying Yang/ 1911286

Contents

1. A justification for the choice of topic
2. A critical review
3. The methodologies
4. Research design
5. Validity and Reliability
6. Ethical Risk

The aim of research

1.1 The aim of research:

- Searching for cultural meanings of Fujian Opera in market;
- Record performance scene in rural areas;
- Investigate relevancy between spirit-soul of music and real lives.
- Exploring cultural value chain of Fujian Opera in a rural theatre impacted by "digital village" policy (CPC Central Committee and State Council, 2019).

ontology and epistemology

Ontologically, the core of market value in folk music tends to grasp the demands of generation transfer under modern cultural context (Banfield, 2015, p. 9). The reality of my research focuses on subjective understanding cultural transformation of society.

Epistemologically, in the ethnomusicology and music business, the researcher with multiple identities to understand rural folkways context where Fujian opera performed, is a process discovering diverse layers of culture and strategies for business administration.

research problems

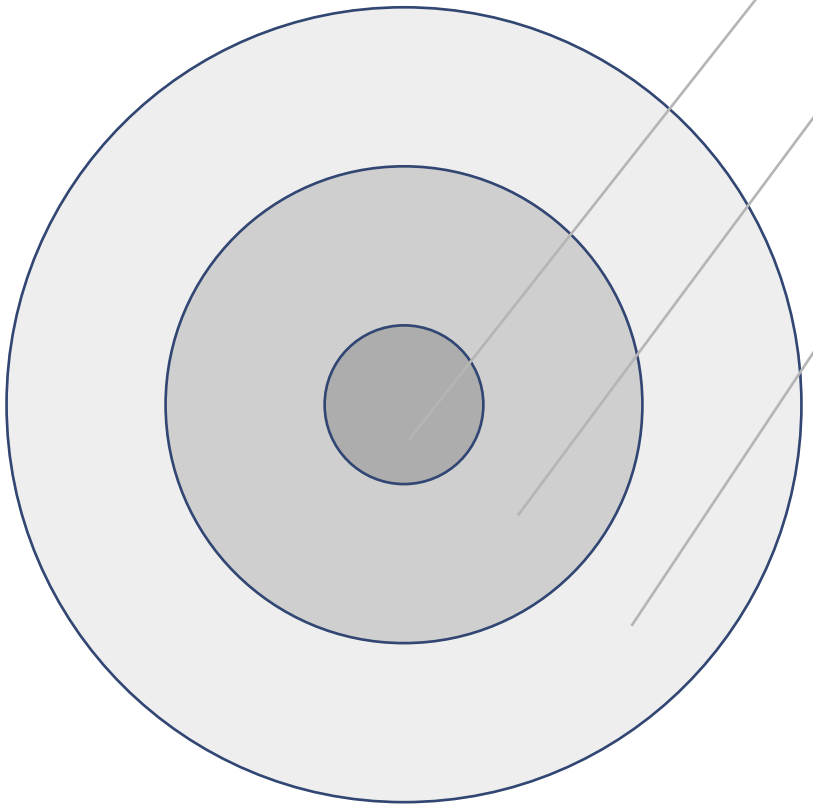
- In the part of production, what is the valuable culture for Fujian Opera theatre in modern market?
- In the perspective of sounds as a brand (Saussure, 1966), comparing with pop festival and intangible cultural heritage, how can rural theatre do to present their outstanding folk music a part of rural vitalization strategy (Xi, 2017)?
- Considering trends of digital industry (Hutchison, 2008), whether does the folk music still exist separating from cultural context?

1. justification for the choice of topic

- Advantage in ethnomusicology
- Basis from previous fieldwork
- Interest in cultural strategic management

2. A Critical review

2.1 Applied context of the question



Continue

2.2 academic contextual information

- Music industry:

Ethnomusicology (Banfield, 2015; Rice, 2017; Seeger, 1986)

Culture theory (Greeze, 2008; Harris, 1968; Hsu and Huang, 2016)

Music business (Hutchison, 2008; Allen, 2018)

- Strategic management:

Stakeholder theory (Linden and Freeman, 2017)

Rural development (Lu, 2015; Malone and Laird, 2018)

3. The Methodologies

- My research tends to explore non-statistical meanings and subjective reality in the process of investigation, although numeric data also can assist clear analysis of the cultural industry.
- this research concern the relationship between music and business society, which can be constructed by approaches from ***music anthropology*** (Merriam, 1964)
- Harrison (2015) suggested '***the field methodology***' is useful for ethnomusicologic research to support culture theory.

Continue

Characteristics of qualitative approaches which I need

Characteristic	Narrative approach	Phenomenology	Case study	Grounded theory	Ethnography
Telling a good story.	✓				✓
Finding the essence in complicated phenomenon.		✓			✓
Studying Successful experiences.			✓		
I always reflect my process of research.				✓	✓
I am confused about unknown folk music market.				✓	
A method is used to explore cultural context.					✓
I try to interpret events in my field.					✓
I can understand this circle in my field.					✓

- Ethnography is the main approach to construct future study.
- The fusion of pluralistic methods also helps to deal with complex problems in the field.

Continue

Viable Approaches

Possible elements of a participant observation (Howitt, 2016, p. 111)

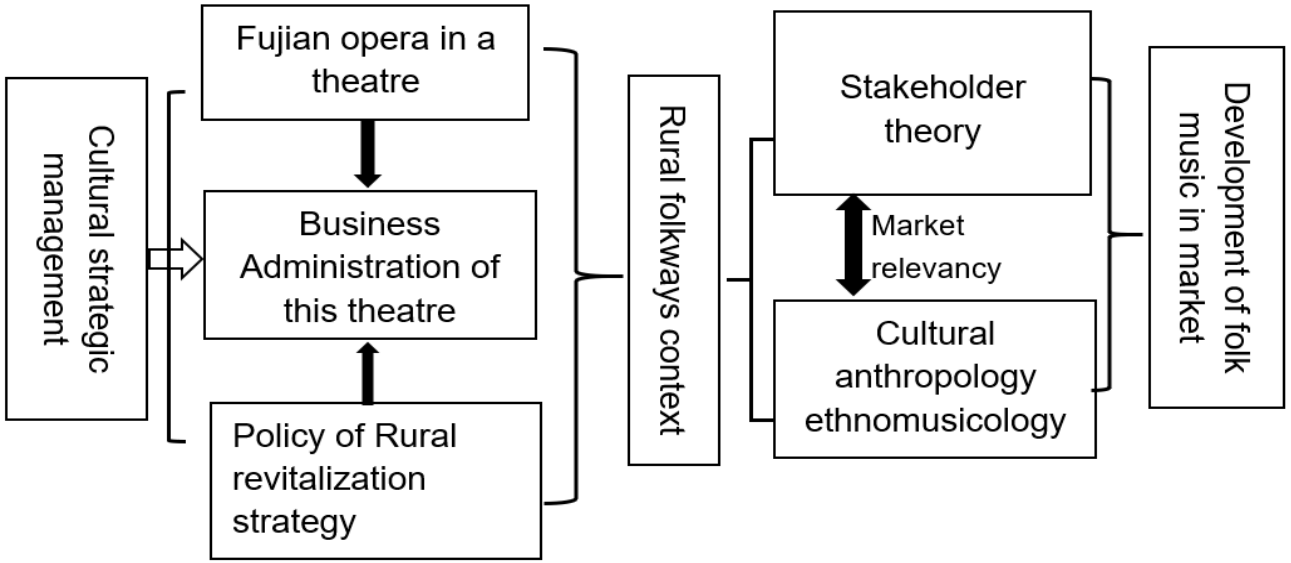
Continue

Conclusion of Characteristics :

- I am still a ***familiar strange*** (Atkinson, 2007, p.121) for this field,
- We were ***chasing shadow in the field***
- Capture data by ***multiple tools*** (Pole and Hillyard, 2016)

4. Research design

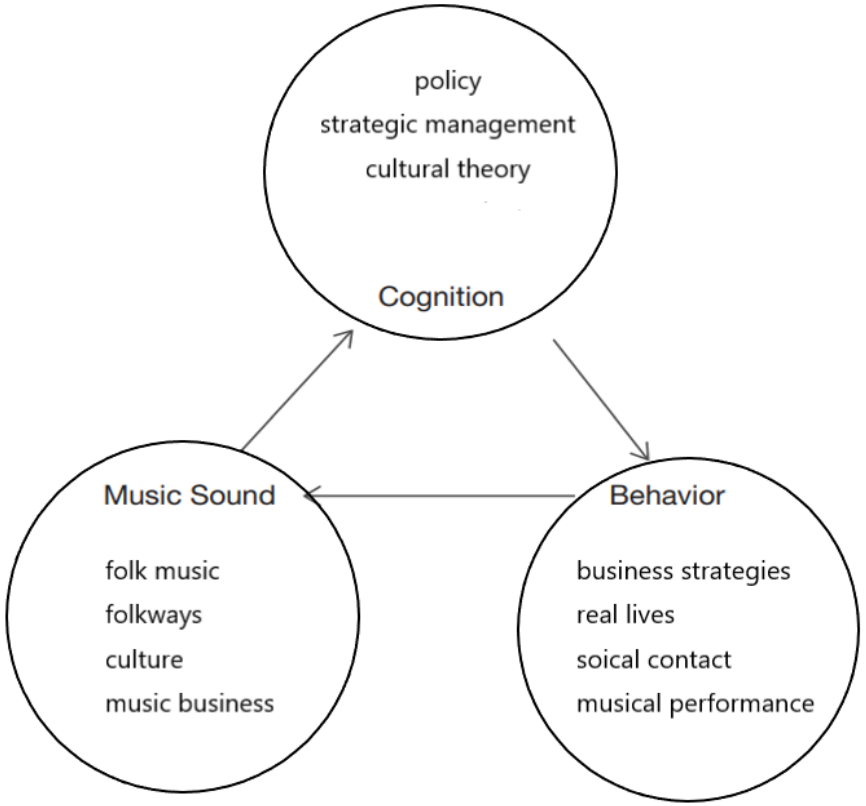
4.1 Research framework



The research framework embraces the theme of cultural strategic management to conduct fieldwork in rural folkways context, and discover evidence to support theories.

Continue

4.2 Theoretical Framework



The concept of this research adapts from the three dimensions of the Merriam model (Merriam, 1980), encompassing cognition, music sound, and behaviour.

The multiple views in the three dimensions will be observed and described by participant observation

4.3 data collection

Figure 3: the possible territorial scope of my field (lbs, 2021)

Field: a village near coastal southeast China

Organization： a Fujian opera troupe

Gatekeeper: a leader in Fujian Opera Troupe

4.4 Research Phases

Research phases

Foundation phase

Discourse Analysis

1. Research problem; 2. Philosophy underpinning
3. Methodology discussion; 4. Literature review

Prefield phase

Narrative method
Interview
Observation

1. finding the gatekeepers and participants
2. collecting key information
3. ethical consideration

Field phase

Field notes
Interview
Participant observation
Audiovisual methods

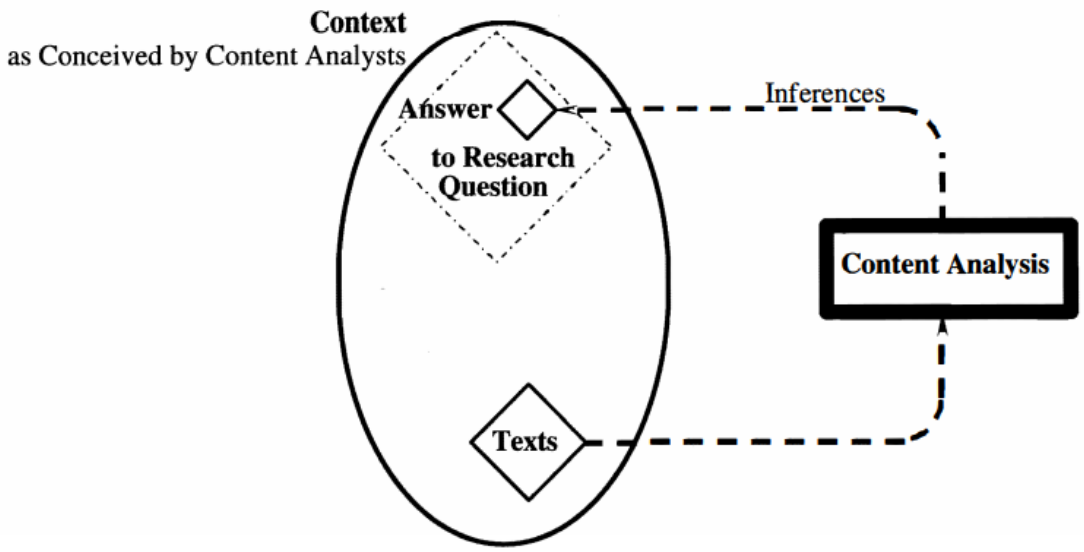
1. Collecting data
2. Analysis data
3. Construct knowledge from field
4. Finding evidences to support my theory

Reporting phase

Hermeneutics

Writing reports for my research

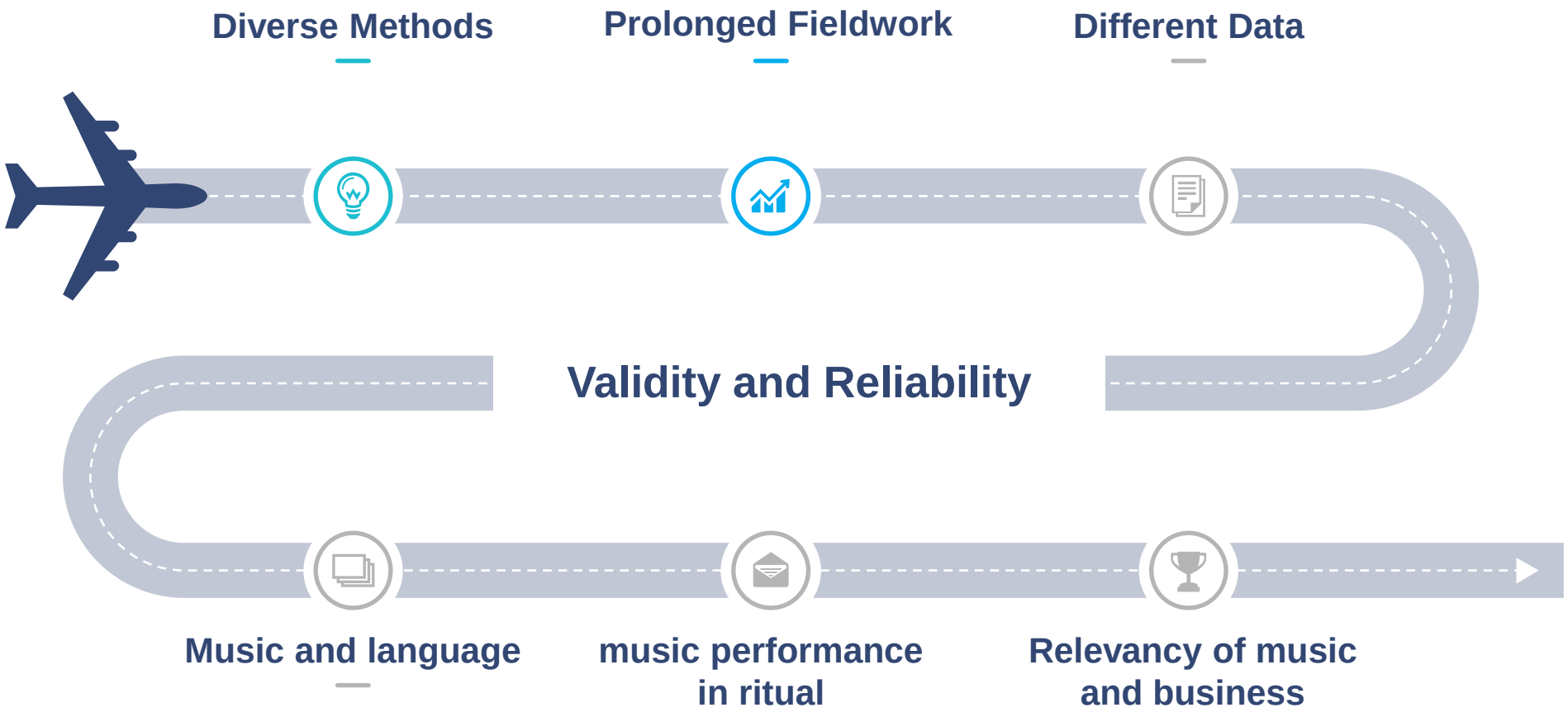
4.5 data analysis



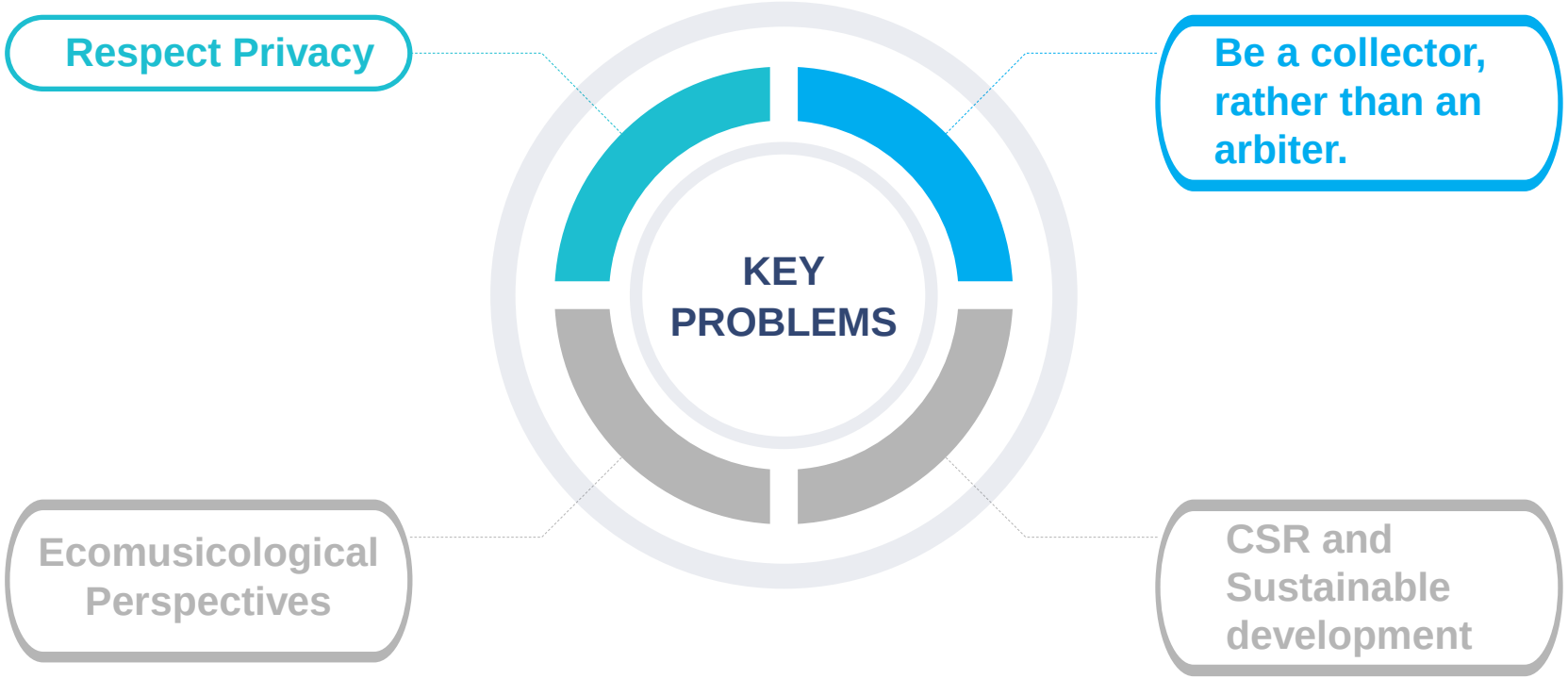
Source: Krippendorf, 2013, p. 82

- Narrative views and hermeneutic phenomenology (Pole and Hillyard, 2016)
- Comparison methods (Glaser and Strauss, 2006, p. 49)
- Narrow core problems and write distinctive layers of culture-group
- Linear analysis partly
- Numeral data analysis in industry reports

5. Validity and reliability



6. Ethical risk



Thank You

Commentary on the Presentation: Zhenying Yang

The idea for my presentation.

The views for my presentation came from assignment 1 which I had discussed the methodologies to choose appropriate approaches in qualitative research. Basing on my three blogs, I tried to organize the choice of approaches and research design in my folk music topic. It is very pity that these assignments spent more time to analyse approaches rather than specify research problems, especially in the folk music business.

Considering my previous fieldwork, I planned to explore cultural strategic management in a Fujian opera troupe. Furthermore, understanding and critical thinking industry development of folk music in the rural revitalization context. There were adequate literature and current policy to support my research topic and methods so I continue to be a cultural explorer by ethnomusicology.

The next 14th Five-Year Plan in China encourages giving priority to develop rural culture. And “digital village” strategy brings opportunities to combine folk music and web business.

My fieldwork will begin with a Fujian opera troupe, which is a familiar field for me to observe as a participant and a researcher. However, there are still differences in region and culture. So, this situation partly constructs the validity and reliability of the data process.

Plan for improvements in my skills and knowledge.

In the future, I will understand more about the market of folk music and traditional theatre in China. The conflicts between folkways and web business will be an important part of the next stage, combining ritual sounds and strategic management.

Furthermore, I will continue the cultural exploration in the music industry to discover the historic law of the cultural market.

Also, I plan to continue my investigation and literature review in folk music topics and specify the research problems from the music business.

Finally, due to the development of presentation techniques, I will improve my logical thinking of content illustration and pursue more professional methods to analyze theories.

Bibliography: **Included in my final slide.**

Bibliography

Allen, P. (2018) *Artist Management for the Music Business*. 4th ed. New York: Routledge.

Atkinson, P. et al. (2007) *Handbook of Ethnography*. Thousand Oaks, CA: SAGE.

Babbie, E. (2014). *The practice of social research*. Canada: Cengage Learning.

Banfield, W. C. (2015) *Ethnomusicologizing: Essays on Music in the New Paradigms*. Lanham, Boulder, New York, London: Rowman & Littlefield.

Barz, J. F. and Cooley, T. J. (2008) *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Oxford: Oxford University Press.

Bhatta, T. P. (2018) Case Study Research, Philosophical Position and Theory Building: A Methodological Discussion. *Dhaulagiri Journal of Sociology and Anthropology*. 12(12): pp. 72-79.

Bohlman, P. V. (1988) Traditional Music and Cultural Identity: Persistent Paradigm in the History of Ethnomusicology. *Yearbook for traditional music*, 20(1), pp.26–42.

Bryman, A. 2004. Quantity and quality in social research. London: Routledge.

BRABEC DE MORI, B. and SEEGER, A. (2013) Introduction: Considering Music, Humans, and Non-humans. *Ethnomusicology forum*, 22(3), pp. 269-286.

Clandinin, D. J. (2007) *Handbook of narrative inquiry: mapping a methodology*. London: SAGE.

Clifford. J and Marcus. J. E. (1992) *Writing Culture: The Poetics and Politics of Ethnography*. California: University of California Press.

Creswell, J. W. (2007) *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, California: Sage.

Creswell, J.W. (2018) *Research design: qualitative, quantitative and mixed methods approach*. 5th ed. International student edition. ed. Los Angeles: SAGE.

Creswell, J.W. (2013) *Qualitative inquiry & research design: choosing among five approaches*. Fourth ed. Thousand Oaks: SAGE.

Crotty, M. (1998) *The foundations of social research: meaning and perspective in the research process*. London: SAGE.

Dawson, C. (2009) *Introduction to Research Methods A Practical Guide for Anyone Undertaking a Research Project*. 4th ed. New York: Constable & Robinson.

Denzin, N. K. and Lincoln, Y.S. (2000) *Handbook of qualitative research*. 2nd ed. Thousand Oaks; London: Thousand Oaks; London: Sage.

DeWalt, K. M. and DeWalt, B. R. (2011) Participant Observation: A Guide for Fieldworkers. Lanham, New York, Toronto, Plymouth: Altamira Press.

Guo Degang. (2021) DeYun. Accessed at: http://www.guodegang.org/ (Accessed: 15th May 2021).

Garson, G. D. (2013) *Validity and Reliability*. Asheboro: Statistical Associates.

Geertz, C. (1993) *The interpretation of cultures: selected essays*. London: Fontana.

Glaser, B. G. and Strauss A. L. (2006) *The discovery of grounded theory: strategies for qualitative research*. London: Aldine Transaction.

Greeze, C. (2008) *The interpretation of cultures*. New York: Basic Books.

Gautier, A. M. O. (2016) Acoustic Multinaturalism, the Value of Nature, and the Nature of Music in Ecomusicology. boundary 2. 43 (1): pp. 107-141.

Haili, M. (2015) *Urban Politics and Cultural Capital: The Case of Chinese Opera*. Burlington: Ashgate Publishing Company.

Hair, J. F, Page, M. J. and Brunsveld, N. (2020) *Essentials of Business Research Methods*. 4th ed. New York: Routledge.

Harris, M., 1968. *The rise of anthropological theory: a history of theories of culture*. London: Routledge and Kegan Paul.

Harrison, H. et al. (2017) Case Study Research: Foundations and Methodological Orientations. *Forum, qualitative social research*, 18(1): web.

Harrison, K. (2015) Epistemologies of Applied Ethnomusicology. *Ethnomusicology*, Vol. 56(3): pp. 505-529.

Howitt. D. (2016) *Introduction to Qualitative Methods in Psychology*. 3nd ed. London: Pearson.

HSU, C.H.C. and HUANG, S. (2016) Reconfiguring Chinese cultural values and their tourism implications. *Tourism management* (1982), 54, pp. 230-242.

Hutchison, T. (2008) *Web Marketing for the Music Business*. Oxford: Elsevier.

Jason, L. A. and Glenwick, D. S. (2016) *Handbook of methodological approaches to community-based research: qualitative, quantitative, and mixed methods*. Oxford: Oxford University Press.

Krippendorff, K. (2013) *Content analysis: an introduction to its methodology*. 3rd ed. Los Angeles, London: SAGE.

Kalu. F. A. and Bwalya, J. C. (2017) What Makes Qualitative Research Good Research? An Exploratory Analysis of Critical Elements. *International Journal of Social Science Research*. 5 (2): pp. 43-56.

Lau, F. (2008) *Music in China: Experiencing Music, Expressing Culture*. Oxford: Oxford University Press.

Lbs. (2021) map. Available at: https://lbs.amap.com/demo/javascript-api/example/map/map-english/ (Accessed: 15th May 2021).

Leavy, P. (2017) *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York: the guilford press.

LeVasseur, J. J. (2003) The Problem of Bracketing in Phenomenology. *Qualitative health research*, 13(3), pp.408–420.

Lincoln, Y.S. and Guba, E. G. (1985) *Naturalistic inquiry*. Beverly Hills, Calif, London: Sage.

Linden, B. V. D. and Freeman, R. E. (2017) 'Profit and Other Values: Thick Evaluation in Decision Making'. *Business Ethics Quarterly*, 27(3), PP. 353-379.

Lu, Y. L. (2015) *Rural Development in China: The Rise of Innovative Institutions and Markets Volume 1*. Hong Kong: Enrich Professional Publishing.

Malone, B. C. and Laird, T. E. W (2018) *Country Music*. Austin: University of Texas Press.

Marshall, C. and Rossman, G. B. (2014). *Designing qualitative research*. London: Sage.

Merriam, A.P. (1980) *The anthropology of music*. 1st Ed. Evanston: Northwestern University Press.

Morse, J. M. and Richards, L. (2002) Readme First for a User's Guide to Qualitative Methods. Thousand Oaks, CA: SAGE.

Moustakas, C. E. (1994) Phenomenological research methods. Thousand Oaks, California: Sage.

Padgett, D. K. (2016). Qualitative methods in social work research. 3rd ed. Los Angeles: Sage.

Pole, C. and Hillyard, S. (2016) Doing Fieldwork. London: SAGE.

Political Bureau of the Central Committee of the CPC. (2020) proposals for formulating the 14th Five-Year Plan (2021-2025) for National Economic and Social Development and the Long-Range Objectives Through the Year 2035.

Qian Fang translate. "CPC Central Committee and State Council Issue Outline of Digital Village Development Strategy." Urban planning. 000.002(2019): P.4-4.

Rice. T. (2017) Modelling Ethnomusicology. Oxford: Oxford University Press.

RULE, P. and JOHN, V.M. (2015) A Necessary Dialogue: Theory in Case Study Research. *International journal of qualitative methods*, 14(4), pp. 160940691561157.

Saussure, F.D. (1966) *Course in general linguistics*. London: Duckworth.

Slife, B. D. and Williams R. N. (1995) What's Behind the Research: Discovering Hidden Assumptions in the Behavioral Sciences. London: SAGE.

Spradley, J. P. (1979) *The Ethnographic Interview*. New York: Library of Congress Cataloging in Publication Data.

Sumner, W.G. (1906) *Folkways: a study of the sociological importance of usages, manners, customs, mores and morals*, Boston: Ginn, Thousand Oaks: Sage Publications Ltd.

Seeger, A. (1986) The Role of Sound Archives in Ethnomusicology Today. *Ethnomusicology*. 30 (2): pp. 261-276.

WATERS, C. D. J. (2011) *Quantitative methods for business*. Fifth. ed. Harlow, England: Financial Times/Prentice Hall.

Xi, J. P. (2017) Secure a Decisive Victory in Building a Moderately Prosperous Society in All Respects and Strive for the Great Success of Socialism with Chinese Characteristics for a New Era, Delivered at the 19th National Congress of the Communist Party of China.