

Televised Music Education in China: Perspectives and Strategies from CCTV's *Music Open Class*

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ABSTRACT

Currently, the number of music knowledge education TV programs in China is extremely limited overall. Most music TV programs are confined to entertainment performances and talent competitions. The only program that systematically popularises professional music knowledge—such as music theory, harmony, music history, and instrumental knowledge—is CCTV's *Music Open Class*. This study takes CCTV's music education program, *Music Open Class*, as its research subject. It aims to investigate the public's level of basic music knowledge, their needs and preferences regarding the program, and to explore how to produce high-quality music programs that can educate and culturally guide the public's musical aesthetics and literacy, while also examining the current development direction and improvement measures for such TV programs. A questionnaire survey was conducted from July to August 2022 via online channels. A total of 50 questionnaires were distributed, with 33 returned and 30 valid responses. Respondents were divided into two groups: those with formal music training (n=15) and those without (n=15). Data were analyzed using descriptive statistics. The main findings are as follows: (1) among the non-trained group, only 4 respondents could read staff notation, and the majority lacked basic music theory knowledge; (2) 83% of respondents had never watched *Music Open Class*, while 80% considered music education TV programs "very necessary"; and (3) viewers most desired content on music fundamentals, composition techniques, and vocal methods. The study recommends that music education TV programs strengthen the popularisation of basic music knowledge, increase content on composition, and enhance promotional efforts. This study provides empirical evidence for the content optimization and audience targeting of music education television programs in China.

1. Introduction

At present, the music and cultural demands of the general public are showing a year-on-year growth trend, featuring multi-levels, multi-forms, and diversification in China. According to Hu and Bu (2021), the level of cultural consumption has greatly improved, and the appreciation level of art has also been continuously enhanced. Nowadays, people's focus is no longer merely on satisfying basic material needs, but more on pursuing spiritual and cultural demands. The aesthetic requirements for music have significantly increased. In fact, for the majority of non-music professionals among us, the basic knowledge and aesthetic sense of music are relatively weak. Many people do not even know how to read basic musical scores. For a large portion of the public, music consumption remains passive listening; that is, they largely accept whatever music the media disseminates. The aesthetic consciousness, orientation, and taste of music are not only personal spiritual demands, but also, in an overall sense, mark the quality of life of the human group.

The music aesthetic guides the direction and trend of people's life progress, innovation, or leap. If people are long-term in a state of confusion without "guidance", their aesthetic and appreciation abilities of music will become increasingly mediocre, which is not beneficial to the improvement of their comprehensive quality, spiritual realm, life quality, and creativity. The original intention of making music programs is not merely to meet the spiritual needs of the audience, but to better present the artistic value. In connection with society and the masses, it should undertake social responsibilities and play a role in educating the people and promoting social development. However, in the Internet era, some programs are overly obsessed with competing for traffic and popularity, and overly pursue economic benefits and viewership ratings, while neglecting the artistic value and the guidance of highbrow cultural values of the programs. Wan and Wang (2022) found that:

From a temporal perspective, the period from 2004 to 2012 marked the nascent stage of music variety shows, during which a large number of such programs came into the public eye. From 2013 to the present, it has been an era of the popularity of music variety shows, as well as the period of the development of online videos and short videos in the Internet age. During this time, a plethora of music talent shows emerged, and their formats and styles underwent some changes. Currently, music variety shows remain popular, but the content, quality, and value orientation of these programs are cause for concern. Many stereotyped and long-standing program formats have been brought onto the screen, not only failing to provide viewers with audio-visual enjoyment but also sometimes containing vulgar elements, lacking the classic nature of music and positive cultural value guidance. They have completely lost the true meaning of broadcasting music variety shows. Moreover, some music variety shows have monotonous content, with the range of songs being limited. They have long only played popular songs, while never touching upon excellent traditional songs, classic folk songs, art songs, creative songs, and world-famous pieces. Over time, viewers have developed aesthetic fatigue and lost interest in these programs, leading to a decline in program quality and going against the original intention of program production. They fail to play the role of mainstream media in truly inheriting classics and promoting excellent Chinese music culture.

As Wan and Wang (2022) suggested, many music TV programs only focus on entertainment and changes in form, lacking the classicism, professionalism, cultural connotation, and cultural leadership of the content. Consequently, such programs cannot effectively guide, educate, or elevate the public's musical aesthetics and musical literacy. Therefore, music programs need their directors to better innovate and reform, and give full play to the powerful guiding role of mainstream media music variety shows.

Wright and Kanellopoulos (2010) found that informal learning could be understood as a deliberate attempt to immerse oneself in intense situations of non-formal learning, thereby resulting in the creation of non-traditional social learning environments that combine interactive, non-linear and self-directed processes (p. 73). Currently, the majority of music TV programs in China fall into two categories: music performance shows and music talent competitions. While a variety of music entertainment programs continue to emerge in diverse forms, their content is predominantly entertainment-oriented. In contrast, the number of music education programs is exceedingly scarce. Among the known programs that incorporate elements of music education are Beijing Television's "Music Master Class," CCTV's "Everlasting Classics," and "Chinese Arts," yet none of these place the education and popularisation of basic music knowledge at the core of their themes. Presently, the only live television program in China dedicated to popularising music knowledge is CCTV's *Music Open Class*. This program covers major areas such as instrumental performance, vocal performance, music appreciation, bands and conducting, and also includes knowledge from various music disciplines like music theory, composition, and music history. It can be regarded as a miniature "encyclopedia" of the music discipline and stands as a genuine music education program that popularises professional music knowledge. As a mass media platform, CCTV's *Music Open Class* essentially constructs a typical informal music learning space. According to a recent scoping review by Weatherly et al. (2025), informal music learning continues to demonstrate significant positive effects on enhancing motivation and cultural engagement across various educational settings. However, bridging the gap between informal practices—such as television-based aesthetic education—and systematic musical knowledge requires pedagogical adjustments and a deeper understanding of the needs of general audiences.

This paper takes the *Music Open Class* program as a case study and employs questionnaire surveys to understand the public's basic music proficiency, their needs and opinions regarding *Music Open Class* and music education programs in general, as well as their preferred music program formats. It aims to explore how to produce high-quality music programs that can educate and culturally guide the public's musical aesthetics and literacy, and to investigate the current development direction and improvement measures for music knowledge education programs in China.

2. Program Content and Format of *Music Open Class*

According to the official website of China Media Group's *Music Open Class* (CCTV.com), *Music Open Class*, launched in 2016 by CCTV Music Channel, remains the only live-broadcast music knowledge program in China. As of now, the program has been on air for 10 years since its premiere. The program primarily adopts a format where music experts deliver knowledge-based lectures, while performers present selected musical pieces. This approach enables the audience to both acquire music knowledge and appreciate the charm of high art music. Furthermore, according to the research conducted by Chen and Zhang (2016), the program adopts the live broadcast method,

which enables the viewers in the live room and those in front of the TV to ask questions and interact with the experts who are teaching simultaneously. It also enables the viewers up close to see the music masters and experts appreciate masterpieces, interpret musical knowledge, share musical stories, discuss events, and explore the world of music. It can answer many questions that audiences have about their music study and solve the confusion about learning various songs and performing techniques.

The content of the *Music Open Class* program is rich and diverse. There is a theme for each episode of the program. These various themes cover all aspects of the music discipline. But there are four major aspects. The first type is teaching the performance of a musical instrument. The second type is teaching vocal singing. The third type covers music appreciation, while the fourth includes conducting and an introduction to orchestras and music knowledge. Among the four categories, there are many subtopics; for example, under the musical instrument performance category, there are several episodes dedicated to piano performance, as well as other episodes focusing on violin, cello, erhu, bamboo flute, and guzheng performances, and so on. The vocal music category includes explanations on training such as bel canto, popular singing, traditional Chinese opera singing, and folk song singing. The music appreciation category has also covered different directions over multiple episodes, such as the appreciation of film music, classical music, ethnic music, etc. Under the category of bands and conductors, there are also subtopics such as symphony orchestra, ethnic orchestra, and chamber music. The experts answer various questions and patiently provide guidance regarding instrumental performance, vocal skills, and the motivation and methods of music studies. For instance, when explaining piano performance, renowned experts such as Professor Zhou Haihong and Liu Shikun were invited to provide detailed answers and guidance on the confusions and plans in piano studies. For vocal music, the program team not only invited experts in bel canto and art songs, such as teacher Sun Yuanyuan, but also invited renowned folk singers, such as teacher Yan Weiwen and Jiang Dawei. They gave on-site demonstrations and guidance and shared their experiences and techniques in vocal practice. For film music appreciation, the famous film composer Shu Nan was invited to teach about the differences between film scoring and traditional composition, as well as key considerations. In opera appreciation, renowned singers and intangible cultural heritage inheritors, such as Li Guyi, a representative of Hunan Huagu Opera, guided the audience to recognize, appreciate, and experience the vocal rhythms and expressive characteristics of Huagu Opera music. In the area of orchestras and conducting, distinguished conductors like Cao Peng helped many who had never been exposed to symphony orchestras understand what a symphony orchestra is, the different instrument sections, and the value and function of conducting art.

Through its varied themes in each episode, the program presents music as an open course to the public, allowing audiences to enjoy the essence of 5,000 years of Chinese artistic heritage, as well as feasts of masterpieces and diverse musical arts from renowned Chinese and international artists and composers.

Music Open Class functions like a vast musical encyclopedia, progressively presenting knowledge from various music disciplines to its audience. Having been on air for ten years now, what are the public's perceptions and expectations regarding this program? Which aspects of the content generate the most interest? What suggestions do viewers have for its development? To capture the most genuine opinions from the audience, this study conducted a specialized month-long survey investigating *Music Open Class* and public preferences regarding music education programming. Through questionnaire-

based research, we gained deeper insights into the public's foundational music literacy, their needs and opinions concerning professional music knowledge education on television, as well as their thoughts, takeaways, and recommendations for *Music Open Class*. This exploration aims to determine how music education programs can effectively impart and enhance viewers' basic music knowledge and musical aesthetics.

3. Research Method

This study employs an Exploratory Mixed-Methods Design. Given the extreme scarcity of television programs dedicated to the systematic popularization of professional music knowledge in China, and the fact that empirical research on public music literacy and core programmatic objectives remains in its nascent stage, the adoption of a mixed-methods approach is both more scientifically rigorous and more appropriate. This design integrates quantitative description and qualitative content analysis:

- i. Quantitative component: Through structured closed-ended questions, this study quantifies and compares the baseline status of formally trained and non-formally trained groups regarding their fundamental music literacy (e.g., score-reading ability), viewing habits, and genre preferences (descriptive statistics presented as frequencies and percentages).
- ii. Qualitative component: A substantial number of open-ended questions in the questionnaire were employed to collect subjective recommendations from respondents (including frontline music teachers, television directors, retired officials, among others) regarding content addition and removal, interactive mechanisms, and aesthetic education innovation. Thematic analysis was applied to conduct bottom-up coding and in-depth deconstruction of the qualitative text.

The questionnaire was sent to respondents in many provinces of China via WeChat and email. Due to the use of online distribution, this study did not set up a single offline location.

The decision to go with the online method is based on three considerations:

- i. The ability to reach a diverse range of samples from various regions across China is crucial for understanding the musical literacy of the entire nation's population, rather than being limited to a single city or region.
- ii. (2). Given the exploratory nature and limited resources of this study, the online approach is more cost-effective and feasible.
- iii. (3). Through WeChat and email, efficient diffusion and snowball sampling can be achieved by leveraging personal and professional networks. Beijing is the broadcasting center of CCTV's *Music Open Class*, but the research subjects of this study are not limited to the residents of Beijing in order to ensure a wide representation of the Chinese public.

Fang (2008), whose master's thesis topic was "The role of the 'Folk Songs of China' column in the inheritance and dissemination of original ecological folk songs from the perspective of music education," conducted a survey on the current situation of students from ten schools in Beijing (including universities, middle schools, and primary schools) watching folk music TV programs. The survey methods included three types: questionnaire method, interview method, and class observation and record method. The research methods of this study also partially followed Fang's research approach. A questionnaire survey method was adopted. However, this study aimed to investigate the music literacy of the Chinese public and their music television program viewing

preferences. Therefore, it was not limited to specific age groups, occupations, or academic backgrounds. The inclusive approach helps to ensure that the research results reflect the diversity of different groups in China regarding their music knowledge levels and program demands. This study divided the participants into two groups. The first group consisted of individuals who had received formal music training, such as students or graduates from music colleges, some people who were engaged in a music career, and people who had learned music under the guidance of professional music teachers. The second group consisted of those who had not received formal music training. This was done to conduct a comparative analysis between the two groups.

A total of 50 questionnaires were distributed, with 25 allocated to each group. Thirty-three questionnaires were returned, of which 30 were valid (15 per group). The final sample consisted of 10 males and 20 females, with the following age distribution: 9 participants under 35 years old, 15 participants aged 35–60, and 6 participants over 60 years old.

No statistical formula or power calculation was used to determine the sample size, as this was an exploratory study. A total of 50 questionnaires were distributed, with 33 returned and 30 valid responses.

Rationale for the sample size: The sample was equally divided into two groups (25 each) to enable descriptive comparison between the two populations. This grouping was essential to the research objectives, as it allowed the study to: (1) compare basic music knowledge levels between formally and non-formally music-trained people, (2) identify differences in music television program viewing habits between the two groups, and (3) assess whether the two groups differed in their needs and preferences regarding music education TV programs. The final valid sample comprised 30 responses (15 per group). Within the methodological conventions of qualitative research and exploratory mixed-methods studies, these 30 questionnaires not only furnished clear baseline comparative data but also provided a rich corpus of open-ended textual material, sufficient to facilitate an in-depth deconstruction of the divergent needs and improvement preferences between the two groups regarding music education programming.

In the research, the snowball sampling method was adopted. The questionnaires were distributed through email and WeChat, targeting researchers' professional and social networks, including music teachers, music college students, retired officials, and media practitioners. Subsequently, the recipients were encouraged to forward the questionnaire to their contacts, allowing the sample to expand gradually through social and professional networks. This sampling method was applied in this exploratory study because the target population with diverse music learning backgrounds in China could not be easily obtained through a single sampling frame. Snowball sampling enabled the researchers to reach a diverse group of respondents of different ages, occupations, and geographical locations within the limited resources and exploratory study.

A questionnaire was developed by the researchers. The questionnaire consisted of three parts:

Part 1: Music Basics (7 items) —designed to assess respondents' basic music knowledge, with particular attention to the second group. The first two items were choice questions, while the remaining five were open-ended questions.

Part 2: General Music Television Preferences (13 items) —focused on investigating the public's: (1) preferred music program formats; (2) desired music knowledge content; (3) level of attention given to music programs; (4) suggestions for program production and improvement; and (5) demand for music education programs. Items 8, 9, and 10 were open-ended questions, and the rest were choice questions.

Part 3: *Music Open Class* Specific Questions (10 items) —aimed to investigate the public's: (1) level of attention given to this program; (2) desired music knowledge through this program; (3) suggestions for program production and improvement; and (4) perceived benefits gained from the program. The first six items were choice questions, and the last four were open-ended questions. Respondents who had not watched *Music Open Class* were not required to complete this section.

All items were originally designed by the researcher and reflect the researcher's professional experience in television directing and music education. No existing questionnaire was adapted. No pilot testing was conducted due to the study's exploratory nature and small scale; however, the questionnaire was reviewed by one music education expert and one television directing teacher before distribution to ensure clarity and face validity.

The questionnaire was distributed electronically via WeChat and email over one month (July to August 2022). Informed consent was obtained from all participants before their participation.

This study adheres to the methodological conventions of exploratory mixed-methods research and employs a dual-track analytical pathway tailored to distinct data types:

Quantitative status data: For the closed-ended choice items in the questionnaire, descriptive statistics were conducted using Microsoft Excel. Frequency counts and percentages were utilized to present the distributional characteristics and general tendencies of the respondent sample as a baseline status assessment.

Qualitative textual data: For the subjective texts, expert recommendations, and case reflections collected from as many as 12 open-ended questions in the questionnaire, this study introduces qualitative content analysis and thematic coding techniques. Through recursive reading, conceptual extraction, and inductive synthesis of the textual data, the researcher ultimately distills core improvement dimensions and development strategies.

Given the exploratory nature of this study and its reliance on a small sample optimized for deep heterogeneity, inferential statistical tests (e.g., Chi-square tests) were not employed. Instead, the thematic deepening and refinement of qualitative texts served as the principal evidentiary foundation for the research argumentation.

4. Results

Part 1

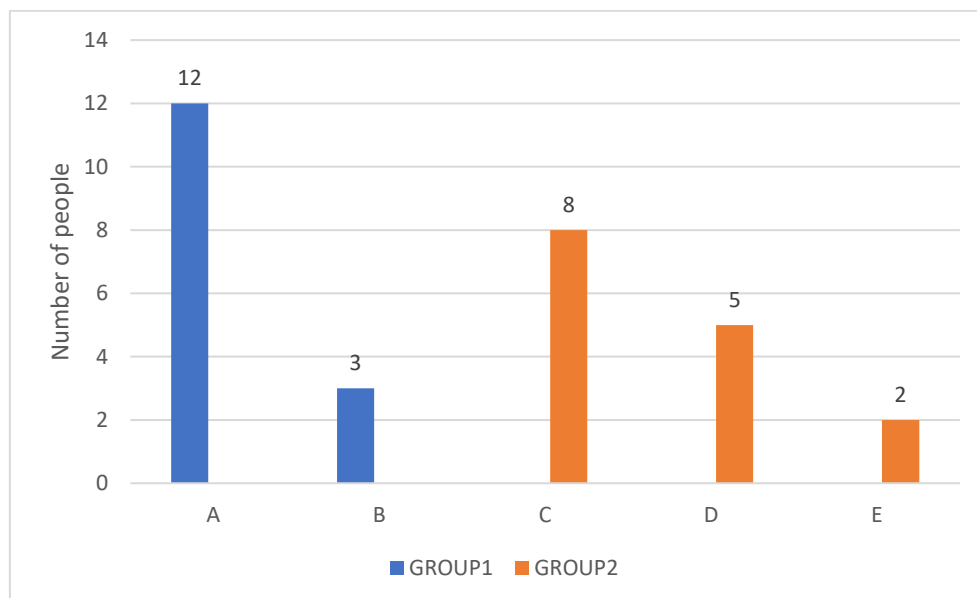
(1) How would you describe your musical background? (Single choice)

A. Graduated with a music major from a university; very familiar with basic music knowledge.

- B. Did not graduate with a music major from a university but has received professional music training; relatively familiar with basic music knowledge.
- C. Did not graduate with a music major from a university, but is an amateur music enthusiast; has a basic understanding of music fundamentals.
- D. Did not graduate with a music major from a university; enjoys listening to music casually but has little understanding of music fundamentals.
- E. Did not graduate with a music major from a university; does not enjoy listening to music and has very little understanding of music fundamentals.

Result analysis: As shown in Figure 1, the first question investigated the respondents' learning background in music. It also serves as the basis for the previously mentioned group classification, which was established for subsequent data analysis and comparison. The first group consisted of 15 people who had studied music formally; 12 of them chose option A, and 3 people chose option B. The second group consisted of 15 people who had not received music training formally. Among them, 8 people chose option C, 5 people chose option D, and 2 people chose option E. There was a significant difference in the self-assessed level of music foundation between the two groups.

Figure 1: It shows the results of Question 1 in Part 1.

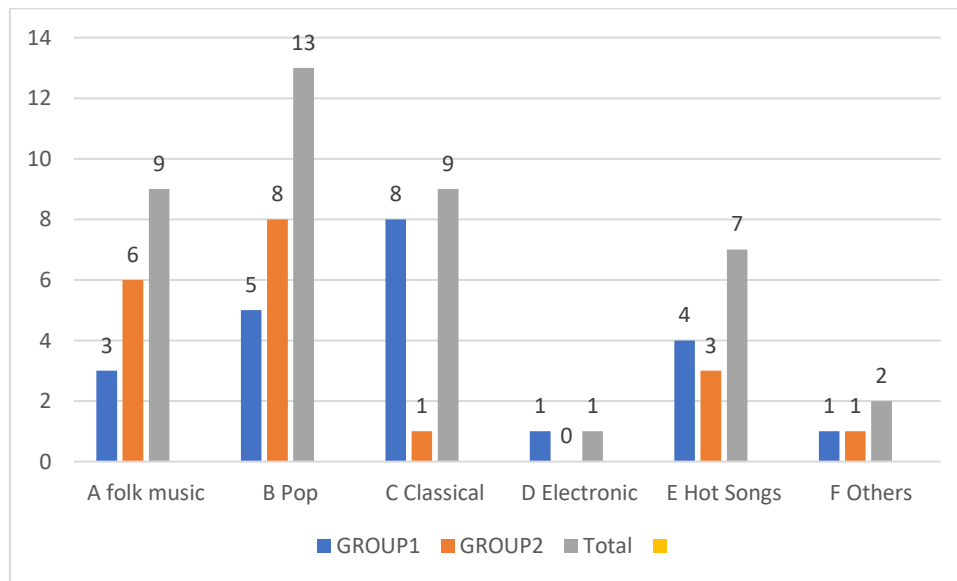


(2) What kind of music do you usually like to listen to? (Multiple choices)

- A. Folk Music B. Popular Music C. Classical D. Electronic E. Hit Songs F. Others

Result analysis: This question was mainly designed to investigate the participants' preferences for different types of music. As shown in Figure 2, however, among Group One members, classical music received the highest number of votes, clearly indicating that classical music was the most frequently listened-to music type among Group One members. Option B, "Pop Music", was the most favorite music type among the members of Group Two. Among all the options, "Pop Music" received the highest percentage of votes in total.

Figure 2: The statistical graph of the results of Part I Question 2.



(3). Please list all types of musical notation you have mastered (e.g., staff notation, numbered musical notation, guitar tablature, etc.) and your proficiency level.

Result statistics: This question primarily assessed the public's mastery of musical notation. The answer statistics showed that all members of Group One were highly proficient in both numbered musical notation and staff notation. Some could also skillfully use Gongchi(工尺谱) notation and guitar tablature. However, among Group Two members, only four indicated they could read staff notation, ten people could read numbered notation, and three stated they could not read any form of musical notation. There is a significant disparity in the ability to read musical notation between the two groups.

(4). Without consulting any references, please list the elements you believe constitute music (e.g., pitch, volume, etc.). Provide at least four and up to ten items, and arrange them in order.

Result statistics: This question aimed to investigate participants' knowledge reserve of basic music theory through writing down music elements. All members of Group One accurately listed professional terminology used in music, such as "volume, timbre, tempo, dynamics, rhythm, harmony, orchestration, musical form, duration," etc. Ten members of the second group answered, but two of them had inaccurate answers. The remaining five members wrote, "I don't know." This result confirmed the disparity between the two groups in their theoretical knowledge of music.

(5). Without referring to any materials, please list the music subjects you know currently, such as composition, vocal music, etc.

Result statistics: This question aims to investigate the public's level of understanding of this systematic music discipline, which also reflects their understanding and knowledge reserve of basic music theory. All members of the first group listed various majors within music accurately. For example, Composition Techniques and Theory, Vocal Music, Instrumental Performance, Music Education, Chorus and Conducting, Music History, etc.

Two people in the second group answered correctly, while nine of them had incorrect answers, such as some members filling in "writing lyrics", "accompaniment production", "rehearsal", "audio synthesis". The remaining few members wrote, *"I don't know"*. This indicates that the non-formally trained public has a vague understanding of music as a systematic academic discipline.

(6). Can you play a musical instrument or sing? If so, at what level?

Result statistics: This question aimed to understand the general public's basic proficiency in musical instruments or vocal music. All members of Group One could play at least one instrument or sing at an intermediate level or above. In Group Two, four respondents answered "no," while the remaining eleven indicated they could play one or two instruments or sing at an elementary level.

(7). Please list your five favorite musicians (singers, musicians, or composers are all acceptable) and briefly explain why.

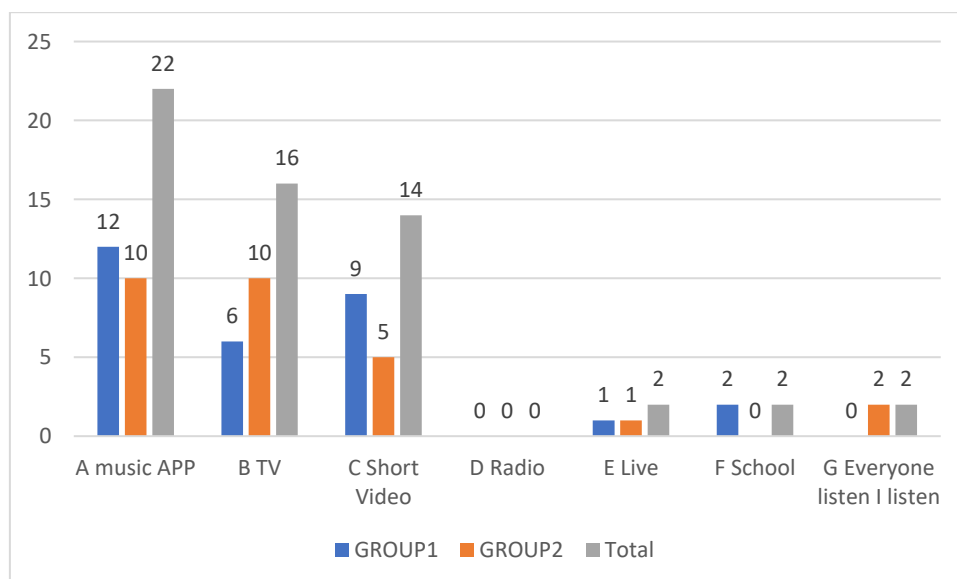
Result statistics: This question also aims to know about the public's preference for different music styles through their favorite musicians. It can also test the breadth of people's knowledge about various music genres and history. The answers to this question vary for each respondent. In Group One, there are more classical and folk musicians among the favorite musicians. In Group Two, there are more folk musicians and popular musicians among the answers.

Part 2

(1). What channels do you mainly use to know about new music? Pick one or two most frequently used.

- A. Music APP
- B. Television
- C. Short Video Platforms
- D. Radio
- E. Live Performances
- F. School
- G. Everyone listens, I listen

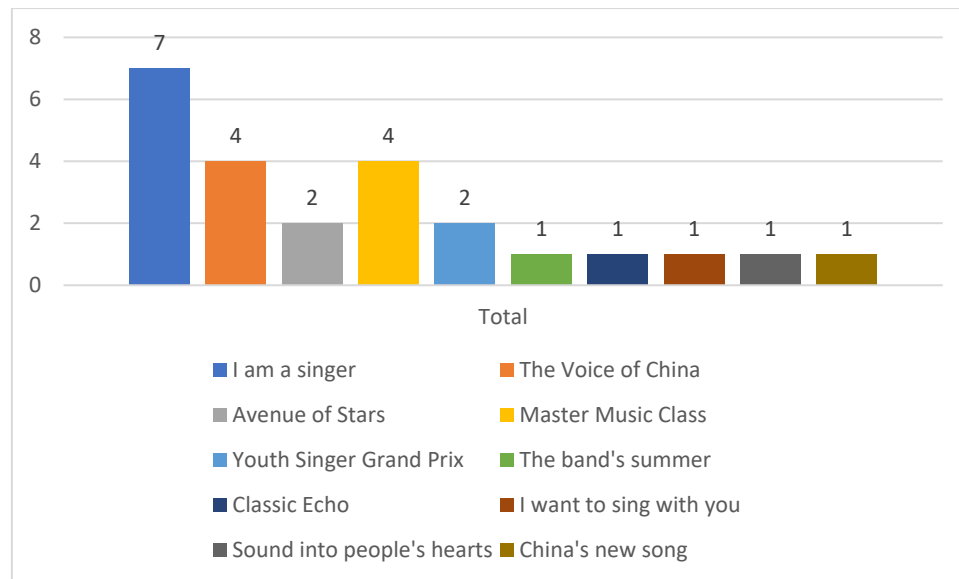
Figure 3: It shows the results of Question 1 in Part 2.



Result analysis: As shown in Figure 3, for both the first group and the second group, the option chosen the most was "Music Application". "Television" came next, followed by "Short-Video" platforms. The selection rate for traditional channels such as "Radio", "Live Performances", and "School" was relatively low. This indicates that digital channels (especially music apps) have become the primary way for the public to access new music, while the influence of traditional media has relatively weakened.

(2). What is the name of your favorite music program? Please write one or two.

Figure 4: It shows the results of Question 2 in Part 2.



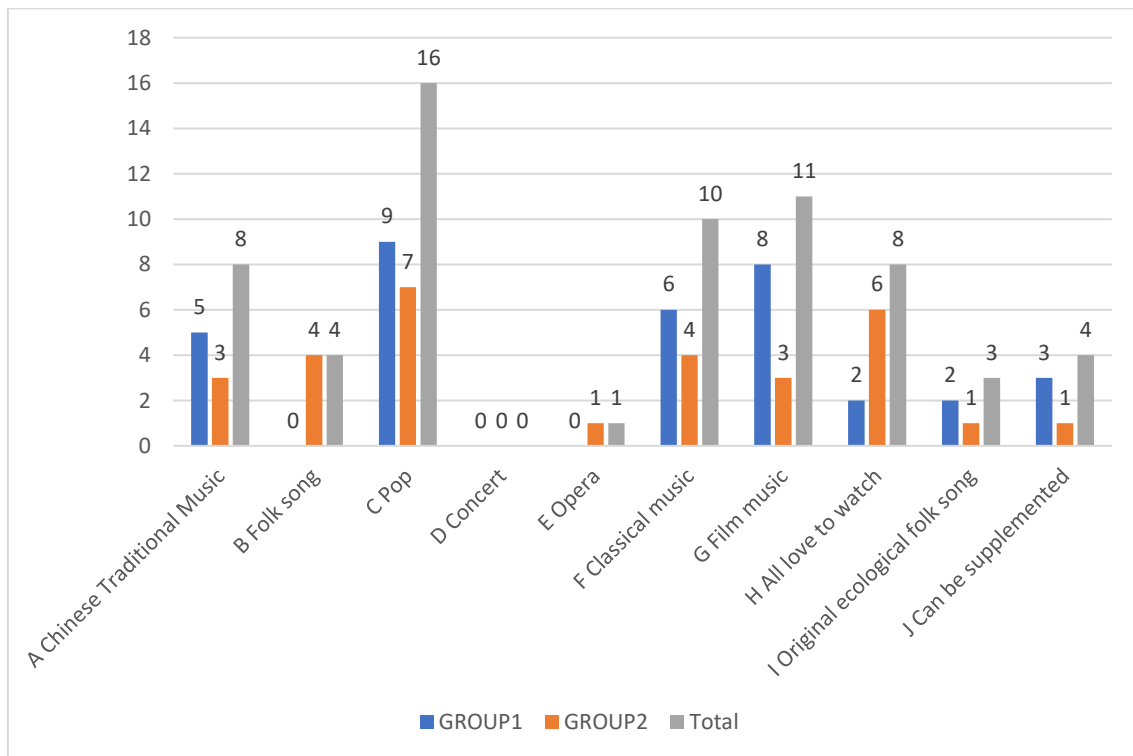
Result analysis: As shown in Figure 4, this question mainly aims to investigate the music programs that people usually pay the most attention to and are most familiar with. The most frequently written answers were "I am a Singer" (7 votes), "The Voice of China" (5 votes), "Avenue of Stars" (2 votes), "Music Master Class" (4 votes), and "Young Singers Grand Prix" (2 votes). Others include "The Band's Summer", "Classic Echo", "Voice in the Heart", "I Want to Sing with You", etc.

(3). What kind of music programs do you like to watch? (Multiple options).

A. Chinese Traditional Music B. Folk Songs C. Pop Music D. Concert E. Opera F. Classical Music G. Film Music H. Love all of them I. Original ecological folk song J. Can be supplemented

Result analysis: As shown in Figure 5, for both the formally trained group and the non-formally trained group, Option C "Pop Music" ranked first. Secondly, the first group members chose film and classical music next. Meanwhile, the second group members chose option H, "All love to watch," which came in second place. The selection rates for traditional music types such as original ecological folk songs and Opera were relatively low. In the supplementary answers for option J, some respondents filled in chorus, rap, electronic music, and musical theatre, reflecting the preferences of some audiences for specific music genres.

Figure 5: It shows the results of Question 3 in Part 2.



(4). What kind of music TV programs do you like best? (Three at most)

A. Singing, dancing, musicals, operas, concerts, etc.(e.g., song and dance performances in the Spring Festival Gala, the musical "Cats", Jane Zhang's concert, etc.)

B. More serious concerts (e.g., Vienna New Year's Concert)

C. Music science movies (e.g., music history documentaries, stories of musicians, etc.)

D. Music knowledge lecture

F. Music videos (MV)

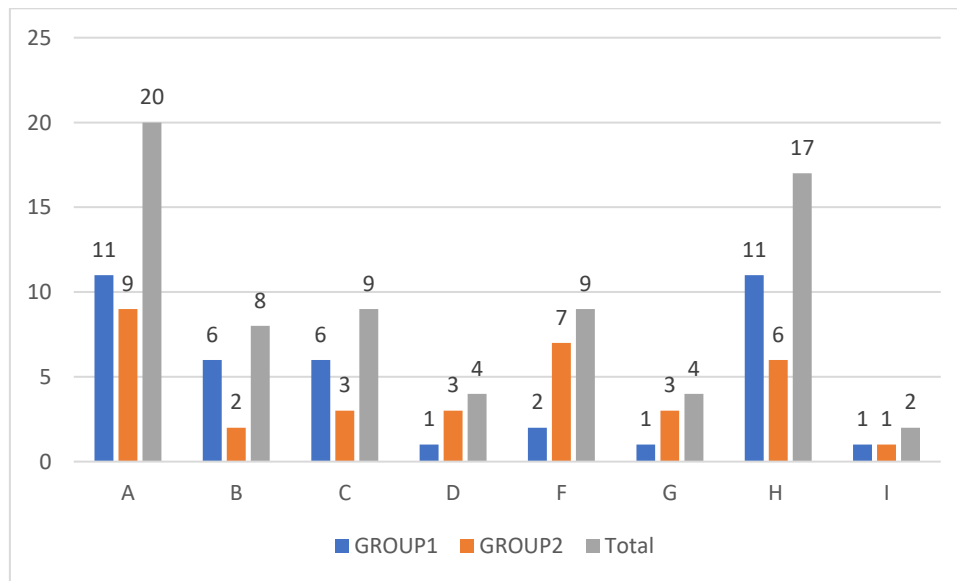
G. Opera (e.g., Huagu Opera, Huangmei Opera, etc.)

H. Music competition shows (e.g., Young Singers Grand Prix, The Voice of China, etc.)

I. Others (welcome to add) _____

Result analysis: As shown in Figure 6, item A-entertainment programs rank first, and item H-competition programs rank second. Items C and D education programs have relatively lower vote rates. This result indicates that the visual and auditory appeal and the competitive stimulation are the two most attractive elements for the general public in music programs at present, while purely knowledge-education programs have relatively limited attraction.

Figure 6: Part 2, Question 4, results, Statistical graph.



(5). When you watch music programs, you often (Single choice):

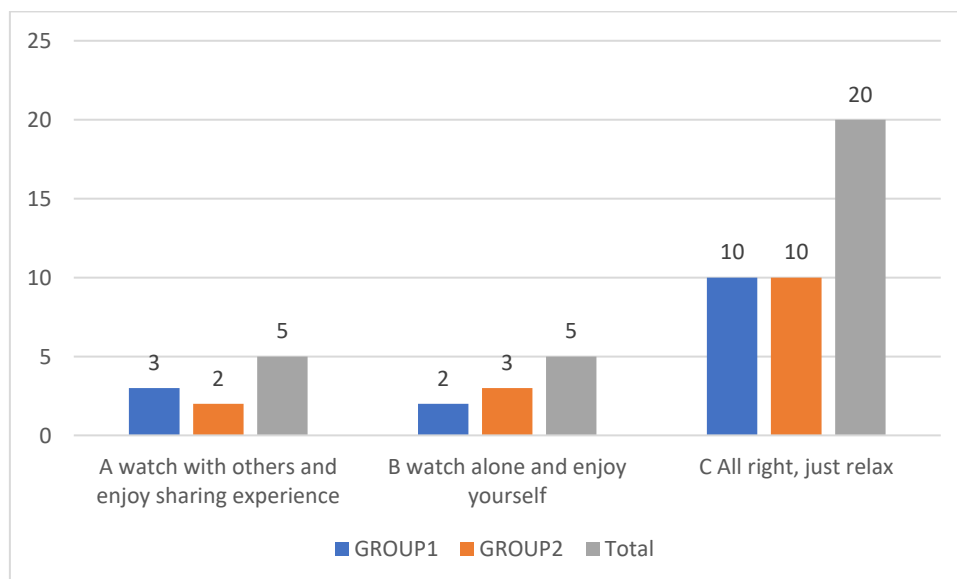
A. Watch with others and enjoy sharing the experience

B. Watch alone and enjoy myself

C. All right, just relax

Result analysis: As shown in Figure 7, the respondents who chose option C, "All right, just relax," accounted for the highest proportion. The proportions of those who chose option A and option B were relatively lower. This indicates that in the social context of watching music TV programs, the majority of viewers have a flexible attitude. The main purpose of their viewing behavior is relaxation.

Figure 7: Result statistics of Part 2, Question 5.

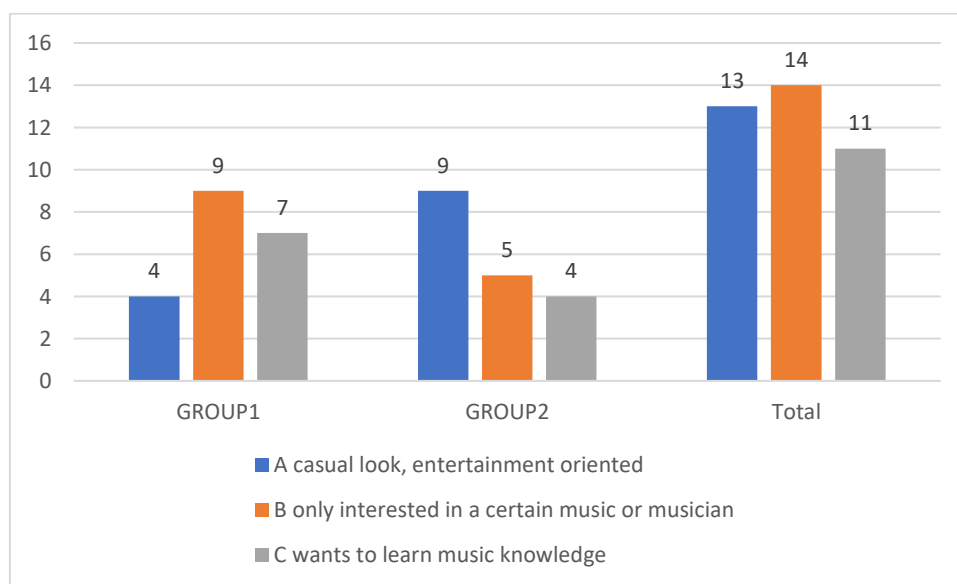


(6). What is your motivation for watching music TV programs :

- A. Casual look, entertainment oriented
- B. Only interested in a certain music or musician
- C. Wants to learn music knowledge

Result analysis: As shown in Figure 8, in Group One, option B—"Only interested in a certain music or musician"—received the highest number of votes, followed by option C—"Wants to learn music knowledge." Option A—"Casual look, entertainment oriented"—had the lowest selection rate. In contrast, Group Two showed the opposite pattern: option A received the highest number of votes, while options B and C, which reflect educational motivations, were less favored. This indicates that the first group's motivation leans more toward learning about music, and their purpose is clearer and more defined. The second group is more inclined toward entertainment and relaxation.

Figure 8: It shows the results of Question 6 in Part 2.

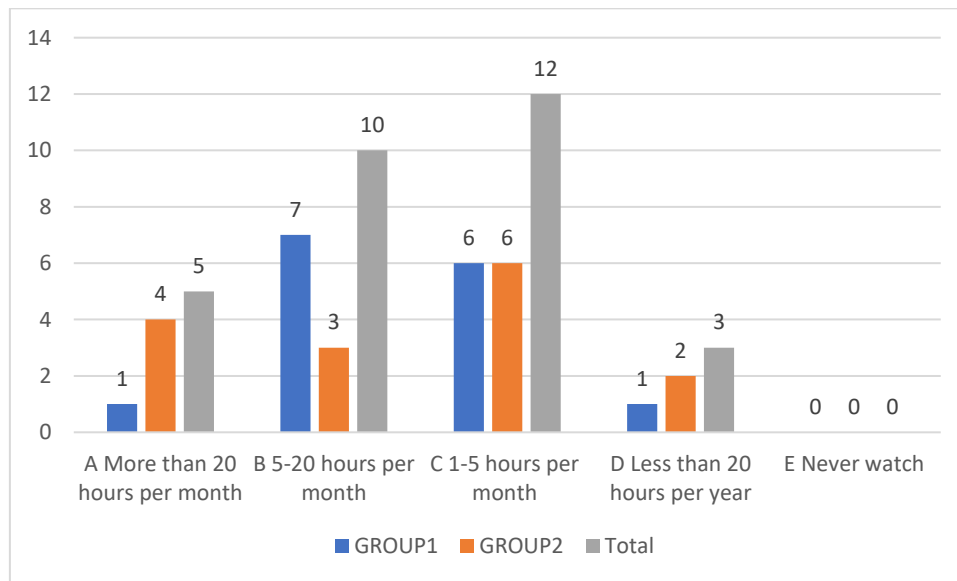


(7). How many hours do you usually watch music TV programs? (Single choice)

- A. More than 20 hours per month
- B. 5-20 hours per month
- C. 1-5 hours per month
- D. Less than 20 hours per year
- E. Never watch

Result analysis: As shown in Figure 9, the number of people choosing option C (1-5 hours per month) is the highest (12 votes), followed by option B (5-20 hours per month) (10 votes). Fewer people chose options E ("Never watch") and D ("Less than 20 hours per year"). Overall, the respondents watch approximately 4 hours of music-related TV programs per month on average, and the viewing time is relatively limited.

Figure 9: Part 2 Question 7 Statistical graph of results.



(8). What kind of music knowledge do you most prefer to learn from television programs?

Result statistics: As this was an open-ended question, the answers varied among respondents. Below are some representative answers:

Group One Answers:

"The history of musical forms and introductions to musicians, or some musical trivia."

"Knowledge about choral music."

"Harmonic colors, chord progressions, motifs, and music appreciation."

"A variety of topics are acceptable."

"Stories of musicians, songwriting backgrounds, vocal techniques, and instrumental performances."

"Choral music."

"Understanding the historical context and musical style of musical works."

"Rarely watch television programs unless the topic is highly interesting."

"Music theory and music history."

"Basic music knowledge, events, and biographies."

"Piano teaching and work analysis."

"World-renowned conducting masters in China."

"Vocal techniques and children's choir training."

"The latest trends in music."

Group Two Answers:

"How to sing songs."

"All kinds of knowledge."

"Highlights of classical music."

"Current mainstream singers and popular songs, vocal techniques, and composition skills."

"Singing and conducting."

"It would be best to have a systematic approach, starting from the basics."

"Vocal and instrumental music."

"Knowledge about singing techniques."

"Basic music knowledge, choral vocal techniques, choral conducting, songwriting, and live singing skills."

"Lyric writing and composition."

"Lyric writing, composition, and singing methods."

"Singing."

Result analysis: There are certain differences in the demand for music knowledge between the two groups of respondents. Group Two desired the following knowledge in sequence: vocal singing skills (7 times), basic music theory (3 times), and composition and arrangement skills (4 times), reflecting that non-formally trained audiences have a higher demand for "operable" music skills such as singing methods) and "entry-level" theoretical knowledge (such as basic music theory). The formally trained group's demands were relatively scattered, covering composition and arrangement skills (2 times), music history and musician stories (5 times), instrument performance teaching (2 times), and chorus and conducting (4 times), indicating that professionals have higher expectations for the completeness and depth of the music knowledge system.

It is worth noting that many respondents in the non-formally trained group explicitly stated that "It would be best to have a systematic approach, starting from the basics", suggesting that current music television programs have a content gap in systematically conveying foundational knowledge.

(9). What aspects of music knowledge or musical content do you think should be added to current music television programs?

Result statistics: As this was an open-ended question, the answers varied among respondents. Below are some representative answers:

Group One Answers:

"Increase content on ethnic music."

"Basic music theory and musical aesthetics should be taught to the general public."

"Music knowledge and content that can benefit ordinary people to understand and learn, thereby enhancing musical literacy. This includes basic music knowledge, instrument introductions, vocal music, instruments, etc."

"Choral music."

"Increase knowledge of music composition, vocal techniques, appreciation methods, and content about the value of music and creativity in society."

"Balance fun and responsibility, aiming to reshape the public's correct understanding of music art and enhance mass music appreciation. However, the presentation methods must be considered, making it accessible and down-to-earth, not preachy. Keep up with the times, consider contemporary media dissemination methods, making it easier for more people to access, accept, and participate."

"Original types of music."

"Background stories of classical music."

"Specific techniques for music composition and creation."

"Aspects such as musicals, Chinese opera, and Western opera."

Group Two Answers:

"Increase the teaching of numbered musical notation and comparisons of various singing styles."

"Content on the appreciation of traditional Chinese music and opera."

"The process of music creation."

"Recommend outstanding domestic works and excellent new representatives; promote basic staff notation knowledge, fundamental vocal techniques, and the promotion of local folk music."

"Musical rehearsals, singing and life, music and aesthetics, literacy."

"Popularization and promotion to improve the musical literacy of the entire population."

"Various ethnic styles."

"Increase universal music knowledge."

"Knowledge and content related to choral music."

"Lyric writing and composition, focusing on originality."

"Basic music theory, singing skills."

"Songwriting, composing, and diversity of original songs"

"Mainly original lyrics and composition"

Result analysis: There is a high degree of consistency in the suggestions of the two groups of respondents. "Basic music theory popularization" and "Composition/Arrangement teaching" received the highest number of mentions in both groups, which corroborates the previous finding in question 8 that the public's need for systematic basic music knowledge and composition skills is the most urgent.

Furthermore, many respondents in Group One emphasized the importance of the content presentation style, stating that music education programs should "Balance fun and responsibility", "be down-to-earth and not be preachy", "keep up with the times". These suggestions imply that merely "expert lectures" type content may not be sufficient to attract the general audience, and the program needs to find a balance between knowledge and acceptability.

(10). What aspects of music knowledge or musical content do you think should be reduced in current music television programs?

Result statistics: As this was an open-ended question, the answers varied among respondents. Below are some representative answers:

Group One Answers:

"Content that is too specialized and has limited audience appeal."

"None needed."

"Reduce the presence of fast-food-style pop music."

"Less overly specialized and obscure knowledge."

"Pop singer concerts."

"Fewer show-oriented 'guests,' and more genuine music experts for commentary."

"There should be fewer songs that are too shallow and poorly produced."

"Rarely watch, not very familiar."

"No need to reduce anything."

"No opinion."

"Excessive entertainment focus."

"Lip-syncing."

Group Two Answers:

"Don't know."

"Not necessary - the richer, the better."

"Reduce talent show competitions."

"Reduce exposure for works that only have popularity but lack quality."

"Haven't paid much attention."

"Content that is out of touch with the public."

"Appropriately reduce instrumental music content."

"Reduce talent shows to allow real singers to take the stage."

Result statistics: The two groups of respondents reached a consensus on two dimensions: "low-quality/ fast-food style content" and "excessive entertainment/talent shows". Several respondents from the professional training group proposed that "fast-food style popular music" and "too shallow and poor-quality songs" should be reduced. They believed that the exposure to low-quality works in current music programs was excessive, weakening the programs' artistic value. The non-formally trained group also held similar opinions, stating that "reducing the exposure of works with only popularity but no good content" should be done. Additionally, both groups of respondents expressed cautious attitudes towards overly entertaining talent shows. Some respondents from Group Two explicitly stated that "the number of talent competition shows should be reduced" to allow "true singers to take the stage." Overall, the opinions of the two groups of respondents were highly consistent: they generally hoped that music programs would reduce low-quality and entertainment-oriented content and enhance the professional quality and cultural connotation of the program. This finding further confirms the earlier conclusion about the real demand of the public for music education programs.

(11). If a free TV program can teach you most of the professional music knowledge, how much time would you spend watching it? (Single choice)

A. Would try to watch every episode; I would watch the reruns even if I missed the live broadcast.

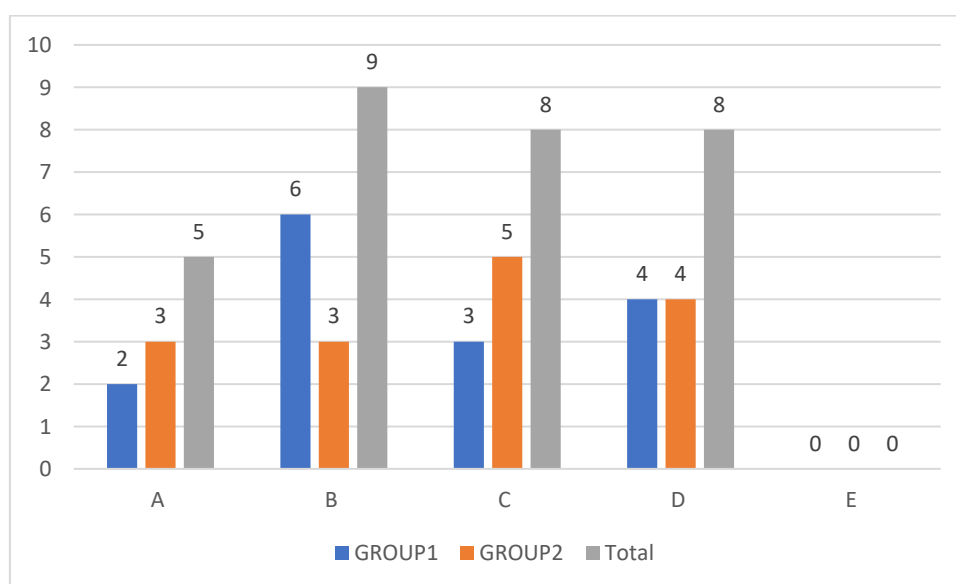
B. Would selectively watch content that interests me.

C. Watch whenever there is time. If I don't have time, I won't watch it deliberately.

D. Would watch it if I had a specific need.

E. Not very interested, so I don't want to watch it much.

Figure 10: It shows the results of Question 11 in part 2.



Result analysis: As shown in Figure 10, respondents who chose option B, "Would selectively watch content that interests me," had the highest proportion (9 votes), while

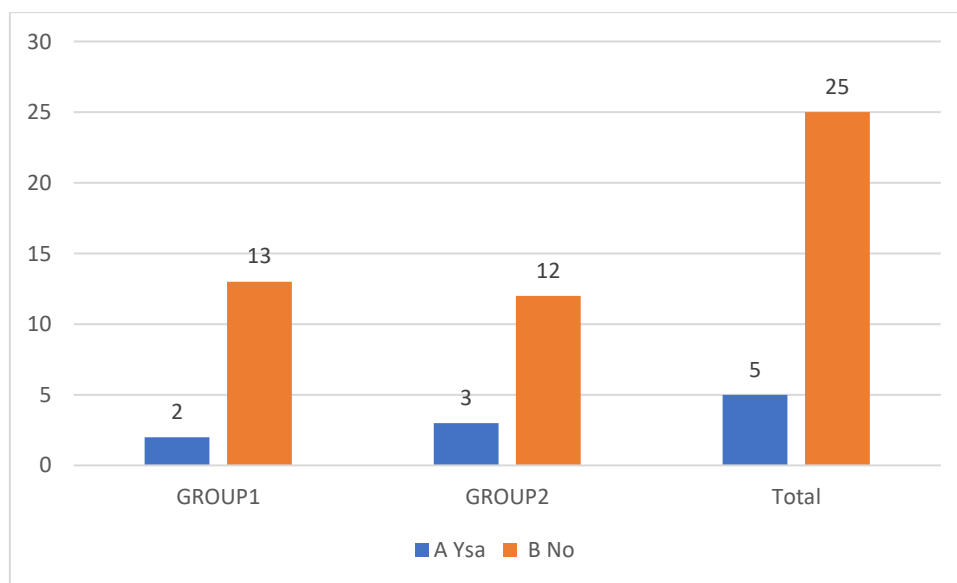
those who chose options C and D had relatively similar proportions (both 8 votes). In contrast, those who chose option A, "watch every episode," accounted for only 5 votes. This result indicates that even when free access is provided, music education programs still need to maintain viewer retention through attractive and targeted content; merely relying on the "education" positioning alone is not sufficient to form a stable viewing habit.

(12). Have you watched the *Music Open Class* program on CCTV? (Single choice)

A. Yes B. No

Result analysis: The survey results showed that only five people had watched it (two from Group One and three from Group Two). In contrast, 83% of the respondents had not watched *Music Open Class*.

Figure 11: It shows the results of Question 12 in part 2.



Result analysis: As shown in Figure 11, only 5 respondents had watched this program (2 members from the formally trained group and 3 members from the non-formally trained group), while the remaining 25 respondents had not. This indicates that the program *Music Open Class* has relatively low public awareness, which contrasts sharply with the respondents' opinion in Question 13 that "it is very necessary to promote music education TV programs". The gap between "high demand" and "low awareness" suggests obvious deficiencies in the program's publicity and promotion.

(13). Do you think it is necessary to promote and popularize television programs related to music education? (Single choice)

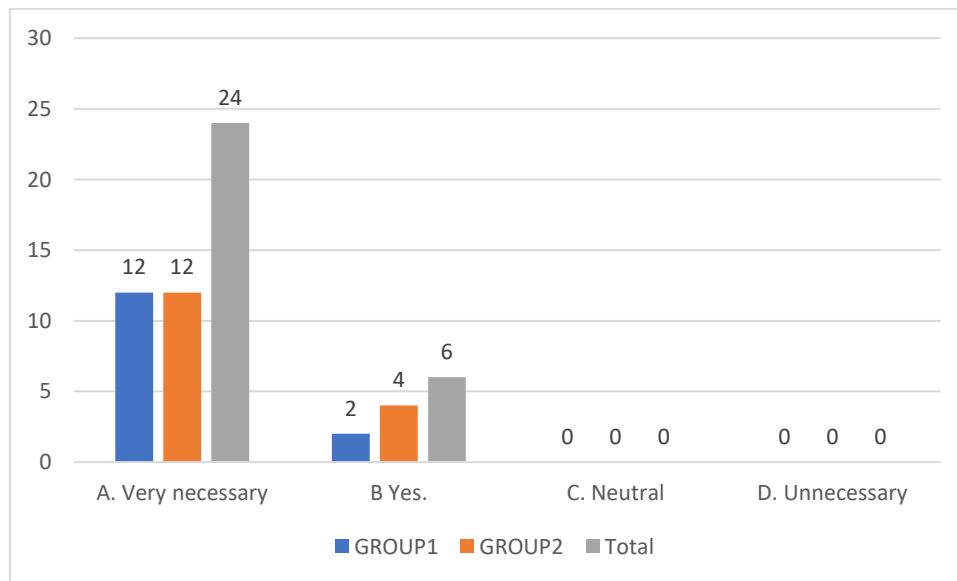
A. Very necessary, as popularizing music knowledge can enhance the public's overall musical aesthetic literacy.

B. Yes. It is necessary to learn music knowledge as it can improve one's comprehensive quality.

C. Neutral, Most people listen to music just for relaxation and entertainment.

D. Unnecessary, music knowledge only needs to be learned by music professionals.

Figure 12: It shows the results of Question 13 in part 2.



Result analysis: As shown in Figure 12, 80% of respondents selected option A ("very necessary"), and 20% selected option B ("necessary"), with no respondents choosing options C or D. This result clearly demonstrates that music education television programs have a broad demand base at the public level. The general public is not indifferent to improving their own music literacy but rather holds active expectations.

Part 3

Since 83% of the people in the second part had not watched *Music Open Class*, only five people who had watched it answered this part. This part of the statistics is not divided into groups.

(1). What do you think of the quality of CCTV's *Music Open Class* program? (Single choice)

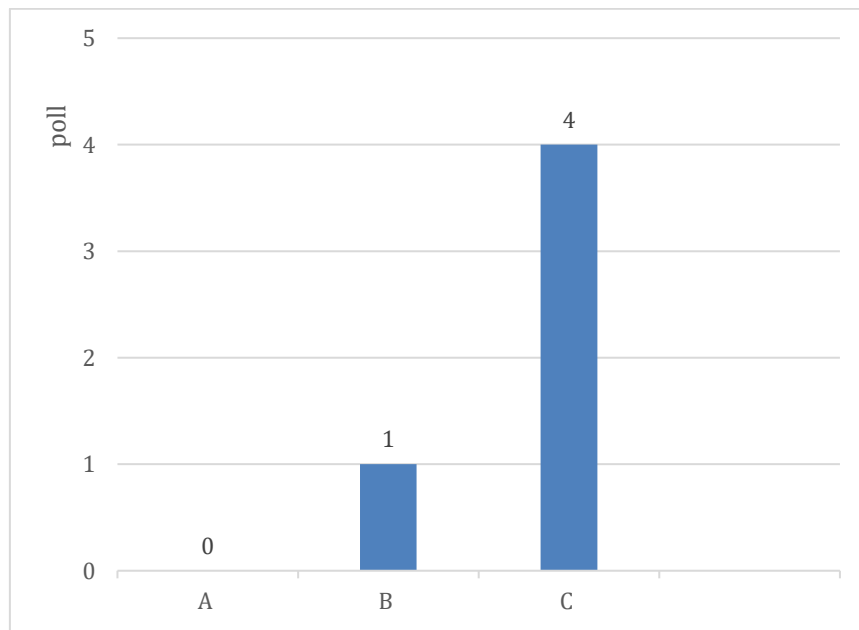
A It's too abstruse and should be more popular

B It's moderate

C Its content can be deepened

Result analysis: As shown in Figure 13, among the 5 respondents, 0 chose option A ("too abstruse, should be more popular"), 1 chose option B ("moderate"), and 4 chose option C ("content can be deepened"). The results show a divergence of opinions: some viewers believe that the program has a high threshold, while others think it could be deepened further. This suggests that the program may currently be in an awkward position, failing to fully satisfy the popularization needs of non-trained viewers and to fully meet the depth expectations of professionals.

Figure 13: It shows the statistical chart of the results of Question 1 in Part 3.



(2). How often do you watch *Music Open Class*? (Single choice)

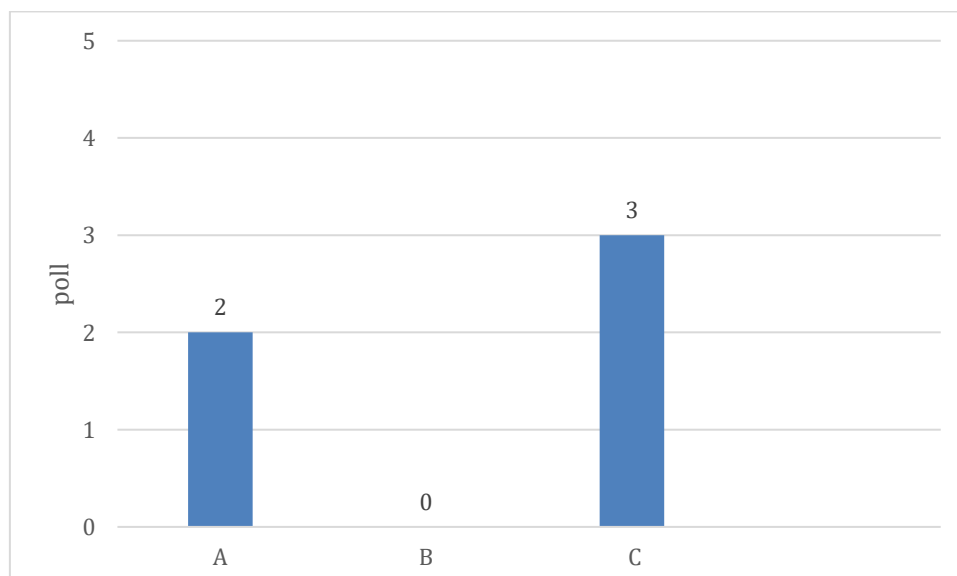
A. Watch every episode

B. Watch 1-2 episodes on average per month

C. Watch no more than 10 episodes each year.

Result analysis: As shown in Figure 14, among the 5 respondents, 2 people chose option A ("Watch every episode"), 0 people chose option B ("Watch 1-2 episodes per month"), and 3 people chose option C ("Watch less than 10 episodes per year"). This indicates that for those who have watched the program before, the viewing frequency of some people is "die-hard fans" who watch every episode. And for some others, it is "selective viewing".

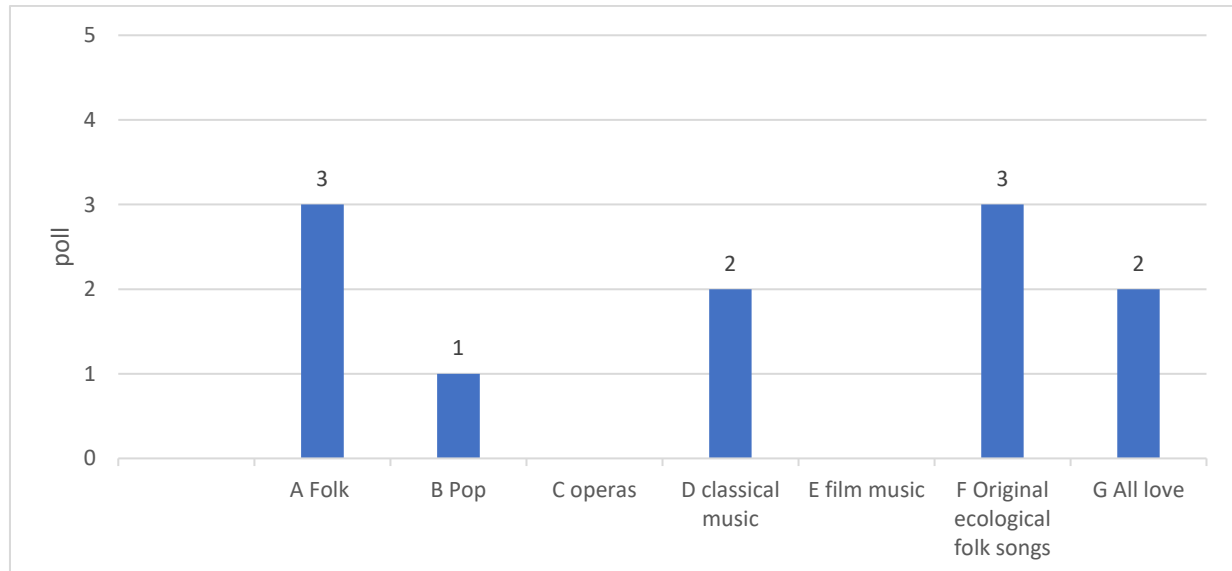
Figure 14: It shows the results of Question 2 in part 3.



(3). What is your favorite theme of *Music Open Class*? (three at most)

A. Folk B. Pop C. Operas D. Classical music E. Film music F. Original ecological folk songs
G. All love

Figure 15: The statistical chart of the results of Part 3 Question 3.



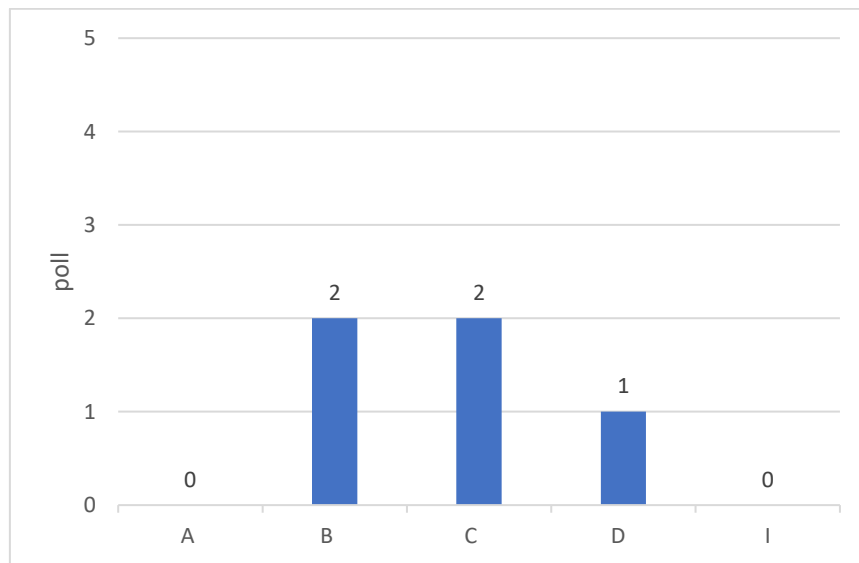
Result analysis: As shown in Figure 15, among the 5 respondents, 3 selected folk music and 3 selected original ecological folk music, while 2 selected classical music. This suggests that the program's audience may have a foundational appreciation for ethnic and classical music.

(4). Which part of *Music Open Class* do you like best? (Single choice)

A. Music performance
B. Music popular science films (such as music history, story documentary of musicians, etc.)
C. Explanation of music knowledge by experts
D. Questions and answers between the audience and the guests
I. Others (welcome to add) _____

Result analysis: As shown in Figure 16, among the 5 respondents, none selected option A ("music performance"), 2 selected option B ("music popular science films"), 2 selected option C ("expert explanations of music knowledge"), and 1 selected option D ("audience–guest Q&A interaction"). This indicates that for the audience of *Music Open Class*, the knowledge explanation is the most attractive part. This forms an interesting contrast with the overall trend in the second part's question 4, which states that "Performances with singing and dancing are the most popular." It also suggests that audience expectations have an essential difference between educational and entertainment programs.

Figure 16: Results of Part 3, Question 4.



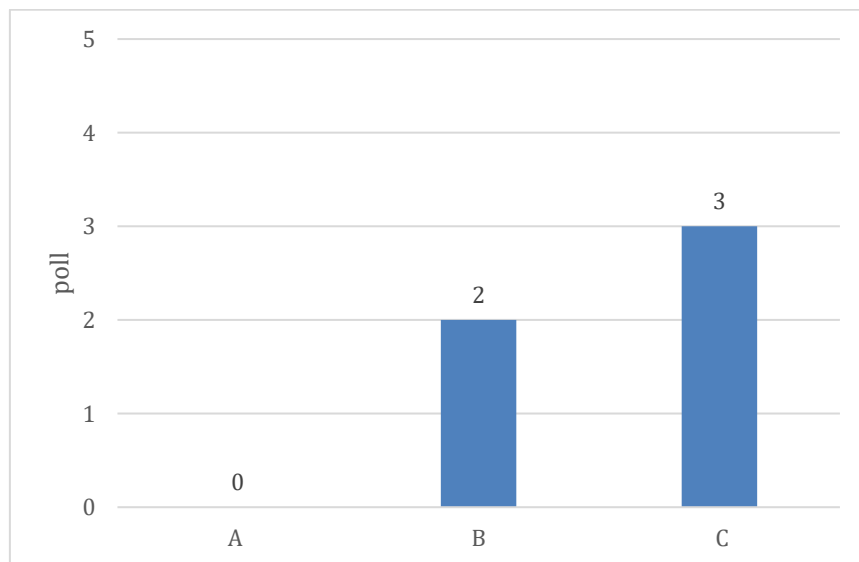
(5). When you are watching the program (Single choice):

A Watch it with my family and enjoy sharing my experiences

B Watch it alone and learn knowledge

C All right, just relax

Figure 17: It shows the statistical chart of the results of Question 5 in Part 3.

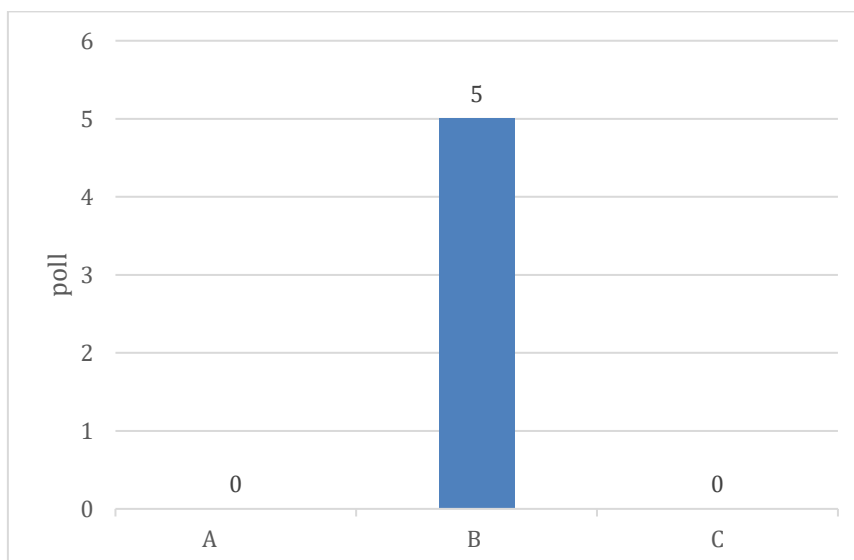


Result analysis: As shown in Figure 17, among the 5 respondents, no one selected option A ("watch with family"), 2 people selected option B ("watch it alone and learn knowledge"), and 3 selected option C ("All right, just relax"). This distribution is similar to that of the overall sample in Part 2, Question 5, where over 3 people selected option C—"either is fine, just for relaxation." This indicates that viewers of *Music Open Class* do not have a fixed preference regarding the social custom of viewing.

(6). What was your original motivation for watching this program (Single choice)?

- A. To learn music knowledge with family
- B. Self-study to expand knowledge
- C. Entertainment is the main part, supplemented by learning

Figure 18: It shows the results of Question 6 in part 3.



Result analysis: As shown in Figure 18, among the 5 respondents, all 5 selected option B ("self-study to expand knowledge"), with none selecting option A or C. This indicates that the audience of *Music Open Class* is primarily driven by "self-motivated knowledge acquisition," with the entertainment function playing a secondary role within this group.

(7). What aspect of knowledge do you most prefer to learn from *Music Open Class*?

Music Teacher Zhang: The refinement of musical materials and creative conceptualization, as well as the characteristics and background culture of folk songs.

Music Teacher Wang: *Piano performance instruction.*

Retired Civil Servant Li: *Music composition, music stories, and music performance.*

Retired Cadre Xiang: *Knowledge of music theory, vocal artistry and techniques, etc.*

TV Station Director Yang: *The process of learning, such as how to sing a song or creating one's own songs.*

Result analysis: The question is an open-ended one, aiming to understand the audience's preferences for the specific content of *Music Open Class*. The responses from the 5 respondents are summarized as follows :

- Music creation and composition (mentioned three times).
- Performance and singing skills (mentioned three times).
- Music background and culture (mentioned twice).

Overall, among the 5 respondents, the majority focused on both the " creation " and "performance" aspects. This indicates that even for viewers who have an interest in the program, their demands go beyond passive enjoyment and extend to active creation and skill acquisition.

(8). What aspects of music knowledge or content do you think should be added to the current *Music Open Class*?

Music Teacher Zhang: *Add knowledge of music composition, vocal music, appreciation methods, as well as music value and the creativity of society, etc.*

Music Teacher Wang: *Music composition techniques.*

Retired Civil Servant Li: *Content suitable for the public to learn, perform, and enhance their skills.*

Retired Cadre Xiang: *Showcasing public music achievements and facilitating exchanges of songwriting and composition experiences.*

TV Station Director Yang: *The process of children's lyrical and compositional development; presenting glorious historical verses in the form of songs; calls from the depths of the mountains, etc. I hope each episode can have memorable highlights.*

Result analysis: The question is designed to learn about the audience's suggestions on whether to add to the content of The Music Open Class. The conclusions of five respondents' answers are as follows:

- The content of composition (mentioned four times)
- The communication platform for public creation mentioned twice)
- Vocal music and methods of appreciation (mentioned twice)

Taken together, "The content of composition" is referred to most often (four out of five people), which reflects the fact that, even among the audience who watched this program, the need for "how to create music" is far greater than the need for "how to appreciate music" or "how to play music". Furthermore, "The communication platform for public creation" reveals that audiences are not content with acquiring knowledge passively, but rather participating and experiencing the process of content creation.

(9). How do you think the current *Music Open Class* should be improved?

Result analysis: This question is designed to learn about the audience's suggestions for the presentations and improvements of *Music Open Class*. The conclusions of five respondents' answers are as follows:

- Content modularity and different difficulty levels mentioned twice):

The suggestion from music teacher Wang: *interpreting these knowledge blocks by classification.*

And the suggestion from retired civil servant Li: *to be high-brow in mind, and to be close to the common people in performance.*

This uncovers that the program should achieve a better balance between the depth of content and accessibility of expression.

- Enhancing participation and interaction (mentioned twice):

The suggestion from retired official Xiang: *By enhancing the core role of aesthetic education, it should focus on cultivating people's interests, hobbies, and passion for music.*

And the suggestion from Director Yang of a certain TV station: *add some modern elements, present the original detailed content, cooperate in small groups, and have support from special guests.*

-Practicality of creation teaching (mentioned once)
The suggestion from music teacher Zhang: *Add some knowledge about creating simple songs and some simple ways to perform them.*

(10). What gains do you believe CCTV's *Music Open Class* has brought you?

Music Teacher Zhang: *Expanded knowledge, enriched life, and lifted spirits.*

Music Teacher Wang: *Broadened horizons and acquired some teaching methods.*

Retired Civil Servant Li: *Comprehensive improvement in music appreciation and performance skills, leading to greater dedication to the hobby.*

Retired Cadre Xiang:

I. Helpful for learning basic music knowledge well.

II. Helpful for improving personal quality.

III. Helpful for cultivating sentiment, relaxing oneself, and enriching life.

IV. Helpful for expanding innovative thinking skills.

TV Station Director Yang: *The process of watching and learning involves both review and prospect, and is of course full of anticipation for even better programs.*

Result analysis: This open-ended question aimed to understand the actual benefits viewers had gained from *Music Open Class*. The responses from the 5 respondents are summarised below:

Knowledge expansion (mentioned 5 times): All 5 respondents mentioned knowledge-related gains, including "expanded knowledge," "acquired rich music knowledge," and "helpful for learning basic music knowledge well."

Pedagogical inspiration (mentioned 2 times): Music Teacher Wang noted "gaining some teaching methods"; Retired Civil Servant Li mentioned "comprehensive improvement in music appreciation and performance skills."

Spiritual and aesthetic benefits (mentioned 4 times): Music Teacher Zhang mentioned "uplifted spirits"; Retired Cadre Xiang mentioned "cultivating sentiment, relaxing oneself, enriching life" and "expanding innovative thinking skills"; TV Station Director Yang mentioned that "the process of watching and learning involves both review and prospect."

Overall, all the respondents think highly of its value in teaching music knowledge, and the gains in mind are also mentioned, such as pleasure, awareness, and even an innovative mindset. This demonstrates that *Music Open Class* has brought about a positive effect on knowledge dissemination and aesthetic education, but it is still limited to the minority that has watched this program.

5. Discussion

By analyzing and summarizing the questions and answers in the first part of the survey, it was found that the majority of the members of Group Two, who had not received formal music training, could be seen from the third, fourth, and fifth questions to have basic music knowledge that was still rather weak. Only 4 members could read the staff notation, 10 members could read numbered musical notation, and 3 members did not know any musical notation at all. In the fourth question, 10 members of Group Two answered some simple basic musical elements such as melody, volume, pitch, accuracy, rhythm, tempo, etc., while 5 members wrote "I don't know" or "I can't write". In the fifth question, only 2 members wrote down the professional branches of the music discipline accurately; 9 members filled in the answers but had errors, and another 4 members did not understand completely. This indicates that among those who have not received professional music training, a considerable number still have a very poor understanding of basic music theory knowledge, various professional fields, and basic common sense of music. There are still some people who cannot recognize any musical notation. For instance, if everyone in a dance can not perform the basic decomposed movements properly or even has no idea whether they are dancing well or not, then it's even more impossible for them to perform a complete and beautiful dance independently. Similarly, if a person has no basic concepts, common sense, or music knowledge, how can they distinguish whether the music they hear is good or bad? It is clear that only by popularizing basic music knowledge, having a certain music

foundation and aesthetic concepts, can we truly enhance people's music appreciation and appreciation abilities.

The second part of the survey investigated public opinions on music television programs.

(1). Investigating the forms of music programs that people are fond of.

The survey found that two types of music programs have received widespread welcome: singing and dancing programs and competition programs. These two types should be the most appealing to the audience, so the director should take this point seriously and strike a good balance between artistic quality, intellectual value, and entertaining aspects of the programs when planning future programs.

(2). Investigating the music knowledge that people want to learn most

The survey finds that the audience is very fond of being able to acquire basic music knowledge, composition techniques, vocal music techniques, and instrument performance. More than half of the members from group two hope to start learning systematic knowledge of music theory, and vocal music techniques second. While most members from group one hope to learn some knowledge in composition, such as harmony, work analysis, work creation, and some parts of chorus and conducting.

(3). The public's attention to music programs

From the data in Question 5, it can be observed that over 70% of people choose option C - "It's fine as long as you relax" when watching music-related programs. This indicates that people believe they can watch alone or with their family, and there is no strict requirement for watching alone or with others. The motivations for watching music programs are relatively balanced among the respondents, with option C - "To learn music knowledge" being the most chosen option by the majority. Question 7 mainly investigates the duration of people's viewing of music programs. Among the options, the number of people choosing option C - "1-5 hours per month" is the largest. The second is option B - "5-20 hours per month", which comes in second. The answer to Question 11 shows that option B has the highest number of choices, accounting for 37%. The data for option C and Option D are also comparable. However, only 17% of people choose to watch every episode.

In conclusion, under the current circumstances, people's attention and emphasis on music TV programs are generally moderate. Actually, people are not willing to watch music TV programs for much time each week, averaging four hours per month. From question 11, for a specific music education TV program, most of the audience only watch what they are interested in, and only a small part of them will watch each episode especially attentively

(4). How should music programs be produced and improved? And what questions should be focused on mostly?

The contents should be added in music programs: most people's answer is that more popular knowledge of music theory and basic music common sense should be added to improve aesthetic literacy of music for all citizens. There are so many industry insiders who hope to add some music composition and creation content.

The content should be reduced: most people have expressed that the showcase for some inferior and low-quality work should be reduced. Overly entertaining talent

shows should be reduced, and some professional knowledge popularization and review should be added.

(5). The demand for music education programs from the audience

Result statistics from question 13: 80 percent of people choose A -it's very necessary to disseminate and popularize music education. 20 percent of people choose B-it's necessary to be able to learn and improve all-around qualities. It can be seen that music education TV programs are actually very needed and popular among the general public. Deliberately catering to the audience to create entertainment points may not necessarily make the audience pay for it in the long term. The public actually also needs the "meat" of music knowledge and gains real improvement by watching the programs.

(6). Summary

The survey results from part two find that a large proportion of group 2 people hope music programs can add some basic music common sense, music creation, and music aesthetic education to improve the musical literacy of the entire population. Actually, music education programs are welcomed and urgently needed for the general public. The audience still has a huge passion and expectation to improve their basic music common sense and music aesthetic ability; they do not think it is unimportant and are not indifferent to basic music common sense.

In the content to be reduced, many fast-food-like, low-quality, and overly entertaining works are expected to be reduced. From this point, surveys find that People's pursuits in music are not only centered on entertainment and relaxation, but they desire to appreciate some truly elegant and high-quality musical works and hope to watch some excellent works in the show. Therefore, rising music education programs and expanding the popularity of music education TV programs, which can improve people's music knowledge and aesthetic quality and disseminate more excellent and high-quality music works at the same time, are very necessary.

Part three is designed to survey the audience's views of *The Music Open Class*.

(1). Survey about the public's attention to the *Music Open Class*

The number of questionnaires is fifty, but only five people answered the questions in Part Three. From that, we can see that many people don't know the program, and many people know it for the first time when filling out the questionnaire. It suggests that the program team should put more effort into broadcasting to let more people know about the program, watch it, and benefit from it.

(2). Survey about the music knowledge that people want most.

By investigating five teachers, the survey finds that the knowledge demanded most is about music creation and composition. Second is basic common sense in piano performance and singing.

(3). Survey about how the program should be produced and improved?

Integrate the answers to questions 8 and 9. Many teachers hope the program can add more content about music composition and creation, especially something about teaching children how to create lyrics and melody. One retired officer has written that it should add some content about "the showing of public music works, the communication in creation and composition". More colorful, more connotative content is expected, and more easy-to-understand, more accessible forms are demanded.

(4). Survey about the benefits the program has brought for the audience.

All five teachers have written that they had harvested rich expansion of basic music knowledge and some music teaching methods; also, they had achieved improvement in music appreciation and music performance.

To sum up, through the survey in part three, combining survey results in part one and part two, the conclusions and suggestions can be raised for the *Music Open Class* program:

(1) The publicity and popularity should be enhanced. The number of respondents who had watched the program *The Music Open Class* is only five, and even many people know about it when they are filling out the questionnaire. Furthermore, people only spend four hours per month watching music programs on average, which suggests that our publicity and the number of music education programs are far from enough. In the future, *The Music Open Class* is expected to increase publicity efforts and let more people know about it, watch it, and even benefit from it. Producers shouldn't make people regard music programs as equivalent to entertainment when they think of them, but should make more people able to learn basic music knowledge and improve their aesthetic quality.

(2). According to the conclusion in parts two and three, the music knowledge that is demanded most lies in the aspects of basic music knowledge, music creation, and music composition. Therefore, the program producer should increase the interpretation of basic music knowledge in the following program, such as basic knowledge of music theory and basic music elements. According to a recent survey of the audience that watched *The Music Open Class*, most of them learned music or were interested in music (Equal to the group in question one, part one). But for many people who don't have any music foundation, it's difficult to understand what the teachers said while they were watching. Because many of them can't read the music score and don't even know the basic knowledge of music theory and music jargon. It is likely to make people lose their interest in learning music. Therefore, the program team is expected to add an interpretation part about basic music knowledge. For example, they can insert a five-minute explanatory block in each episode, especially to interpret basic music knowledge such as staff, pitch, tune, beat, tone marks, and some kinds of basic modes. Not only can it help audiences who don't have a music foundation understand the content quickly, but it can also encourage them to watch the following program and arouse their interest in learning and exploring music. Several special episodes can be planned to explain this knowledge.

(3). A recent survey about the *Music Open Class* finds that much of the content is about instrumental and vocal performance, in the form of expert teaching. The survey also finds that many people are interested in composition and music creation. Also, one respondent wrote that content about "the showing of public music works, the communication in creation and composition" is expected to be added. Actually, many non-formally trained music lovers seek teachers to learn instruments and vocal music, at best, without engaging in a music profession. Therefore, few of them pay for learning composition, especially. That makes many people think composition is mysterious and even unfathomable. Even that can't block many amateurs' passion for composition; they are not graduates from music college, but their works are distinctive. Actually, music originated from folk music at first, and the primal folk songs, sacrificial songs, and work songs were created by the public. Afterward, music developed into systematic

disciplines and different subject divisions. In different regions, different Chinese national music has different characteristics. and styles, which are out of one's expectations and make it brilliant. Therefore, the *Music Open Class* is suggested to add more content about composition and add some content like “the showing of public music, the communication in creation and composition.” It can be organized by styles and groups. For example, one episode can be made by school composition teachers, one by public amateurs, one by folk music producers or successors, and one by music and composition lovers, to provide those people who love music and composition with more platforms to show their work. Also, it can disseminate more basic concepts about composition, making people think that composition and music knowledge are not difficult, inspiring their creativity and enhancing their participation to improve their musical sense and aesthetics.

6. Conclusion

The study takes the CCTV program *Music Open Class* as a case and uses a questionnaire method to investigate the respondents' basic music knowledge level, preference for music TV programs, and demand for music education programs. The contribution of the study to the existing literature is that it is one of the first investigations of Chinese music education TV programs. Many studies have focused on the propagation effect and audience analysis of music talent shows (Wan & Wang, 2022). Music performance programs have also explored the cultural value of music education programs from a theoretical perspective (Chen & Zhang, 2016). But they lack a systematic and quantitative inspection of audience music knowledge levels and actual demand. The study uses a comparative design (formal and non-formal training groups) and reveals the structural gaps between audience demand and program supply at first, providing music education programs with actual evidence of audience position and content upgrade.

First, the public's awareness of basic music knowledge is not enough. Among the non-formally trained respondents, only four people can read the staff, but most of them lack knowledge of basic music theory, music subject classification, and basic musical elements. This demonstrates that It's urgent to popularize basic music knowledge and improve the public's music literacy.

Second, the public has a clear demand for music education TV programs. 80 percent of respondents think that promoting music education programs is “very important,” while 83 percent of respondents had not seen *The Music Open Class*, which reveals that there is an obvious gap between supply and demand. Music knowledge like basic music theory, composition skills, and vocal music methods is most expected by the audience.

Third, there is room for improvement in the content setting of music education programs. Most respondents hope to add content about basic music theory, composition and creation, and public creative communication, and remove something that is overly entertaining and low-quality.

According to the survey results, three practical strategies are provided:

First, intensify publicity of music education programs and narrow the gap between public awareness and actual demand to make more people learn about it, watch it, and benefit from it;

Second, add an introductory block of basic music theory and music common sense to lower the viewing threshold for non-trained audiences. Because many people can not read basic staff notation and can't understand basic music theory, they have trouble participating in following instrumental performance and music performance. Adding more content that focuses on popularizing music education can help more people achieve success and enjoy the pleasure of learning music, and cultivate enthusiasm for music education;

Third, setting aside a part about composition interpretation and public communication to inspire people's creative enthusiasm and aesthetic participation. Not only can it improve the public's understanding of music theory and composition skills, but it can also encourage and awaken more people's passion for creation, motivating them to learn about music. Additionally, it will enrich our music scene and provide a stage for more excellent works, an aesthetic pleasure for audiences.

Constrained by the exploratory nature of this study and its non-probability sampling design, the valid sample (N=30) presents limitations regarding macro-level inference and generalizability to the broader population. Nevertheless, as an early empirical attempt in China to examine the supply-demand structure of music education television programs, the value of this study lies in its in-depth deconstruction of a small sample, achieving thematic saturation of the core demands among both trained and non-trained audiences. Future research should, on the one hand, expand the scope of quantitative questionnaires to enhance statistical inferential power; on the other hand, it may deepen in-depth interviews or field observations with multi-stakeholder audiences to further investigate the dynamic formation mechanisms of public music aesthetic literacy in the digital media environment.

Han (2014) indicated that art literacy is a result of long-term art appreciation, and aesthetic ability is a product of long-term aesthetic practice. In conclusion, television is a kind of comprehensive art form; it assumes an irreplaceable responsibility in music knowledge expansion and aesthetic education. As Rodman (2011) has pointed out, television's successful establishment as an entertainment and communication medium largely depends on its ability to construct and maintain a stable set of "formulas and conventions" within its broadcast content. These conventions not only provide audiences with psychological comfort and identity through continuous viewing, but also ensure commercial success for producers. Only when basic music knowledge and music literacy are rooted in the public's mind can their ability in music aesthetics and appreciation be genuinely improved. In the post-pandemic era, with the growing prevalence of digital pedagogy, the landscape for public access to music knowledge has undergone profound transformation. As Weatherly et al. (2025) clearly pointed out in the *British Journal of Music Education*, exploring the unique characteristics, challenges, and aesthetic educational benefits of informal music learning within virtual and technologically mediated environments represents a critical frontier that the international music education community urgently needs to advance. CCTV's *Music Open Class*, as a digital informal education platform leveraging television media and multimedia live streaming, offers an exceptional virtual research setting. Therefore, as a person who is engaged in or will engage in directing and producing music programs, it's an inescapable duty to put more effort into improving the public's music literacy and aesthetic ability, provide the audience with more delicacy, and more excellent spiritual nourishment. It is hoped that this study can provide a reference for music education program production and following research and put forward the successive

improvement of music education programs in content depth, targeted audience coverage, and social influence.

Ethics Approval and Consent to Participate

The researchers used the research ethics provided by the Research Ethics of Communication University of China. All procedures performed in this study involving human participants were conducted in accordance with the ethical standards of the institutional research committee. Informed consent was obtained from all participants according to the Declaration of Helsinki.

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Conflicts of Interest

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