



**INDIVIDUAL LIVED EXPERIENCE AMONG CHINA'S MILLENNIALS
IN CONTEMPORARY MANDOPOP SINCE 2000**

By

LI FAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

September 2024

FEM 2024 8

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The advancement of the Internet and media technology has made a difference to the ways people listen to music, and millennials are the demographic group that becomes the most affected. This study aims to explore China's millennials' individual lived experience in contemporary Mandopop, including how they characterize and interpret their lived experience in contemporary Mandopop. This qualitative study uses the interpretative phenomenological analysis method that suits to emphasize the interpretation and understanding of the descriptions on lived experiences of individuals in a specific context. Ten China's millennials who became the audience of contemporary Mandopop were selected to undergo in-depth interviews. Interview data as primary data were recorded, transcribed and translated, and then analyzed thematically; secondary data such as images, audiovisual data about the lived

experience related to contemporary Mandopop were obtained from websites and media platforms or sourced from the informants' collections.

The findings of this study offer detailed insights into the lived experience of China's millennials, which are divided into four phases: 'participation,' 'acquisition,' 'decoding,' and 'projection.' 'Participation' is depicted in connection with the informants' daily life as they experience the development of the music media. 'Acquisition' is regarded as an indispensable component of the experience or consumption of songs in generating the preferences of the Chinese audience for styles, genres, or works of contemporary Mandopop. 'Decoding' can serve as a means of understanding Mandopop during listening through finding distinctive music or emotional resonance even when informants had already developed individual musical tastes in their daily listening experiences. 'Projection' reveals that China's millennials seek for a sense of belonging on media platforms where Mandopop have become an important tool for them to locate themselves in and express nostalgic feeling, and thus starting another cycle with 'participation' after their experience and consumption.

With media technology playing a crucial role in the subject matter, this study finds out that the individual lived experience in contemporary Mandopop is tied closely to media memory, musical taste and preference, as well as nostalgia and belongingness of individuals living in Mainland China. The style and content of contemporary Mandopop are paramount in captivating and generating empathy for the China's

millennial audience who could make sense to the extent that implications or values are integrated into significant moments in their lifetime. Conversely, despite a globalized era when the Chinese audience advances toward wider options in popular music, contemporary Mandopop still leads to provide homegrown meanings to them while enhancing musical and cultural cognition that is more fitting to the needs of self-identity among them.

Keywords : China's Millennials, Lived Experience, Mandopop, Media, Popular Music

SDG: GOAL 11: Sustainable Cities and Communities

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**PENGALAMAN HIDUP INDIVIDU DI KALANGAN GENERASI MILENIAL
DI CHINA DALAM MANDOPOP KONTEMPORARI SEJAK 2000**

Oleh

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Kemajuan teknologi internet dan media telah mengubah cara kita mendengar muzik, dan generasi milenial adalah kumpulan demografi yang paling terjejas. Kajian ini bertujuan untuk meneroka pengalaman hidup individu milenial di China dalam Mandopop kontemporari, termasuk cara mereka mencirikan dan mentafsir pengalaman hidup mereka dalam Mandopop kontemporari. Kajian kualitatif ini menggunakan kaedah analisis fenomenologi interpretatif yang sesuai untuk menekankan tafsiran dan pemahaman hurauan tentang pengalaman hidup individu dalam konteks tertentu. Sepuluh informan yang merupakan generasi milenial di China dan menjadi penamat Mandopop kontemporari dipilih untuk menjalani temu bual mendalam. Data temu bual sebagai data primer direkodkan, ditranskripsi dan diterjemahkan, kemudian dianalisis secara tematik; data sekunder seperti gambar, data audiovisual tentang pengalaman hidup yang berkaitan dengan Mandopop

kontemporari diperoleh daripada laman web dan platform media atau diperoleh daripada koleksi informan.

Penemuan kajian ini memberi pandangan terperinci tentang pengalaman hidup generasi milenial di China, yang dibahagikan kepada empat fasa: ‘penyertaan,’ ‘pemerolehan,’ ‘penyahkodan,’ dan ‘unjuran.’ ‘Penyertaan’ digambarkan berkaitan dengan kehidupan seharian informan Ketika mereka mengalami perkembangan media muzik. ‘Pemerolehan’ dianggap sebagai komponen penting dalam pengalaman atau penggunaan lagu dalam menjana keutamaan peminat muzik di China untuk gaya, genre, atau karya Mandopop kontemporari. ‘Penyahkodan’ boleh berfungsi sebagai satu cara untuk memahami Mandopop semasa mendengar melalui pencarian resonans emosi atau muzik yang tersendiri walaupun informan telahpun mengembangkan cita rasa muzik individu dalam pengalaman mendengar muzik sehari-hari. ‘Unjuran’ mendedahkan bahawa generasi milenial di China mencari rasa memiliki terhadap platform media di mana Mandopop telah menjadi alat penting untuk mereka menempatkan diri mereka dan meluahkan perasaan nostalgia, dan dengan demikian memulakan kitaran baharu dengan ‘penyertaan’ selepas pengalaman dan penggunaan mereka.

Dengan teknologi media memainkan peranan penting dalam permasalahan, kajian ini mendapati bahawa pengalaman hidup individu Mandopop kontemporari terikat rapat dengan memori media, cita rasa dan pilihan muzik, serta nostalgia dan rasa memiliki

dari individu yang hidup di daratan China. Gaya dan kandungan Mandopop kontemporari adalah yang sangat penting dalam memikat dan membangkitkan resonans emosi untuk peminat muzik di kalangan generasi milenium China yang dapat memahami sejauh mana implikasi atau nilai-nilai disepadukan ke dalam detik-detik penting dalam hidup mereka. Sebaliknya, meskipun era globalisasi terjadi ketika peminat muzik di China beralih ke pilihan muzik popular yang lebih luas, Mandopop kontemporari masih memberi makna tempatan kepada mereka sambil meningkatkan pengamatan muzik dan budaya yang lebih sesuai dengan keperluan identiti diri di kalangan mereka.

Kata Kunci : Generasi Milenial China, Mandopop, Media, Muzik Popular, Pengalaman Hidup

SDG: MATLAMAT 11: Bandar dan Komuniti yang Mampan

ACKNOWLEDGEMENTS

First and foremost, I am very grateful to Dr. Chow Ow Wei for guiding me throughout the research process, inspiring me and giving me ideas, recommending me the literature and tutoring me how to conduct and write in related to popular music studies, musicology, and phenomenology for my study. Many thanks to Assoc. Prof. Dr. Lee Yok Fee, who guided my thesis with his research experience in terms of politics, society and culture, and provided invaluable advice in Mandopop. A big thank you to Dr. Mastura Mahamed, who always gave me affirmation and encouragement, which gave me confidence, especially guiding me in media studies and methodology.

I also wish to appreciate my examiners, Assoc. Prof. Dr. Loo Fung Chiat from Universiti Putra Malaysia, Prof. Dr. Kyle Devine from University of Oslo and Assoc. Prof. Dr. Norma Coates from Western University, who provided invaluable feedback and critical reflections, and further helped me improve my thesis and shape the significance and contributions of my study.

I give thanks to all 10 informants, for trusting me with their stories, thoughts, hopes and worries about Mandopop. They participated in my one-to-one interview patiently and friendly, and contributed valuable data contents to my work that enriched the discussion of emerging research themes. My thanks also go to my dearest comrades who have given me timely help and encouragement throughout my PhD time: Song Liuyan, Na Mingyu, Zhu Jiayi, Dou Xunfei, Li Kai, Yang Yunxi, Liu Yixing, Mao Sijie,

Li Jiuchang, Liu Yannan and Xu Ke.

My dearest gratitude is dedicated to my parents, Li Jun and Zhao Jin, for their generous support and faith in me. Their cultivation has enabled me to bravely face the difficulties and doubts that I encountered in both my academic path and in my future life. I would like to express my sincere love to my wife, Gu Hongxin and my daughter, Li Shiyu, whose support in daily life and acceptance of who and what I am always bring me abundance of laughter, joy and happiness. Also not forgetting to thank my parents-in-law, Gu Yuefa and Xu Ailan, for their tolerance and care. No word can express my gratitude and love to my dear family.

It started in the early autumn of 2020 and will end in the late autumn of 2024, four years of time like fireworks, full of prosperity, as far as the eye can see, are memories. I would like to especially extend my deepest sentiment of missing and gratitude to the great Polish bass singer, the late Prof. Leonard Andrzej Mróz, who was not only an esteemed vocal tutor but also played the role of father figure to me during my Master's study. His singing, wisdom, edification, kindness and unwavering encourage greatly influence my music journey and continue to inspire me every day.

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Mandopop¹, or Mandarin popular music has been influenced by a range of genres and styles of popular music² from Western world. It originated in the jazz music of 1930s Shanghai, from where, through the effects of war and politics in Mainland China, it relocated to Hong Kong and spread to Taiwan in the 1970s (Chik, 2010, p. 508). In the 1980s, the Mandopop scene gradually developed a commercial mode which was accompanied by the maturity of the recording industry and the emergence of iconic pop artists. The prosperity of Mandopop continues to evolve and spread across different regions, in Greater China and in other Chinese-speaking communities. Taiwan had been the undisputed leader in the Mandopop industry, not least during the 2000s (Moskowitz, 2010, p. 1), and songs sold by Taiwan's record labels that have been appealing to the audience in Mainland China and other Chinese communities.

¹ Mandopop is an abbreviation of Mandarin popular music, which is a subgenre of twentieth-century Chinese popular music. It must be composed or sung in Mandarin.

² The word 'popular' is sometimes confused with the word 'pop.' Popular music is usually broader and more ambiguous in scope and intent. Broadly speaking, music in any era that has a sufficient following can be called popular. Whereas 'pop' is considered a genre that emphasizes accessibility, memorable melodies and love themes (Shuker, 2012, pp. 258–262). Therefore, Mandopop itself is viewed in this study as 'popular' among the audience, and Mandopop singers generally have a 'pop' label.

The Chinese audience was more likely to listen to singular genre which was so-called ballad songs³ in their reception of popular music. The debuts of some songwriters since the turn of the millennium appear to have transformed this situation. The creation of Mandopop began to incorporate a more diverse range of stylistic elements, assimilating different genres for adapting aesthetic and cultural concerns. This phenomenon is exemplified by the success of Taiwanese pop star Jay Chou 周杰伦, who is arguably one of the biggest, most representative, and most influential pop stars in the contemporary Mandopop scene. His huge success has attracted attention from scholars (Fung, 2007, 2008; Ho, 2010; Huang, 2010; Lin, 2013; Lau, 2021), who often attribute it to his musical uniqueness, innovativeness, and plurality. The characteristics of Mandopop in terms of music show the combination of ‘classical’ and ‘popular’ elements, blending traditional Chinese culture and instruments and in some cases including distinctive stylistic features.

The millennial generation in China is the main demographic consumers of contemporary Mandopop. The development of technology has enabled millennials to experience popular music with many immersive ways by using digital devices. Ho (2015) states that listening to music as a leisure activity is very popular among adolescents. Similarly, experiencing contemporary Mandopop was also a main source of entertainment for China’s millennials because they have all been through

³ The term ‘ballad songs’ was originally used to refer to folk songs but later extended to denote a kind of slow-paced lyrical song in China. In the 1950s, some record companies, especially in Hong Kong and Taiwan, produced a great quantity of stereotypical ballad songs, causing many people to see the genre as lacking in variety or innovation.

adolescence. Some millennials seek out music that resonates with their own experiences and emotions, while others appreciate lyrics that reflect their daily struggles, aspirations, and relationships. Mandopop artists who can authentically capture and express these sentiments tend to gain a strong following among millennials.

As artists or singer-songwriters in Mandopop such as Jay Chou, Leehom Wang 王力宏, Jolin Tsai 蔡依林, and Gloria Tang Tsz Kei 邓紫棋 have garnered a substantial fan base among millennials in Mainland China. The rise of singer-songwriters and independent musicians in the contemporary Mandopop scene can be attributed, in part, to this demand for more personal and relatable music. Such as this kind of works is able to reflect to some extent the musical preferences and tastes of China's millennial audience. Mandopop is different from popular music from other country in that it is aimed specifically at the Chinese-speaking audience living in Asia and other parts of the world. Notably, the rapid growth of Mandopop's popularity among China's millennial audience has also expanded the industry's influence beyond national borders (Li & Qian, 2019).

Contemporary Mandopop is directly related to the gradual structural changes that have taken place in the music industry in the context of globalization. It is also closely tied to the advances in popular music distribution and integration in the digital media era. Social media and short video platforms have become their main platforms for communicating and sharing songs (Dewan & Ramaprasad, 2014; Zhang, 2021). Rather

than confining their interest to a single genre or style of music, millennials are inclined to focus on mainstream popular musical works (Lantos, 2014; Korsgaard, 2017). In recent years, they have appeared to seek out “retro music” trends in the context of current popular music (Hogarty, 2016; Hallegatte & Marticotte, 2018).

It is speculated that China’s millennials have been influenced by globalization, digitalization, mediatization and virtual social networking. Social media platforms such as QQ Music, NetEase Cloud Music 网易云音乐, Sina Weibo 新浪微博, WeChat 微信, and Douyin 抖音 have become powerful tools for Chinese millennial audiences to connect with their favorite singers or artists, listen to their music, and conduct topic attentions. Currently, social media and short video platforms become the important ways for China’s millennials to immerse themselves in Mandopop by watching fragmented videos and behind-the-scenes footage. Homemade original content such as music videos, documentaries, and interviews offer millennials unique insights into their favorite Mandopop artists.

The advent of the digital age has redefined the landscape of music consumption and engagement among millennials. Streaming platforms, social media, and online communities have emerged as influential spaces where individuals not only consume Mandopop but also participate actively in the construction of its meaning (Liew, 2020).

Looking back at the released popular songs in Mandopop scene over the last two decades, a common and typical characteristic is the selection and blending of elements

of different styles and genres, popular culture, and musical forms. With their diverse tastes and preferences, China's millennials continue to experience these songs which they preferred. Meanwhile, it is observed that this constant attention has resulted in the emergence of related musical forms, genres, and subcultures (Shao & Zhou, 2019).

1.2 Problem Statement

China's millennials have witnessed the shift of economy, policy, technology and culture with their lived experience under the context of China's reform and opening-up and Chinese Century. The popularity of digital technology has affected many aspects for the daily life millennials in China, including experiencing and consuming Mandopop. Groenewegen (2011) pointed out that Mandopop, as a mainstream musical product, is widely influential among the young generation in Mainland China. Especially Mandopop songs with Chinese elements were considered as a symbol of popular culture by China's millennials since 2000. During this period, they were willing to listen to songs that were different from the past but with diverse styles. The propulsion of 'cultural confidence'⁴ aims to strengthen the cultural stance and attitude that China's millennials need to adhere to.

⁴ This word is a literal translation of the Chinese term '*wenhua zixin*' 文化自信, which is proposed by Xi Jinping, the President of the People's Republic of China. This is one of Xi's concept about 'four confidence' [*sige zixin* 四个自信], which was formulated in 2016. It is specifically described that "confidence in the path, theory, system, and culture of a socialism with Chinese characteristics" (Brown & Bērziņa-Čerenkova, 2018, p. 334).

The main changes in popular music have concerned technological innovations such as the Internet, MP3, smartphones, and digital music (Bennett & Rogers, 2019; Tofalvy, 2020). China's millennials had their favorite teen idols, and they were fond of listening to popular music from Mandarin-speaking regions even before Mandopop's heyday in the early 2000s. According to the experiences and observations of the researcher himself, it is extrapolated that the majority of the Chinese audience have been experiencing and listening to Mandopop since their youth. Given the popularity of the Internet in China, digital media have gradually replaced analog music carriers such as vinyl records, cassettes, and compact discs [CDs hereafter] to become the main forms of producing and consuming music. But China's millennials are always consistent to remember the Mandopop songs that they once preferred and impressed them deeply.

It is difficult to think about popular music and media in isolation from each other, because any given genre of popular music can be found in a variety of mass media, including radio, film, television, websites, and as a subject in newspapers and magazines (Wall, 2013, p. 108). Appadurai (1990) proposed a discourse about mediascape⁵, according to which a global cultural flow is capable of building relationships to connect disjuncture. As a matter of fact, there is no boundary in the 'imagined world' in the context of global cultural flows. Artists and music consumers do not casually choose to produce or like one type of music, and the issue is not one

⁵ This academic term, proposed by Appadurai, is a combination of 'media' and 'landscape' and refers to a cosmopolitan image generated by electronics and media within the global cultural flow. The mediascape provides viewers with a wide range of advertisements, audiovisual information, pictures, products, and more. It is capable of building relationships to connect disjuncture (Appadurai, 1990).

of individual preference. Under these circumstances, Mandopop songs in creative trends embody empathy and make China's millennials feel a certain sentimentality about their past experiences.

All these media, regarded as technologies of transmission, allow different styles of popular music to be distributed and diffused over time or geography. Prior (2018) illustrated the relationship between popular music, digital technology, and society. He stated that popular music as a culture in today's societies, although it inevitably exists in media forms, is continually produced and consumed, such that the media can be a virtual place of seeking for affiliation. The media platform plays an important role in shaping the landscape of Mandopop fandoms, facilitating fan interactions, fan-generated content, and virtual communities centered around artists and music genres. China's millennials actively participate in fan culture, forming connections, expressing affection to idols, and contributing to the visibility and success of Mandopop artists through digital engagement.

In addition, from the perspective of methodology, the ethnographic approach, due to it focuses on a cultural group, has already been broadly employed to explore popular music and its audience. Previous studies on Mandopop have employed an ethnographic approach to illustrate how popular music is composed and released, and to conduct discourse research into popular music texts (Zhao, 2010; Groenewegen, 2011; Lin, 2013; Jiang, 2018). This study regards the lived experience of China's millennials in

relation to Mandopop as a phenomenon that can provide insight into individual meaning. Contemporary Mandopop presents a range of diverse and blended features. However, in contrast to the 1980s, a time when the ethnographic approach was often adopted to study the audience of popular music, now the pattern of lived experience and consumption of China's millennials in contemporary Mandopop in the media context in daily life is a more individualistic experience.

To the best of the researcher's knowledge, there is no specific group in China that can be defined for observation purposes as the audience of Mandopop, one reason being that Chinese popular music also includes Cantopop and Hokkien pop. Fans of Mandopop also listen to popular music from other countries, which leads to there being no clear boundaries. Although phenomenological studies have been conducted, such as St John's (2006) investigation of electronic dance music culture and religion as a phenomenon and Jackson et al.'s (2018) exploration of the lived experience of festival-goers, no phenomenological studies on Mandopop or millennials are found. Therefore, interpretive phenomenological analysis (IPA) is deemed an appropriate approach for understanding individual lived experiences of contemporary Mandopop by examining the engagement of China's millennials with Mandopop in daily life.

1.3 Research Questions and Objectives

This study aims to explore the individual lived experience among China's millennials in relation to contemporary Mandopop in order to determine the understandable

meaning of their experiences. On the basis of the problem statement and previous discussion, research questions are posed as:

1. What is the lived experience among China's millennials in contemporary Mandopop under a mediatized context?
2. How do China's millennials characterize their lived experience in Mandopop?
3. How can the lived experience among China's millennials in Mandopop be interpreted?

And the specific objectives are as follows:

1. To explore the lived experience among China's millennials in contemporary Mandopop under a mediatized context.
2. To investigate how China's millennials characterize their lived experience in Mandopop.
3. To interpret the lived experience among China's millennials in Mandopop.

1.4 Significance of the Study

This study aims to contribute to existing knowledge in the field of Mandopop, especially from the audience's perspective and study individual lived experience in contemporary Mandopop as a phenomenon. It examines how China's millennials participate and experience contemporary Mandopop since 2000 under the context of media, and it seeks to decode and understand those Mandopop songs which influenced them. It provides insights into the engagement of millennials and lived experience

connected to digital media, thereby clarifying the meaning and value of contemporary Mandopop for this generation.

Contemporary Mandopop is taken as the focus of this study because it is extensively experienced and consumed by the millennial generation in China. Some scholars may criticize the use of popular music as a subject of research, arguing that it is merely a commodity used by the public for pleasure and entertainment (Wei, 2014; Sun, 2020). However, from adolescence onward, loyal fans have spent many hours experiencing popular music in daily life, and they continue to do so. Admittedly, for China's millennial audience, the meaning and influence of contemporary Mandopop may be more profound than that of the popular music of other countries.

The study also inductively investigates the interconnections between contemporary Mandopop and media and audience in terms of participatory culture theory and mediascape concept. These concepts have been used in cultural studies to analyze and interpret popular music in academic research in many countries, but not in the study of popular music in the Mandopop scene. The results will provide a research foundation for further studies of the audience's lived experience of contemporary Mandopop in the digital media era under globalization.

By demonstrating the perceptions and understandings of contemporary Mandopop from the millennial audience's viewpoint, this study can provide a foundation for more

academic research on popular music in the context of digital media. It can also offer suggestions to the Mandopop industry for further development of contemporary Chinese popular music, and to songwriters for creation and composition of more representative popular musical works.

This study also makes a scholarly contribution to the broader study of regional popular music in the Chinese-speaking community. Understanding the dynamics between Mandopop and the specific audience segment under study provides valuable insights into a number of areas. The millennial audience's preferences and consumption patterns have a profound impact on the music industry. By studying their engagement with contemporary Mandopop, industry professionals can identify trends, genres, and artists that resonate with millennials. This knowledge will allow record labels, artists, and producers to adapt their strategies, create music that aligns with millennial tastes, and develop targeted marketing campaigns to reach this demographic.

The millennial generation's lived experience in Mandopop is closely intertwined with digital media platforms and social engagement. By studying millennials' use of social media, streaming services, and online communities, researchers can explore the role of these platforms in shaping music preferences, fostering fan communities, and facilitating artist–audience interactions. This knowledge can inform strategies within the Mandopop industry for effective online promotion, content creation, and fan engagement. By focusing on their lived experiences in daily life, this study helps to

identify emerging trends, unique stylistic elements, and cross-cultural influences within Mandopop.

As a study of popular music, it adds to the body of phenomenological research in Mandopop, Chinese popular music, media and audience, even Chinese popular culture. The study addresses the aforementioned research gaps by using a qualitative approach to understand and interpret the participation of China's millennial audience in contemporary Mandopop in a specific framework, and by exploring their decoding of the text and context of their preferred songs in the digital media era. Meanwhile, the adoption of a phenomenological method helps to explore the meaning of China's millennials in terms of their lived experience in contemporary Mandopop.

1.5 Limitations of the Study

Contemporary Mandopop is a promising context in which to study the process of China's millennials lived experience, because Mandopop songs have been popular in Chinese-speaking regions for a long time. However, the findings of this study have to be seen in light of the following limitations. First, this research project concentrates on contemporary Mandopop since 2000, rather than exploring the broader scope of Chinese popular music. Studying the millennial generation's lived experiences and consumption of contemporary Mandopop holds representative significance, since these musical works have been prevalent in China for a long period.

Second, the findings of this study cannot be extended to encompass other popular music genres and styles that are widespread in China. Popular music genres such as Cantopop, K-pop, J-pop, and types of Western popular music, particularly songs from the United States, might equally have a profound impact on China's millennial audience. Although the primary focus of this study is on contemporary Mandopop, the informants may have relevant experiences of listening to or consuming other styles and genres of popular music. In addition, given the relationship between digital media platforms and the consumption and experience of contemporary Mandopop, this study naturally excludes those who do not use such platforms.

Third, the Mandopop industry and millennials' consumption patterns are subject to rapid changes over time. This study explores a specific experience at a given moment, but it may not account for evolving trends and shifting preferences over the longer term. The informants are volunteers, which could lead to self-selection bias. Those who agree to participate may have a particular interest in or strong feelings about contemporary Mandopop and give undue emphasis to irrelevant perspectives on the issues under study., and therefore the informants' interviews may omit crucial factors about their relevant experiences and consumption behaviors, such as social influences, media trends, or market changes.

Fourth, this study employs the IPA method, which typically takes as its data source a small and specific sample of informants' descriptions. The interpretative nature of IPA

means that the researcher is actively involved in interpreting and making sense of the participants' experiences (Larkin et al., 2006). While this approach provides rich and detailed insights into individual experiences, it may lack generalizability to the broader population. Meanwhile, this also resulted in the informants' location not covering a wider area. The findings may be limited to the particular individuals studied and might not fully capture the diversity of opinions and preferences within the larger millennial audience.

Finally, as IPA involves in-depth interviews and personal narratives, privacy concerns or sensitive topics may have made informants reluctant to share some aspects of their experiences or consumption behaviors, leading to incomplete data. However, the methods used remain appropriate to the ultimate purpose of this study, namely to obtain a credible and authentic interpretation of the individual views and lived experience of China's millennials in relation to contemporary Mandopop.

1.6 Definitions of Terms

Lived Experience

In academic terms, lived experience is often used to validate the voices and narratives of human beings. It belongs to people who have gained knowledge through direct, first-hand involvement in everyday events (Chandler & Munday, 2011). It also includes a variety of aspects, such as cultural backgrounds, educational experiences, interpersonal relationships, and professional experiences, that shape individuals to

form unique perspectives and understandings. In this study, it is specifically used to describe the audience' experiences of Mandopop in everyday life.

Contemporary Mandopop

This term generally refers to modern or current Mandarin popular music. 'Contemporary' pertains to the current state of Mandarin popular music, as opposed to historical or older forms. 'Mandopop' is characterized by the use of Mandarin lyrics. The term is borrowed from Hans Ebert's term Cantopop, which denotes Cantonese popular music produced in Hong Kong (Mitchell, 2006, p. 217). In this study, contemporary Mandopop refers specifically to commercialized Mandopop circulating in music industry and among the audience.

Millennials

The term 'millennial generation' (Strauss & Howe, 1991) was coined in 1987 to describe the children who were born between 1981 and 1996 and became adults around the turn of the century. They are also known as Generation Y or Gen Y, and are sometimes regarded as echo boomers, given the high birth rate compared to the previous generation (DeVaney, 2015, p. 12). The term millennial is used by researchers, especially in the field of popular culture and digital media, to explain that these people "represent the first generation to grow up with the new technology" (Prensky, 2001, p. 1). They constitute a huge group of people who consume and experience culture in this way.

Digital Media

In digital media, the digitalization of analog signals generates a series of digital data to broadcast and communicate information in a technical format. The most common digital media enable users to easily access, transmit, store, and retrieve text, audio, video, and graphic image data on Internet platforms. The current digital media differ from analog media in that they are “a form of media in which users can consume or actively create content” (Chassiakos et al., 2016, p. 1), such as applications, digital audiovisual platforms, portals, and vlogs.

1.7 Organization of the Thesis

This study is divided into six chapters. Chapter 2 presents a comprehensive review of the literature including lived experience in popular music, popular music studies, Chinese popular music and Mandopop, mediascape and millennials, meanwhile drawing support from participatory culture theory and encoding/decoding theory to generate the framework of this study. Chapter 3 provides an integrated and systematic description of the IPA research method, and shows the conceptual framework of this study, giving a justification for taking as its research object China’s millennials’ lived experience in contemporary Mandopop. Chapter 4 presents the findings of the study, namely a phenomenological thematic analysis of individual lived experience in contemporary Mandopop from informants who are China’s millennial generation. Chapter 5 interpretes and discusses their participation, acquisition, decoding and projection about lived experience in contemporary Mandopop, meanwhile these acts

form their sense-making. Chapter 6 gives an overview of this study and summarizes the understanding from the previous chapters of individual lived experience in contemporary Mandopop among China's millennials.



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