

# The Contemporary Transmission Methods and Education of Chinese Jinghe Opera to Address Current Challenges in Hubei Province

Xiaocao Fu<sup>1</sup> & Sarawut Choatchamrat<sup>1,\*</sup>

<sup>1</sup>College of Music, Mahasarakham University, Thailand

\*Correspondence: College of Music, Mahasarakham University, Thailand. E-mail: sarawut.ch@msu.ac.th

Received: December 18, 2023

Accepted: January 25, 2024

Online Published: March 14, 2024

doi:10.5430/wje.v14n1p96

URL: <https://doi.org/10.5430/wje.v14n1p96>

## Abstract

The objective of this qualitative research study is to analyze the contemporary transmission methods and educational approaches employed in preserving and revitalizing Chinese Jinghe opera to address current challenges in Hubei Province. The research site, Jingzhou City in Hubei Province, serves as the backdrop for exploring this multifaceted cultural heritage. Nine key informants, including scholars, practitioners, and community members, provide diverse perspectives on Jinghe Opera and its transmission. Semi-structured interviews serve as the basis for data collection, and thematic analysis follows to reveal recurring themes and patterns. The study reveals the historical significance of Jinghe Opera, its evolution, and the critical roles of supporting institutions, such as the Intangible Cultural Heritage Protection Center and Yangtze University. Challenges facing Jinghe Opera, such as a shortage of original works and an aging transmission workforce, are discussed. Proposed solutions include fostering creativity, modernizing education, and establishing institutional support. This research contributes to the broader discourse on cultural heritage preservation and demonstrates the resilience of traditional art forms in a changing cultural landscape.

**Keywords:** Jinghe Opera, cultural heritage, preservation, transmission methods, educational approaches

## 1. Introduction

The rich tapestry of China's cultural heritage encompasses many traditional art forms, each a testament to the country's profound history and diverse regional influences (Clunas, 1997; Horaira & Devi, 2021; Ma & Guo, 2023; Zeng & Onlamul, 2023). Among these treasures is the Jinghe opera, an ancient performing art that originated during the Ming Dynasty in 1404 (Zujie, 2007; Rossabi, 2014). With a legacy spanning over five centuries, Jinghe opera has long been a cherished part of Hubei Province's cultural identity. However, in the face of rapid modernization, urbanization, and changing audience preferences, this traditional art form has encountered challenges that threaten its survival and continued vitality (Meyer-Fong, 2003; Wang, 2003; Johnson, 2015; Zhang et al., 2016; Kang & Han, 2019).

### 1.1 Introduce the Problem

Jinghe Opera, characterized by its unique singing techniques, elaborate costumes, and captivating storytelling, has been a source of entertainment and cultural enrichment for generations of Hubei residents (Jin, 2020; Yu, 2021). Yet, despite its historical significance and artistic value, Jinghe Opera faces pressing issues in the contemporary landscape. The challenges encompass declining interest among younger generations, a scarcity of professional performers, limited opportunities for performance, and a dearth of original works that can resonate with modern audiences. These issues, if left unaddressed, may lead to the gradual fading of this cultural gem (DeMare, 2017; Yang, 2020).

### 1.2 Explore the Importance of the Problem

Preserving and revitalizing Jinghe Opera is not only essential for safeguarding Hubei Province's cultural heritage but also for ensuring the continuity of a unique art form that holds educational, social, and historical value (Rajaram, 2013; Jin, 2020; Yuan et al., 2022; Gao & Karin, 2023). Jinghe Opera serves as a repository of traditional wisdom, moral lessons, and historical narratives, making it a valuable educational resource. Moreover, it fosters a sense of community and identity among residents, strengthening social bonds and enriching the province's cultural landscape. Addressing the current challenges faced by Jinghe Opera is, therefore, imperative to maintain the cultural fabric of

Hubei Province (Li, 2014; Hou et al., 2016; Lin & Dong, 2018; Lin & Lian, 2018).

1.3 Describe Relevant Scholarship

While the challenges confronting Jinghe Opera are pressing, they are not insurmountable. Research into the contemporary transmission methods and educational approaches employed to revitalize this art form is a burgeoning field, with scholars and practitioners actively seeking innovative solutions (Li, 2010; Yang, 2022). This study builds upon relevant scholarship in the fields of traditional opera preservation, cultural education, and performing arts management. By drawing upon existing research, we aim to analyze the current landscape of Jinghe Opera transmission and education, identifying effective strategies for addressing the challenges it faces (Yian, 2011; Chung, 2022; Coman et al., 2023; Villegas et al., 2023).

1.4 State Hypotheses and Their Correspondence to Research Design

This study aims to analyze the contemporary transmission methods and educational approaches employed in preserving and revitalizing Chinese Jinghe opera to address challenges in Hubei Province. We hypothesize that by integrating modern educational techniques, digital technology, and innovative artistic approaches, Jinghe Opera can adapt to the changing cultural landscape, attract new audiences, and secure its place in the province's cultural heritage (Zhang, 2010; Bae et al., 2020). To test these hypotheses, we will conduct a comprehensive examination of the strategies, programs, and initiatives that have been implemented in recent years. Through empirical research, including interviews, surveys, and case studies, we aim to provide insights into effective methods for ensuring the continued vibrancy of Jinghe Opera (Law & Ho, 2015; Mok et al., 2017).

1.5 Research objective

To analyze the contemporary transmission methods and educational approaches employed in preserving and revitalizing Chinese Jinghe Opera to address current challenges in Hubei Province.

2. Method

This qualitative research methodology is designed to investigate the contemporary transmission methods and educational approaches employed in preserving and revitalizing the Chinese Jinghe Opera in Hubei Province, focusing on addressing current challenges (Amaratunga et al., 2002; Tracy, 2019). To accomplish this, the following steps outline the qualitative research method, including the selection of the research site and key informants:

2.1 Selection of the Research Site

Research Site: Jingzhou City, Hubei Province, China, will serve as the primary research site for this study. Hubei Province has a rich cultural heritage, including the tradition of Jinghe Opera, making it an ideal location for examining contemporary practices related to its preservation and revitalization, the map of the research site is shown in Figure 1.

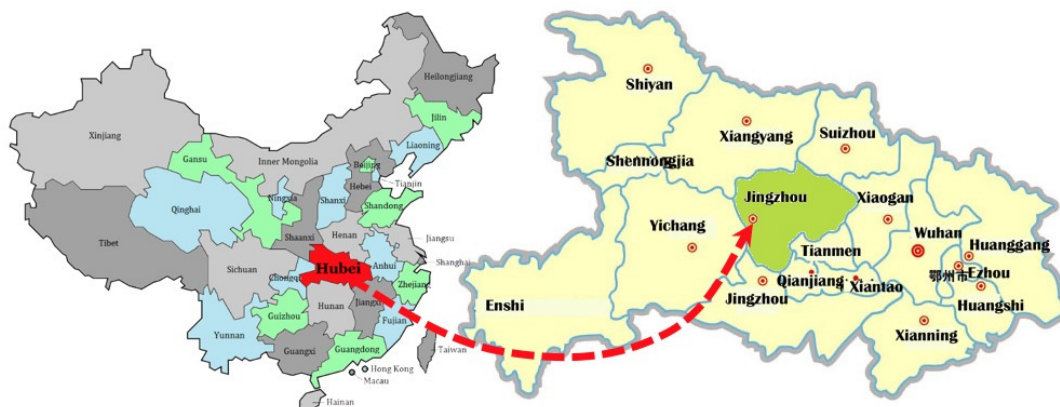


Figure 1. Map of Research Site in Jingzhou City, Hubei Province, China

Source: China Folio (n.d.), China Daily (n.d.)

## 2.2 Selection of the Key Informants

Key informants will be categorized into three distinct groups to provide diverse perspectives on Jinghe Opera and its contemporary transmission methods and educational approaches, as shown in Table 1:

**Table 1.** Key Informants

Nine key informants	Description
Three Scholar Informants	These informants will be individuals with academic expertise in the field of traditional Chinese opera, specifically Jinghe opera. They may include professors, researchers, or cultural scholars who have published work on Jinghe Opera and its cultural significance. Selection will be based on their recognized contributions to the field.
Three Casual Informants	Casual informants will be practitioners and enthusiasts of Jinghe opera who have a deep connection to the art form. They may include experienced Jinghe Opera performers, teachers, or directors actively involved in its transmission and promotion. Casual informants will provide insights from a practitioner's perspective.
Three General Informants	General informants will be individuals from the broader community who may not have specialized knowledge or direct involvement in Jinghe Opera but have a general understanding of its cultural importance. These informants will represent the perspectives of the public and potential audiences.

2.2.1 Purposive Sampling: Participants in each group will be selected through purposive sampling to ensure that they possess relevant knowledge and experiences related to Jinghe Opera.

2.2.2 Data Collection: Semi-structured in-depth interviews will be conducted with each key informant to explore their perspectives on Jinghe Opera, contemporary transmission methods, and educational approaches. Open-ended questions suited to the informant's background and role will serve as a guide during interviews, as shown in Figure 2.



**Figure 2.** Interview the Key Informants

Source: Xiaocao Fu, from fieldwork in August 2022

2.2.3 Data Analysis: Thematic analysis will be employed to identify common themes and patterns across the interviews within each informant group. This method will allow for a comprehensive understanding of the various viewpoints on Jinghe Opera's transmission and education.

2.2.4 Ethical Considerations: All informants will be provided with informed consent forms explaining the purpose and procedures of the study, confidentiality measures, and their rights as participants

By talking to important people from different backgrounds and points of view, this qualitative research method aims to give a full and nuanced picture of the modern ways that the Chinese Jinghe Opera is being passed on and taught in Hubei Province to preserve and revive it.

### 3. Results

Jinghe Opera, a traditional Chinese art form with a rich history spanning centuries, stands as a testament to the cultural heritage of Hubei Province and the nation. In this exploration of Jinghe Opera, we navigate through its multifaceted landscape, from its historical roots and the custodians safeguarding its legacy today to the vital role of supporting institutions and the educational endeavors shaping its future. As we journey through the transmission activities and data, we uncover both the triumphs and tribulations encountered in preserving this unique opera. Furthermore, this examination addresses the challenges faced by Jinghe Opera transmission in contemporary times, including issues related to original works and the changing demographics of transmission teams. Finally, we chart a course forward, proposing innovative solutions to breathe new life into the world of Jinghe Opera, emphasizing the fusion of creativity, education, and modernization as the keys to its continued vibrancy.

#### 3.1 Historical Background of Jinghe Opera

Jinghe Opera, deeply rooted in the cultural tapestry of Hubei Province, boasts a rich history that spans more than six centuries. Its origins can be traced back to the Ming Dynasty (1368–1644) when it emerged as a popular form of entertainment among the local populace. Originally, Jinghe Opera was characterized by its incorporation of vibrant local dialects, distinctive music, and dynamic performances, which endeared it to audiences across the region.

Throughout its development, Jinghe Opera underwent significant transformations, blending elements of local folklore, traditional Chinese opera, and indigenous cultural expressions. This unique fusion gave rise to an art form that not only entertained but also served as a vehicle for conveying historical narratives, moral lessons, and social commentary.

3.1.1 Cultural Significance: Jinghe Opera holds profound cultural significance, acting as a reflection of the social, economic, and political dynamics of its time. It served as a powerful medium for storytelling, conveying tales of heroism, love, and societal challenges. Beyond its entertainment value, the opera played a pivotal role in educating and enlightening the masses, instilling moral values and cultural identity within the local communities.

3.1.2 Evolution and Adaptation: Over the centuries, Jinghe Opera evolved and adapted to changing circumstances. During the late Qing Dynasty (1644–1911) and early Republic of China era (1912–1949), it experienced a surge in popularity, attracting renowned artists and performers. This period marked the golden age of Jinghe Opera, with its performances expanding beyond traditional venues to urban theaters, reaching broader audiences.

However, in the wake of the 20th century and the tumultuous events that shaped modern China, Jinghe Opera faced challenges that threatened its existence. The opera underwent a period of decline, with dwindling audiences and waning interest. In response to these challenges, efforts were made to preserve and revitalize this cultural treasure.

Today, the historical backdrop of Jinghe Opera serves as a testament to the resilience of traditional Chinese performing arts. It reflects the enduring spirit of a cultural heritage that has weathered the passage of time, adapting to changing landscapes while retaining its essence. The legacy of Jinghe Opera remains a source of pride and inspiration, inviting contemporary audiences to rediscover its cultural richness and artistic charm.

#### 3.2 Supporting Institutions for Jinghe Opera

The preservation and promotion of Jinghe opera would not be possible without the concerted efforts of various institutions and organizations dedicated to safeguarding this cherished art form. This section provides insight into the critical roles played by these entities and their initiatives in ensuring the continued vitality of Jinghe Opera.

Jingzhou Mass Art Museum Intangible Cultural Heritage Protection Center: At the forefront of Jinghe Opera's preservation is the Intangible Cultural Heritage Protection Center of the Jingzhou Mass Art Museum. Established to safeguard and promote the region's intangible cultural heritage, this institution has been instrumental in documenting, archiving, and supporting the transmission of Jinghe Opera. Through its commitment to research, education, and outreach programs, the center has significantly contributed to raising awareness of this art form.

Yangtze University: As a higher education institution situated in Hubei Province, Yangtze University has played a pivotal role in nurturing the talents and skills required for the transmission of Jinghe opera. Collaborating with the Intangible Cultural Heritage Protection Center, the university has offered courses and workshops to students interested in learning the intricacies of this traditional opera. By integrating Jinghe Opera into its academic curriculum, Yangtze University has become a hub for cultivating the next generation of performers and transmitters, as shown in Figure 3.



**Figure 3.** Jinghe Opera Museum, Yangtze University

*Source:* Xiaocao Fu, from fieldwork in August 2022

**Jinghe Opera Troupe:** The local Jinghe Opera Troupe remains an essential entity in the ecosystem of Jinghe Opera. While facing challenges such as limited production funds and a shortage of creative talent, the troupe continues to be a driving force in the performance and preservation of this art form. Their dedication to keeping the tradition alive through rural performances and other activities is commendable, as it ensures that Jinghe Opera remains accessible to audiences, particularly in rural areas.

**Amateur Troupes and Enthusiasts:** Beyond formal institutions, amateur troupes and devoted enthusiasts have played an indispensable role in keeping Jinghe Opera alive. These passionate individuals, often from older generations, have shared their knowledge and skills with younger generations. While these amateur troupes may lack the resources of larger institutions, their commitment to Jinghe Opera's transmission is invaluable.

**Government Support:** Government bodies at various levels have recognized the cultural significance of Jinghe Opera and have allocated resources to support its preservation. This support has encompassed funding for infrastructure construction, preservation projects, and initiatives to promote Jinghe Opera as part of the region's cultural heritage.

### *3.3 Educational Initiatives in Jinghe Opera*

Amid the challenges facing the transmission of Jinghe opera, education emerges as a beacon of hope for the continuity of this treasured art form. This section delves into the multifaceted educational initiatives that contribute to the preservation and revitalization of Jinghe Opera, highlighting the pivotal role of universities and theater companies in nurturing future practitioners.

**Curricular Integration:** One of the most significant strides in Jinghe Opera education is the integration of its study into academic curricula, particularly within universities and performing arts institutions. Jinghe Opera is now included as a subject of study, providing students with comprehensive knowledge of its history, performance techniques, and cultural significance. This formal inclusion ensures that future generations of artists and scholars are equipped with the necessary skills and insights to carry the tradition forward.

**University Programs:** Several universities, including Yangtze University, have taken the lead in offering specialized programs and courses dedicated to Jinghe opera. These programs provide a structured educational environment for aspiring artists and researchers. Students could receive systematic training in vocal and performance techniques, music theory, and the historical context of Jinghe opera. This formalized education contributes significantly to the development of skilled practitioners and scholars.

**Theater Company Partnerships:** Theater companies, both professional and amateur, have forged partnerships with educational institutions to create a holistic training experience. These collaborations provide students with practical exposure to the world of Jinghe opera, allowing them to apply their theoretical knowledge in real-life performance settings. Such partnerships bridge the gap between classroom learning and practical application, fostering a well-rounded understanding of the art form.

**3.3.4 Workshops and Masterclasses:** Skilled Jinghe Opera performers and academics lead workshops and masterclasses as a complement to formal education. These sessions offer students the opportunity to refine their skills under the guidance of seasoned artists. Moreover, they provide a platform for the transmission of specialized

knowledge and techniques that may not be covered extensively in traditional academic settings.

**Oral Tradition Preservation:** In addition to formal education, there is a recognition of the importance of preserving the oral tradition of Jinghe Opera. Esteemed practitioners, often from older generations, engage in one-on-one mentoring relationships with younger students. This apprenticeship model ensures the transmission of practical skills, nuanced techniques, and the intangible elements that make Jinghe Opera unique.

**Inclusivity:** Educational initiatives in Jinghe Opera are increasingly inclusive, welcoming students from diverse backgrounds and age groups. Efforts are made to break down barriers that may have previously limited access to this art form. By making Jinghe Opera education accessible to a broader demographic, there is hope for rejuvenating interest and engagement.

### *3.4 Challenges in the Current Transmission of Jinghe Opera*

The transmission of Jinghe Opera faces several formidable challenges that threaten its vitality and continuity. This section explores these hurdles, shedding light on the pressing issues that impede the smooth transfer of this traditional Chinese art form to future generations.

**Shortage of Original Works:** One of the paramount challenges confronting Jinghe Opera today is the glaring shortage of original works. While the preservation of classic pieces is essential, the power of any artistic tradition lies in its ability to produce contemporary and original works that resonate with modern audiences. Unfortunately, Jinghe Opera has struggled in this regard. The dearth of creative talent within Jinghe Opera troupes, coupled with limited production funds, has hindered the creation of new and innovative pieces. As a result, Jinghe Opera has not been able to effectively evolve and capture the imagination of contemporary audiences.

**Aging Transmission Teams:** Another pressing concern is the aging of transmission teams within Jinghe Opera. Many of the custodians and practitioners of this art form belong to older generations, with an average age that continues to rise. This demographic imbalance presents a looming threat to the sustainability of Jinghe Opera. The shortage of younger artists and performers willing to commit to the rigorous training required for Jinghe Opera has compounded this issue. Without a new generation to carry the torch, the future of Jinghe Opera transmission remains uncertain.

**Lack of Professional Creative Talents:** Opera writing is a distinct discipline that demands a comprehensive set of theories and a structured training system, much like the training of opera actors. Unfortunately, Jinghe Opera has suffered from a dearth of professional creative talents. The absence of individuals skilled in composing and creating new works has limited the ability of Jinghe Opera to adapt to contemporary tastes and preferences. The lack of a systematic approach to nurturing creative talents is a significant impediment to the art form's evolution.

**Identity and Classification Issues:** Jinghe Opera faces challenges related to its identity and classification. While it possesses unique characteristics that set it apart from other forms of opera, there is a lack of comprehensive theoretical research and discussion that delves deeply into these distinct features. As a result, some works that bear traces of other opera forms, such as Pihuang opera and Tanqiang opera, have been categorized as Jinghe opera. This misclassification dilutes the authenticity of Jinghe Opera and complicates its preservation and transmission efforts.

**Economic and Resource Constraints:** The financial aspects of Jinghe Opera transmission present further challenges. The income generated from troupe performances is often insufficient due to the limited repertoire available. This financial strain not only affects the livelihoods of the performers but also hampers the creation of new opera pieces. The lack of stable income deters young individuals from pursuing a career in Jinghe opera transmission, exacerbating the shortage of talent in the field.

### *3.5 Proposed Solutions for Advancing Jinghe Opera Transmission*

In response to the formidable challenges facing the transmission of Jinghe opera, it is crucial to formulate innovative and forward-thinking strategies to revitalize and sustain this traditional art form. This section presents a series of proposed solutions aimed at addressing the existing issues and ensuring the continued transmission and development of Jinghe Opera.

**Promote Creativity and Original Works:** To invigorate Jinghe Opera, fostering creativity and the production of original works is paramount. Establishing a platform for contemporary artists to collaborate with Jinghe Opera troupes can lead to the creation of fresh and appealing performances. Encouraging playwrights, composers, and performers to explore new themes and narratives that resonate with modern audiences is essential. Additionally, financial incentives and support should be provided to facilitate the development of contemporary Jinghe opera works.

**Modernize Education and Training:** To address the shortage of young talent, the educational landscape of Jinghe

Opera must be modernized. Universities and theater companies should incorporate Jinghe opera into their training programs and curricula. This approach will not only attract aspiring performers but also provide them with comprehensive and structured training. By bridging the gap between traditional mentorship and modern education, future generations of Jinghe Opera practitioners can be nurtured effectively.

**Establish Institutional Support:** Jinghe Opera requires institutional backing to thrive. To ensure its transmission, initiatives must be put in place to support the development of Jinghe opera troupes and performers. According to some experts, directed commissioning can be a useful tool for identifying and developing young talent. Governments at various levels can provide policy support to facilitate the work of opera transmission, including the stability of transmission teams and the cultivation of successors.

**Modernize Stage Performances:** The adaptation of Jinghe Opera performances to contemporary tastes and technologies is essential. Modernization can involve incorporating new media, enhancing stage production, and improving the quality of sound and visuals. Collaboration with professionals from the fields of theater technology, stage design, and sound engineering can breathe new life into traditional performances, making them more appealing to modern audiences.

**Archiving and Promotion:** Efforts should be made to improve the quality of promotional materials related to Jinghe Opera. High-quality audio and video recordings should be produced to ensure that Jinghe Opera can be appreciated by a broader audience. Moreover, engaging storytelling and promotion through short videos, social media, and digital platforms can introduce Jinghe Opera to a younger generation and generate interest and curiosity.

**Cultural Integration and Tourism:** Leveraging the rich cultural heritage of Jinghe Opera, local authorities can integrate it into tourism activities. By showcasing Jinghe opera in cultural tourism events and performances, the art form can gain wider exposure and generate income for troupes. This synergy between culture and tourism can support both the preservation and transmission of Jinghe Opera.

#### **4. Discussion**

The challenges faced by Jinghe Opera, as highlighted in the research results, resonate with the theoretical principles underpinning the preservation and transmission of traditional art forms. The concept of cultural heritage preservation, deeply rooted in cultural studies and heritage management literature, underscores the importance of safeguarding traditional art forms like Jinghe opera (Meyer-Fong, 2003; Lin & Dong, 2018). The study's findings on the shortage of original works and the aging of transmission teams align with the notion that cultural traditions require active efforts to ensure their continuity (Coman et al., 2023; Rajaram, 2013).

Furthermore, the research results align with the literature on the role of institutions in cultural preservation and transmission. The presence of organizations like the Intangible Cultural Heritage Protection Center and Yangtze University, as identified in the study, reflects the collaborative efforts between cultural institutions and academia, which are essential for nurturing future practitioners and scholars (Chung, 2022; Lin & Lian, 2018).

The proposed solutions presented in the research findings are consistent with contemporary strategies advocated in the field of cultural heritage preservation. Encouraging creativity and the production of original works, modernizing education, and training, and establishing institutional support are in line with the evolving approaches to sustaining traditional art forms in a changing cultural landscape (Gao & Karin, 2023; Mok et al., 2017).

In conclusion, the study sheds light on the multifaceted landscape of Jinghe Opera, ranging from its rich historical background and the crucial role of supporting institutions to the educational initiatives shaping its future. The challenges faced by Jinghe Opera, including a shortage of original works and an aging transmission workforce, underscore the urgent need for innovative solutions. These solutions, which involve promoting creativity, modernizing education, and establishing institutional support, are essential to the continued vibrancy of Jinghe Opera.

The research findings are consistent with theoretical principles and previous literature on cultural heritage preservation, emphasizing the significance of cultural institutions, academia, and contemporary strategies in safeguarding traditional art forms. By addressing these challenges and implementing the proposed solutions, Jinghe Opera can adapt to the changing cultural landscape, attract new audiences, and secure its place as a vital component of Hubei Province's cultural heritage.

Considering the study's contributions, it is evident that the preservation and revitalization of traditional art forms like Jinghe opera are not only essential for safeguarding cultural heritage but also for fostering cultural identity, enriching

education, and strengthening social bonds. As Jinghe Opera continues to evolve and adapt, it remains a testament to the resilience of China's cultural heritage in the face of modernization and changing audience preferences.

## References

- Amaratunga, D., Baldry, D., Sarshar, M., & Newton, R. (2002). Quantitative and qualitative research in the built environment: application of "mixed" research approach. *Work study*, 51(1), 17-31. <https://doi.org/10.1108/00438020210415488>
- Bae, S., Jung, T. H., Moorhouse, N., Suh, M., & Kwon, O. (2020). The influence of mixed reality on satisfaction and brand loyalty in cultural heritage attractions: A brand equity perspective. *Sustainability*, 12(7), 2956. <https://doi.org/10.3390/su12072956>
- China Daily. (n.d.). *Map of Hubei*. Retrieved from [https://www.chinadaily.com.cn/m/hubei/gov/2011-12/16/content\\_14585323.htm](https://www.chinadaily.com.cn/m/hubei/gov/2011-12/16/content_14585323.htm)
- China Folio. (n.d.). *Hubei Province*. Retrieved from <https://chinafolio.com/provinces/hubei-province>
- Chung, F. M. Y. (2022). Safeguarding traditional theatre amid trauma: career shock among cultural heritage professionals in Cantonese opera. *International Journal of Heritage Studies*, 28(10), 1091-1106. <https://doi.org/10.1080/13527258.2022.2131878>
- Clunas, C. (1997). *Art in China*. Oxford University Press, USA.
- Coman, A., Grigore, A. M., & Ardelean, A. (2023). Management of Cultural Institutions. Case Study: Management of Performing Arts in Romania. In *International Conference on Human-Computer Interaction* (pp. 183-199). Cham: Springer Nature Switzerland. [https://doi.org/10.1007/978-3-031-35915-6\\_14](https://doi.org/10.1007/978-3-031-35915-6_14)
- DeMare, B. (2017). Blacklisting tradition: cultural markets and political campaigns in Hubei, 1958-1964. *Twentieth-Century China*, 42(2), 161-175. <https://doi.org/10.1353/tcc.2017.0017>
- Gao, C., & Karin, K. (2023). Literacy Transmission Guideline for Preserving "Xin Tian You" Folk Songs in Northern Shaanxi, China. *International Journal of Education and Literacy Studies*, 11(4), 159-165. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.159>
- Horaira, M. A., & Devi, A. (2021). Cultural tourism in Bangladesh, a potential and profound tourism destination: developing a model for cultural tourism development in Bangladesh. *International Tourism and Hospitality Journal*, 4(10), 1-22.
- Hou, S., Wu, Z., & Liu, H. (2016). Multi-Discursive Ethnography and the Re-Narration of Chinese Heritage: Stories about the Yueju Opera Performance at the Heavenly Queen Palace of Quzhou. *Sungkyun Journal of East Asian Studies*, 16(2), 197-223. <https://doi.org/10.21866/esjeas.2016.16.2.004>
- Jin, F. (2020). *A History of Chinese Theatre in the 20th Century I*. Routledge. <https://doi.org/10.4324/9781003027591>
- Johnson, M. D. (2015). Regional cultural enterprises and cultural markets in early Republican China: the motion picture as case study. *Cross-Currents: East Asian History and Culture Review*, 4(2), 658-693. <https://doi.org/10.1353/ach.2015.0041>
- Kang, X., & Han, J. (2019). Improving Teaching Style with Dialogic Classroom Teaching Reform in a Chinese High School. *World Journal of Education*, 9(1), 38-45. <https://doi.org/10.5430/wje.v9n2p38>
- Law, W. W., & Ho, W. C. (2015). Popular music and school music education: Chinese students' preferences and dilemmas in Shanghai, China. *International Journal of Music Education*, 33(3), 304-324. <https://doi.org/10.1177/0255761415569115>
- Li, R. (2010). *Soul of Beijing Opera, The: Theatrical Creativity and Continuity in the Changing World* (Vol. 1). Hong Kong University Press.
- Li, S. (2014). Configuring a Threatening Other: Historical Narratives in Chinese School Textbooks. In *The Dispute Over the Diaoyu/Senkaku Islands: How Media Narratives Shape Public Opinion and Challenge the Global Order* (pp. 21-50). New York: Palgrave Macmillan US. [https://doi.org/10.1057/9781137443366\\_2](https://doi.org/10.1057/9781137443366_2)
- Lin, M., & Dong, E. (2018). Place construction and public space: Cantonese opera as leisure in the urban parks of Guangzhou, China. *Leisure studies*, 37(2), 117-131. <https://doi.org/10.1080/02614367.2017.1341544>



- Lin, Q., & Lian, Z. (2018). On protection of intangible cultural heritage in China from the intellectual property rights perspective. *Sustainability*, 10(12), 4369. <https://doi.org/10.3390/su10124369>
- Ma, Z., & Guo, Y. (2023). Leveraging Intangible Cultural Heritage Resources for Advancing China's Knowledge-Based Economy. *Journal of the Knowledge Economy*, 1-33. <https://doi.org/10.1007/s13132-023-01643-9>
- Meyer-Fong, T. S. (2003). *Building culture in early Qing Yangzhou*. Stanford University Press.
- Mok, K. Y., Shen, G. Q., & Yang, R. J. (2017). Addressing stakeholder complexity and major pitfalls in large cultural building projects. *International Journal of Project Management*, 35(3), 463-478. <https://doi.org/10.1016/j.ijproman.2016.12.009>
- Rajaram, K. (2013). Learning in Foreign Cultures: Self-Reports of Learning Effectiveness across Different Instructional Techniques. *World Journal of Education*, 3(4), 71-95. <https://doi.org/10.5430/wje.v3n4p71>
- Rossabi, M. (2014). *The Ming and Inner Asia*. In *From Yuan to Modern China and Mongolia* (pp. 143-200). Brill. [https://doi.org/10.1163/9789004285293\\_008](https://doi.org/10.1163/9789004285293_008)
- Tracy, S. J. (2019). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. John Wiley & Sons.
- Villegas, N., Norris, A. E., Cianelli, R., Fernandez-Pineda, M., & Toledo, C. (2023). Infección de Amor (Infectious Love): Development and Acceptability of a Telenovela/Soap Opera Intervention for HIV Prevention For Latinas. *AIDS Education and Prevention*, 35(6), 421-438. <https://doi.org/10.1521/aeap.2023.35.6.421>
- Wang, J. (2003). *A life history of Ren Yingqiu: Historical problems, mythology, continuity and difference in Chinese medical modernity*. The University of North Carolina at Chapel Hill.
- Yang, J. (2022). Chinese contemporary art teachers' professional development in the 20th and 21st centuries within the multicultural framework. *Heritage Science*, 10(1), 56. <https://doi.org/10.1186/s40494-022-00692-8>
- Yang, M. (2020). *Re-enchanting modernity: ritual economy and society in Wenzhou, China*. Duke University Press. <https://doi.org/10.1515/9781478009245>
- Yian, G. G. (2011). Innovation versus preservation: heritage management and Burmese traditional performing arts. *Rethinking Cultural Resource Management in Southeast Asia: Preservation, Development, and Neglect*, 153. <https://doi.org/10.7135/UPO9781843313588.011>
- Yu, Y. (2021). *A study of Artistic characteristics of Han Opera in western Fujian, China* [Doctoral dissertation], Mahasarakham University.
- Yuan, C., Gan, L., & Zhuo, H. (2022). Coupling Mechanisms and Development Patterns of Revitalizing Intangible Cultural Heritage by Integrating Cultural Tourism: The Case of Hunan Province, China. *Sustainability*, 14(12), 6994. <https://doi.org/10.3390/su14126994>
- Zeng, A., & Onlamul, K. (2023). Historical Development in Education and Cultural Literacy of Chinese Tujia Working Songs in Chongqing. *International Journal of Education and Literacy Studies*, 11(4), 218-224. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.218>
- Zhang, J. (2010). Technology-supported learning innovation in cultural contexts. *Educational technology research and development*, 58, 229-243. <https://doi.org/10.1007/s11423-009-9137-6>
- Zhang, L., LeGates, R., & Zhao, M. (2016). *Understanding China's urbanization: The great demographic, spatial, economic, and social transformation*. Edward Elgar Publishing. <https://doi.org/10.4337/9781783474745>
- Zujie, Y. (2007). Dressing for power: Rite, costume, and state authority in Ming Dynasty China. *Frontiers of History in China*, 2(2), 181-212. <https://doi.org/10.1007/s11462-007-0012-x>

### Acknowledgments

Not applicable.

### Authors contributions

Not applicable.

**Funding**

This research project was financially supported by Mahasarakham University.

**Competing interests**

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

**Informed consent**

Obtained.

**Ethics approval**

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

**Provenance and peer review**

Not commissioned; externally double-blind peer reviewed.

**Data availability statement**

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

**Data sharing statement**

No additional data are available.

**Open access**

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

**Copyrights**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.