



# The Exploration of Contemporary Innovations as a ‘Bridge’ to Narrow the Generation Gap and Awaken the Vitality for Sichuan Opera in China

Ziyang Wang<sup>(✉)</sup>

Chongqing Nankai Middle School, Chongqing 400030, China  
2986833173@qq.com

**Abstract.** As the highly developed society’s every feature, such as lifestyle, habits, aesthetics, and so on, changes from generation to generation, fewer and fewer young people spend time learning, knowing, or attending Sichuan opera shows. In this essay, the author will explore how to narrow the generation gap and awaken the vitality for Sichuan opera in China from two different aspects: social media and creative and cultural products. Both methods have advantages but also shortcomings. At the end of the essay, the author will set out the future expectation about Sichuan opera, like the Fans’ community that will be build soon.

**Keywords:** Sichuan opera · generation gap · Tiktok · Cultural and Creative products

## 1 Introduction

According to Chengdu Government Information Office (2001), Chuanju (Sichuan opera), is a type of Chinese opera originating in China’s Sichuan province around 1700. Nowadays, Chengdu is still the center of Sichuan opera, while Chongqing, Guizhou, Yunnan, Hubei, and Taiwan are also the major regions for Sichuan opera [1]. Based on my interview and observation, the author finds that the highly developed society is changing every aspect from generation to generation, such as lifestyle, habits, aesthetics and so on, fewer and fewer young people spend time learning, knowing, or watching Sichuan opera shows. News from Chengdu Commercial Daily (2019) says that a group of older actors, for a much older audience: the average age of the cast is 50 and the average age of the audience is 70 [2]. The audience now is mainly the older generation, ranging from 50-to 80 years old. The author argues that this trend is the existing difficulty for Sichuan Opera, which forces Sichuan opera to the challenge of demanding a young audience to relieve the trend of aging. To well alleviate this problem and narrow the gap, some theories about cultural innovation are proposed for the heritage of Sichuan opera by combining modern technology with the traditional culture. A typical examples would be An Augmented Reality System of Face-Changing Sichuan Opera [3], which

combines the behavioral model of “Face-changing Sichuan Opera”, one of the traditional local operas, with Augmented Reality(AR) technology, the researchers merge the traditional culture with modern technology and develop the digitalized “Face-changing Sichuan Opera” system.

## **2 The Disadvantaged Situation Occupied by the Generation Gap in Sichuan Opera**

### **2.1 The Gap Between Old and Young: Influences from Modern Lifestyle**

According to the phenomenon the author observed, there is a gap between the older and the younger audience of Sichuan opera because of the changes from generation to generation. Sichuan opera is now in urgent demand of young audiences, like college students, to inherit the traditional culture, such as the unique singing, refined acting, and beautiful clothes. However, some modern characteristics influence the way the younger generation watches opera.

According to Dadan Liu (2009), the inheritance of Sichuan opera requires the innovation of young actors and audiences. She analyzes the possible attraction of theater for contemporary college students and calls for attention to cultivating a large potential audience of contemporary college students.

Firstly, she argues that the audience of Sichuan opera is mainly middle-aged and elderly people ranging from 50–70 years old. It is important to develop audiences’ interests when they are young because if they do not like to watch opera when they are young, they will not watch the opera when they are old [4]. If people do not cultivate their love of Sichuan opera when they are young, it will be a massive problem whether they can continue to watch it in the future.

Most middle-aged and older adults have feelings for theater since they have the experience of watching theater when they were children or young. However, most of today’s young people lack the childhood experience of seeing the theater live, and they have less affection for theater) [4].

Based on the Liu’s theory, the author believes that the problem with Sichuan opera is the lack of young audiences. In addition to the inheritance of actors’ skills and theatrical innovations, the theater audience also needs to inherit. Cultivating young people’s affection for theater and bringing theater into the lives of today’s young people are important. The challenge of attracting young audiences is to narrow the gap between the older and the younger generation. The author will continue to discuss the gap between the old and the young audiences and give some responses about how to narrow the gap.

In addition, Liu claims that most contemporary college students’ knowledge of drama does not come from watching it live, but through television, which causes the bias of understanding and habit. This is because when opera is transmitted through the medium of television, the audience’s sense of hearing is mainly mobilized, and the limitation of the television camera makes many subtleties in the performance lost, thus creating the illusion of dragging. Many people believe that theatre is a drag, inconsistent with the fast pace of today’s fashion. This is because when drama is transmitted through the medium of television, the audience’s sense of hearing is mainly mobilized, the viewing

effect is ideal, and the limitations of television cameras make many of the subtleties of the performance lost, including A subtle shift in expression, movement or tone of voice, thus creating the illusion of dragging [4]. The influence of modern social culture—comparatively fast lifestyle—leads to a misunderstanding of Sichuan opera for young people, creating the illusion of being slow and boring. However, with live theater, the audience’s senses are fully stimulated and mobilized, especially the visual sense, and with the auditory sense, harmony and beauty are produced. These attractions can be best reflected in the live theater, and watching the theater live can audiences have the most intuitive feeling.

Based on the current studies, the author argues that the lack of consciousness to cultivate the understanding of Sichuan opera and the misunderstanding among young people are the main disadvantaged situations. There is a divide between the older and younger Sichuan opera audiences because of generational differences, ranging from the different personalities to ideology. The vast majority of young people’s knowledge of theatre does not come from watching it live, but through television, which creates a bias in their understanding and habits. Many people think that theater is dragging, which does not correspond with the fast pace of today’s fashion.

## **2.2 True Stories: Lack of Both Financial Support and the Young Audience**

During the program on the problem of inheriting Sichuan opera, our team, Chuan, who did the Sichuan opera program, interviewed audiences when we visited the Chongqing Sichuan theater. The author argues that the main existing problems Sichuan opera are forced to face are the overall lack of youth since both actors and audiences are too old to support Sichuan opera.

Zhang, a 77-year-old, Sichuan opera fan, grew up living next to the Sichuan Theatre and has made Sichuan Opera his greatest passion for decades afterward. Zhang has watched a number of Sichuan opera shows. He shared a phenomenon he observed that there was only one-third young audience among all the audience during the opera show. While actors are usually 50 to 65 years old, they give up the right to retire to pursue a career they love. Young people can not put in the same amount of enthusiasm and effort as older generations. The author thinks the reason is that young people cannot have the same feeling toward Sichuan opera as the old people did, because they did not often see the opera. For one thing, young people lack time to sit for more than two hours to watch the whole show. For another, they are more interested in modern social media like watching short videos.

Another audience Lin, one of the earliest members of the Sichuan fans association, joined the organization after retirement when he was 55. He expressed a more practical problem he observed that most old people could not afford such high ticket prices. Theaters usually invite them for free in order to release the pressure to pay for the tickets. Young people rarely buy tickets, which makes it difficult for Sichuan theater to sustain itself. According to the interview of a manager from an old opera theater, she said that a show with the price of 15 yuan per ticket could not sustain eighteen actors’ salaries, rent, etc. Because she loved Sichuan opera and there were a bunch of elderly people waiting to see the show, she could not give up [2]. The author thinks the problem is

obvious: even though the old fan's love for Sichuan opera is deep, the lack of investment and supporters are still a serious and practical problem.

### **2.3 Pan's Personal Experience: The Organizer of the Sichuan Opera Fans Association**

The author also did the case study of Pan and he talked about the challenges that the Fans association was forced to deal with. The author explores Pan's stories with him, and he claimed that until now, the fans association still doesn't have much investment from the public. As the organizer of the Fans Association, Pan was responsible for organizing some regular activities and contacting some theaters that will hold shows. The financial support is mainly from the free tickets from the Chongqing theater, like the theater can give 30 tickets every month to the Association, which is far away to meet the need for regular activities. Members of the association always use their own money from the retirement pay to maintain the organization. For the activities, Pan's association regularly organizes fans to participate in the meeting and watch Sichuan opera in the theater. Sometimes, he also invited some professional actors to share the basic knowledge of Sichuan opera in communities. These events need financial support, like costs of wages, rent, and transportation. During this process, he also received a lot of doubts from the public and his children. Many people like Pan's son hold that the older generation should stay at home and keep healthy bodies without causing any trouble like safety concerns to their children because they are too old to travel around. In my view, the reason might be that old people's families hardly support things, like spending lots of time and energy watching the show for Sichuan opera because of some practical concerns including time, costs, and safety. Pan said that he can comprehend what his family thought for sure, however, everything about Sichuan opera is hard for him to give up. Sichuan opera is the thing that he loved for his whole life, and there are numbers of fans waiting to watch the show, so it is hard for Pan to give up Sichuan opera. Although Sichuan opera is now experiencing a serious and hard time to inherit, these old fans like Pan still desire to find more ways to help and continue Sichuan opera.

According to the literary review, the interview, and the personal case, the disadvantaged situations of Sichuan opera are divided into generational changes, financial concerns, and a lack of support from new audiences. Thus, the author believes the direct and effective solution is to attract more young generations to become the new audiences and continue to inherit Sichuan opera. In the next part of my essay, the author will introduce some approaches that may probably solve the challenges of Sichuan opera.

## **3 Discussion of the Influence of TikTok, as a Social Media, on Connecting the Young Audiences for Sichuan Opera**

Based on the observation which the author did, as a highly developed society is changing every aspect from generation to generation, such as lifestyle, habits, aesthetics and so on, fewer and fewer young people spend time learning, knowing, or watching Sichuan opera show. The sustainability of traditional Sichuan opera requires not only young actors and new plays but also young audiences. To bring the Sichuan opera to young audiences,

the author thinks people should innovate the way to present traditional Sichuan opera, ranging from performing forms to platforms.

Regarding the ways of inheritance and innovation of traditional culture, Liu proposes the methods of strengthening propaganda and widening the channels of traditional culture dissemination. She argued that traditional culture should cooperate fully with media, broadcasting media, and Internet media, such as carrying out treasure hunting programs, exploring history programs, etc. What's more, Liu also states that with the huge audience of the media platform, the content of traditional culture can be effectively disseminated, which enriches the content of media programs on the one hand and deepens people's knowledge and understanding of traditional culture on the other hand. It helps to carry out and implement the work of traditional culture inheritance and innovation development [7]. In this research with the continuous development of Internet technology, various media platforms have emerged, which also provide more channels for disseminating and developing a traditional culture in China. What's more, they also help the inheritance and innovation of Sichuan opera, so that more people understand, love the traditional opera, and can take the initiative to understand and spread Sichuan opera. The author thinks promoting Sichuan opera through social media, like TikTok, on the premise of strictly reviewing the content, will be an appropriate strategy to introduce traditional Sichuan opera to more young audiences.

Mayfield, Vice President of I Crossing (an independent digital media marketing firm), cleared the definition of social media in an e-book. Mayfield defines social media as a new type of online media that gives users a great deal of space to participate, with the following characteristics: participation, openness, communication, dialogue, community, and connectedness (Chi, n.d.). [6] TikTok, one of the most influential social media platforms in mainland China, has become popular among young people. In 2018, the users who participated in the new traditional culture play on the TikTok platform were as many as 180,000, of which the cumulative number of video plays related to Opera face changing reached 1.2 billion [8]. Tiktok launched a number of challenges related to traditional culture. A variety of novel ways made traditional culture such as opera become new popular and brought new sparks into collision with traditional culture. Among them, the topic of traditional opera, which combines traditional culture with Tiktok, has attracted 180,000 users [8]. TikTok has not only applied the opera to traditional opera, but the opera has also gradually become a popular musical element(eg.) in TikTok. For example, some traditional Sichuan opera music is used to be the background music of short videos, thus more and more audiences begin to accept the traditional music.

At the same time, the TikTok platform has also innovated the way traditional opera is played. In the past, Sichuan opera face-changing opera makeup required a long time to show opera's charm. But with the help of technology, people can simply open TikTok and switch between different styles of opera makeup anytime and anywhere, making it more convenient for users to get in touch with traditional opera [9]. This year, TikTok has launched several traditional culture-related topics and a variety of novel ways to play traditional culture such as opera. Among them, Who says Beijing Opera and TikTok cannot coalesce, a popular topic in TikTok has gained 180,000 users participating [8]. The author believes that the successful example of Beijing opera can also be applied to Sichuan opera, since both Beijing opera and Sichuan opera are traditional operas of

China, and the common feature is that the story is performed by song and dance. TikTok is easy and simple to operate and has a low technical requirement for creation. And since it is integrated into the daily communication of the Internet era, TikTok has accumulated a large number of traditional culture video creators, who provide a constant stream of quality content. Short videos about traditional Sichuan opera are loved by the masses and have attracted a large number of viewers, bringing new possibilities for the spread of Sichuan opera.

By initiating some traditional culture topics, TikTok interprets traditional culture in an attractive way: a strong sense of interaction and participation, and thus the author argues that the platform closes the relationship between young people and Sichuan opera [10]. The audience's engagement is low when traditional culture is reported on TV and paper media [10]. In an audience-centered environment, audiences desire to receive more attention, and TikTok can meet this need. According to my own experience as a user, users of TikTok only need to register and log in, and they can post personal opinions at any time, and the audience can comment and reply to each other. For one thing, TikTok is now used in many areas in China, so more potential viewers can be found, thus the author can attract more audiences. For another, the author thinks users of TikTok are more likely to contact the video creator and share feelings at the same time. For example, we made a short video to show details of Sichuan opera's clothes, and there are about 10,000 people liked our video 120 viewers also show their interest in Sichuan opera by making comments. Thus, both participation and interaction meet the need to popularize traditional Sichuan opera.

The relationship between traditional culture and young users can be brought closer, and let young people talk directly with traditional culture. The author thinks that this sense of interaction and participation is the fresh experience brought to the audience by the short video app. Users who are interested in the traditional Sichuan opera can easily upload a short video with their own unique perspective of understanding, plus the production technology provided by Tiktok, and those who watch can also communicate with the author at any time. This way is more in line with the expression habits of the young audience group. Hence, more and more young will know about Sichuan opera.

Although social media TikTok closes the relationship of audiences, the author argues that using short videos to watch Sichuan opera also has shortcomings in that the limited time leads to the fragmentation of both the short video itself and the audience. And the fragmentation of spreading traditional mode leads to a serious lack of accuracy. Tiktok quickly attracts attention with 15 s of content, in which only the most essential content can be presented, [10] it will be directly ignored by the audience. To understand Sichuan opera, it is difficult to shoot from the original history, which includes tons of content, but only the essential part of the performance process can be presented in 15 s, like part of the folk story. This can also lead to misunderstandings about the Sichuan opera show within 15 s. For example, when the plot changes, the subtle facial expressions of the actors also change with the plot, and this continuous change may not be able to be fully reflected in 15 s. This leads to incomplete information transmission. According to Wu, the author of *Strategies of traditional cultural programs in the new media era*, people often use fragment time to understand various information, and such fragment time, which is relatively short, cannot be better for traditional culture to spread. The

current new media communication is often entertainment-oriented, with more emphasis on pictures, videos, and text, focusing on the display of the picture effect [11]. Thus, essential parts of Sichuan opera in videos, such as the key transition that will affect the plot, will probably be ignored by viewers. From what has been discussed above, the author would like to conclude that although social media provides Sichuan opera with various ways to attract young audiences, the limited watching and creating time result in fragmentation, which leads to the incompleteness of contents.

In addition to the available data on the internet, the author thinks my own practice is also important for the research. In order to get more real comments from audiences, our team decided to try to promote Sichuan opera culture on TikTok in a practical way. Our team, Chuan, also find a popular short video creator and tried to popularize Sichuan opera by using the creator's influential power. This creator does attract many audiences to watch the short video we have made. However, audiences do not always focus on traditional culture, instead, audiences probably are attracted by appearances like what the creator looks like, influenced by different interests and aesthetic levels. Zheng [12] argues that TikTok caters to the aesthetic needs of the public, it is market economy oriented, and aims to get more audience groups. This concept of consumption has deeply impacted people's perception of the traditional aesthetic interest high and low, and this new perception makes the tendency of aesthetic interest to secularization a realistic necessity. With the advancement of technology, the content of the TikTok short video involves all aspects of our life, which also makes people pay more attention to secular life [12]. The everydayness of aesthetics and the low threshold of the platform have brought a lot of secularized content. For example, a certain netizen shares her make-up and make-up removal process on TikTok, a person with excellent cooking skills makes rainbow rice on TikTok, a pet expert shares to show her cute pets, etc. [12]. Zhang thinks that such secular life is moved to the stage of TikTok in large numbers, but not only does it not cause resentment, on the contrary, each field, catering to the aesthetic interest of the secularized public in society, so it is greatly welcomed. For traditional Sichuan opera, creators can also apply Sichuan opera elements to daily life. For example, young dancers can use traditional Sichuan opera music to show audiences different dancing styles. So, the popularized form will attract more audiences to accept and understand Sichuan opera. Our team aims to take advantage of the advantages of TikTok to promote Sichuan opera, so we found a TikTok creator with 100,000 followers to help us with the promotion. In this process, we first sent the creator a badge designed by our team with elements of Sichuan opera, then the creator's team conceptualized the video and wrote a rough outline, and finally finalized it for filming with the agreement of both parties. After the video was sent out, it did get over 700 likes and 8W views with her popularity, but when we looked up the comments, only 1 out of 42 comments was about Sichuan opera, the rest of the comments were focused on the creator herself.

To draw a conclusion, social media can close the relationship between short video creators and audiences to some extent, popularizing traditional culture to more young audiences. However, the time limitation will also have drawbacks like fragmentation (Liu, n.d.), affecting information accuracy, like videos can only show part of the details of clothes, but the texture of clothes in life is much more exquisite and more luxurious than audiences imagined. What's more, spreading traditional Sichuan opera by creating short

videos do help to broaden audiences' horizon about the traditional culture, but people's aesthetics will influence their focus, which results in the influence of the popularization of Sichuan opera has not reached the expectation.

In addition to social media such as TikTok, the author also find that cultural and creative products play an important role in popularizing the Sichuan opera since they are related to the living and consumer preference of young people.

## 4 Combination of Sichuan Opera and Creative and Cultural Products

The rapid development of global cultural and creative industries has also enlivened traditional Chinese culture [10]. The author observes that with the significant improvement in people's quality of life, people pay more and more attention to the spiritual pursuit of life. What's more, people are not only satisfied with the basic functions and aesthetic needs of the products but also have a more obvious tendency toward the cultural meaning and value of the products. The author also observed that cultural and creative products now begin to be active in the daily life of contemporary people. Tradition culture like Sichuan opera is loved by more and more users because of the affinity characteristics of cultural and creative industries. Cultural and creative products can also be a way to advertise traditional Sichuan opera to more young people.

### 4.1 Definition of Creative and Cultural Products

Director of the Institute of Cultural and Creative Research of Central University of Finance and Economics, Pengju Wei, explains in layman's terms what cultural and creative products are: cultural and creative products are any products or combination of products produced in the cultural and creative industry. The special feature of cultural and creative products that distinguishes them from general products mainly lies in their cultural and creative contents, which is the core value of cultural and creative products. From my perspective, cultural and creative products apply the existing traditional elements to modern products. To be more specific, existing totems of Sichuan opera can be used in the fashion clothes loved by modern young people.

In recent years, the mainland's cultural and creative industries have been developing at a rapid pace, and as a pillar industry in the tertiary sector, the output value of cultural industries has been increasing as a proportion of the GDP. Zhang argues that traditional culture is an important material and an important field for cultural and creative industries. For example, the Forbidden City in Beijing had a revenue of 1.5 billion yuan from cultural and creative industries in 2017, becoming a model of successful grafting between traditional culture and modern cultural and creative industries [14].

Sichuan opera, as one of traditional Chinese culture, can also take the economic benefits and influential power of the cultural and creative industry to popularize Sichuan opera. Traditional Sichuan opera elements, such as colors and totems, can be also applied to modern stuff, leading to cultural and creative products.



## 4.2 The Effects of Creative and Cultural Products

With the improvement of the aesthetic level of the public, Zhang points out that Life Aestheticization, the combination of aesthetics and daily life is a major trend of social development. Based on Zhang's theory, when young people make daily consumption not only the use practical value of products but also the cultural value of products. In addition, modern social interest groups, which are formed by people with the same interests, are widespread. (Zhang, n.d.) Zhang also argues that this identity is not based on the price of goods, but on the common aesthetics recognized by their "social circle" [14]. The author thinks Modern cultural and creative products, especially traditional Sichuan opera products, not only carry an attractive culture but also can meet the need of young people for Life Aestheticization. (Zhang, n.d.) However, the author believes that these so-called interest groups also lead to unfair prices and negative comparisons among young people. If young people focus on joining a specific group or circle rather than the traditional culture the products originally aimed to show, the effect of popularizing traditional culture will fall short of expectations. There is a probable situation: if a young want to make friends with someone who has a higher social status and has a preference for Sichuan opera culture, he or she will buy a cultural and creative product about Sichuan opera in order to make friends without being interested in the Sichuan opera, and they just take the advantage of the Sichuan opera to expand or strengthen their social network.

The "modern consumption + traditional culture" model (Zhang, n.d.) is a good attempt to pass on traditional culture through cultural and creative products. Zhang introduces the Palace's national treasure color lipstick, which not only refers to the red wall color of the Forbidden City but also has the patterns on the eaves of the Forbidden City carved on the lipstick. This special lipstick is welcomed by young consumers at the time it comes into the market. In addition, the documentary "Masters in Forbidden City (2016) [16]" was broadcast. There are more than 40,000 young people applying for the Palace Museum, restorers of cultural relics, a cold profession in the past. Zhang thinks that this is also a successful case of traditional culture attracting fans through the form of cultural creation. Sichuan opera can also learn from the successful example of the Palace Museum, since both Palace Museum and Sichuan opera are historical and traditional cultures. To be more specific, both have traditional elements of Sichuan opera like the use of colors and beautiful decorations that can be applied to modern stuff.

Traditional elements of Sichuan opera like clothes, colors, totems, and so on can be applied to some creative products. The author also practices this method of combining the elements of Sichuan opera with modern decoration. To be more specific, Bearbrick is a unique vinyl toy, which has been one of the most fervently desired collectibles since its release around 21 years ago [15]. He mentions that although a simple plastic toy, some of the world's biggest fashion houses and designers have adopted it to showcase their latest designs and projects. Today, the 'bear' is as much a major icon in fashion as it is in the world of art. An intelligent creation, it effortlessly blends the simplicity of a plastic toy with the aesthetic impressionability of modern art and dynamic luxury fashion, which attracts more and more young consumers [15].

The author thinks some traditional color groups of Sichuan Opera Face Painting, such as red, black, and yellow, can be used on the bearbrick, so the author did a creative bearbrick with the same color group Sichuan Opera Face Painting. It is true that the

appearance of the bear brick is unique but beautiful, which will probably attract more young consumers. However, the author finds that this interesting bearbrick does not have practical value to help people in daily life, instead, many young consumers are attracted by the unique appearance when they first know this toy, and they will lose interest when they consider the long-term practical value since the bearbrick is a decoration in the house. However, the author thinks that decorations like the bearbrick can be regarded as artwork that is collected by people. It is unreasonable to debate the practical value of artwork because its artificial value should be put in the first place.

To draw a conclusion in this section, the author thinks that the combination of cultural and creative industries and Sichuan opera has both provided the cultural and creative industries with rich materials, and also allows Sichuan opera to begin to show a new appearance. Although the beauty of cultural and creative products meets the Life Aestheticization (Zhang, n.d.) of young people, attracting more young audiences for Sichuan opera, the effect of popularizing Sichuan opera will be negatively affected if young customers tend to use the products to expand their social network.

Also, these cultural creations meet the consumption mode of young people, but the products lack practical value in the long-term consideration. Some creative and cultural products are artwork, so their artificial value is also important.

## 5 Conclusion

The highly developed society is altering every element from generation to generation, such as lifestyle, habits, aesthetics, and so on, so fewer and fewer young people are spending time studying, knowing, or seeing Sichuan opera performances. Also, the aging of audiences is a challenge for Sichuan opera.

In this essay, the author summarized social media can close the relationship between short video creators and audiences to some extent, popularizing Sichuan opera to more young audiences. However, the time limitation will also have drawbacks like fragmentation, affecting information accuracy. What's more, spreading traditional Sichuan opera by creating short videos does help viewers understand Sichuan opera, but audiences' preferences will influence their focus. This results in the influence of the popularization of Sichuan opera has not reached the expectation. Secondly, the merging of cultural and creative industries and Sichuan opera has both supplied rich resources for the cultural and creative industries and allowed Sichuan opera to take on a new look. Although the attractiveness of cultural and creative products matches young people's Life Aestheticization, enticing more young audiences to Sichuan opera, the effect of popularizing Sichuan opera will be harmed if young consumers use the items to grow their social network. Furthermore, while these cultural works match the consuming style of young people, some consumers think that the items lack practical value in the long run. However, these products can also be regarded as artwork that has important artificial value.

In the future, the author will build a new community about Sichuan Opera. The target population is mainly divided into two categories, one is engaged in occupations unrelated to Sichuan opera, the other is Sichuan opera professionals. Under this condition, the author hopes that people who know Sichuan opera culture can share their true feelings with others, attracting more audiences for Sichuan opera. In addition, the publicity of

the official account and the practice of “Treasure Hunting in the City” [17] are also one of the ways to help publicize Sichuan Opera.

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