



Research on the Effectiveness of Yue Opera Communication in Zhejiang Youth in the New Media Era

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Abstract. In recent years, Yue Opera has gradually faded from people's view. As one of the first Chinese operas to be included in the Intangible Cultural Heritage List, Yue Opera is known or heard by less and less of the younger generation. For the message to reach the crowd, the communication media is an important part. Therefore, the author tries to figure out how Yue Opera can take advantage of social media for gaining more population among middle and high school youth from the perspective of communication. The author mainly uses data Through statistics and questionnaires, the author collects the current situation of media in Zhejiang, the birthplace of Yue Opera, and the exposure to Yue Opera media among middle and high school youth. Through the research, the author found that the current dissemination of Yue Opera lacks motivation and is mainly driven by individuals (fans or celebrities); the problem of less understanding and less exposure to Yue Opera does exist among middle and high school youth, but most of them are willing to have the first contact with Yue Opera. These data can show possible problems in the dissemination of Yue Opera for the national government or Yue Opera dissemination organizations, and can also inspire front-line Yue Opera disseminators to target youth video dissemination. Regarding these situations, the author also suggests some solutions that can be referred to and have application value.

Keywords: Yue Opera · Communication · Zhejiang · Youth

1 Introduction

1.1 Selection and Significance of the Topic

Yue Opera is the second-largest opera genre in China, with a history of more than 100 years. Among the major classic operas, Yue Opera is a “young” one, drawing on the strengths of Kunqu, Jing Opera, and drama. In its heyday, Yue Opera had a strong national reputation and was known to almost everyone, young and old. However, with the rapid development of the times, Yue Opera and other operas have begun to show “inappropriate” conditions, such as “aging”, and fewer and fewer young people know or listen to Yue Opera. In recent years, the state has promulgated such calls as “Opinions on

Further Strengthening the Protection of Intangible Cultural Heritage [1]”, and the whole country has responded by issuing interpretations of these opinions and implementing corresponding policies to support the development of intangible cultural heritage. For example, Shengzhou City, the birthplace of Yue Opera, in its policy interpretation of the “Opinions on Further Accelerating the Inheritance and Development of Yue Opera [2]”, combines national policies with regional ones, thus proposing major tasks such as strengthening the inheritance and cultivation of talents through innovative Yue Opera performances and promotion. There is also the city of Wenling, which proposes to arrange special Yue Opera cultural product distribution funds of about 1 million yuan per year, routinely carry out activities such as sending Yue Opera to the countryside for performances and other means of implementation and proposes to stimulate the kinetic energy of Yue Opera in the form of cultural tourism integration [3]. So, have these policies worked, and have they created an impact on the youth? This thesis hopes to provide answers to these questions. The research is related to the current dissemination effects of Yue Opera, mainly through user research, to understand the current situation of the dissemination of Yue Opera, especially for the population in Zhejiang (the birthplace of Yue Opera) and the future successors of Yue Opera dissemination, the youth. The significance of this study includes providing professionals in the field of Yue Opera communication with a portrait of young people based on real research, as well as their current level of awareness, behavior, and attitude toward Yue Opera. It is convenient to grasp how to give better communication to secondary school students; the proposed countermeasures and suggestions can also be sent to the Department of Culture of Zhejiang Province and other departments in the future, bringing them first-hand data and inspiration for future countermeasures.

1.2 Literature Review

Many people in society are concerned about Yue Opera, and there are 2,932 articles published on the Internet with Yue Opera as one of the topics, studying it from the perspective of television art, language and writing, music and dance, and other disciplines. Among these articles, there are 18 articles involving the discipline of journalism and media. These articles can be divided into three categories of topics: Yue Opera communication and new/integrated media, cross-cultural communication of Yue Opera, and the five elements of Yue Opera and communication media (in this article, we refer to the five elements of communicator, communication audience, communication effect, communication medium, and communication content).

1.2.1 Yue Opera Communication and New/Integrated Media

There are nine articles on the topic of Yue Opera communication and new/integrated media, which are as follows: Hanfeng Liu and Zhihong Geng from the Urban College of Zhejiang University published “Research on the New Communication of Yue Opera Culture by Short Video Fun Dubbing [4]”, combining the advantages of the short video fun dubbing platform and the potential audience characteristics of the platform for the communication of Yue Opera culture, and put forward the idea of developing short

video fun dubbing for the communication of Yue Opera. The article “New Media Communication Strategy of Yue Opera [5]” by Dandan Chen, a research scholar, analyzes the current situation of Yue Opera communication and the new media communication medium of Yue Opera, and advocates the use of “new media digital technology” to help the communication of Yue Opera; the article “‘Internet + Yue Opera’ Communication and Promotion [6]” by Xiaohong Chen from the Department of Drama of Zhejiang Conservatory of Music. The article “Research on ‘Internet + Yue Opera’ Communication and Promotion” by Xiaohong Chen from the Department of Drama of Zhejiang Conservatory of Music, integrates the characteristics and advantages of the Internet and analyzes the existing public numbers and websites of Yue Opera through field interviews and research on communication contents, providing more possibilities for the sustainable development of Yue Opera; there is the article “Exploration of local cultural inheritance and dissemination paths in the media: Taking Zhejiang Shengzhou as an example [7]” published by Xin Anyi, a scholar at the Communication Research Institute of the Communication University of China, and Wang Runyu, a scholar at the National Center for Communication Innovation of the Communication University of China. From the main body of Shengzhou local culture, the communication media, communication strategy, communication content and so on, this paper has carried on a careful study, and put forward innovative local development strategy of Yue Opera; the paper “Communication Strategy of Rural Cultural Brands [8]”, jointly published by Bai Lin, Wu Linhua, Zhang Xi, Tang Juan, and Cheng Xiangming of Zhejiang Agriculture and Forestry University, focuses on how to maintain the competitiveness of rural cultural brands for communication and development, taking Yue Opera as an example and emphasizing the importance of using new media as a communication channel. The study of the digital communication strategy of “Zhu School of Yue Opera [9]” by Jiang Xiaoqian of Jiangnan University, details the development of Yue Opera by using digital technology to develop and design a “digital museum” of Yue Opera; and “An analysis of the application of new media in opera performance [10]” by Lv Hang and Zhang Chongyang of Shaanxi Arts Vocational College.

1.2.2 Cross-Cultural Communication of Yue Opera

Under the theme of cross-cultural communication of Yue Opera, there are six articles. Xu Ting’s article “Inheritance and Innovation, Diversified Integration - Exploring the Cross-cultural Communication Strategy of Yue Opera [11]” by Tonglu County Yue Opera Training Center provides experiences on the dissemination of Yue Opera from the perspectives of “inheritance and innovation” and “diversified integration”. Ling Laifang from the Department of International Business of Zhejiang Financial Vocational College has also published an article entitled “The Foreign Communication Mode of Yue Opera in the Context of Media Integration [12]”, analyzing the desirable mode and means of foreign communication of Yue Opera in the new era. In his article “The Cross-Cultural Communication Implications of ‘The Sound of the People’ for the Yue Opera Liang Zhu [13],” Deng Zhiyuan, a scholar at the School of Culture and Arts of Chengdu Information Engineering University, analyzes the successful experience of the foreign communication of Yue Opera through the analysis of the communication case of “The Sound of the People”; Chen Xiang, a scholar from the School of Journalism and Communication

of Southwest University, wrote the article of “Communication of Chinese Yue Opera in the World Context – Taking Kou Lu LAN and Du Liniang as an Example [14]”, which explored the “reasons for the success of the communication of Chinese Yue Opera” and laid an empirical foundation for the future. The article “The transplantation of foreign themes in opera from the perspective of cross-cultural communication [15]” by Xu Cui of the Art Research Institute of the Communication University of China (CUC), which puts the subject matter of Yue Opera into perspective and analyzes the “triple test” of cross-cultural communication in opera. Finally, Ling Laifang and Chen Weilun from the Foreign Language Teaching Department of Zhejiang Financial Vocational College jointly published “A Study on the Cross-cultural Communication Translation of Yue Opera: Taking the Websites of Some Zhejiang Opera Troupes as Examples [16]”, which evaluated the websites of Yue Opera for foreign communication from the perspective of language and made suggestions.

1.2.3 Five Major Elements of Yue Opera and Communication

In addition, there are five articles related to Yue Opera and the five elements of communication. Among them, the article “Let Schools Become a Fertile Ground for Spreading Excellent Traditional Culture - CETV Launches the First Opera in School Program ‘Opera in School’ [17]”, published in the *Journal of Educational Media Research*, analyzes the merits of this program produced by China Education Television from the perspectives of communication media and content; “Yue Opera and Radio [18]”, written by scholar Li Shengfeng, analyzed the spread of Yue opera during the period when the number of radio stations and radio owners in Shanghai increased rapidly. Shi Zhuangge, School of Humanities, Jiangsu University, wrote on “TV and Drama Communication [19]”, focusing on the connection and future of TV and drama communication. Yang Jiaying and Xu Xin, scholars from the Department of Information Management of the Faculty of Economics and Management of East China Normal University, jointly published the “Semantic Annotation of Advertising Image Resources of the Republic of China Newspapers – Taking The Yue Opera Advertisement published by The News as an Example [20]”, which analyzed the Yue Opera advertisements in the rise of the Republic of China newspapers in Shanghai from the perspective of communication content, and provided experience for the propaganda of the modern Yue opera. In addition, Hu Bo wrote “A Successful News Station – Analysis of Hangcheng Newspaper’s News Report on the ‘100 Years of Yue Opera’ [21]”, which studied different communicators’ reports on the same event and brought inspiration to the researchers of Yue Opera.

However, among the many studies mentioned above, there are still some shortcomings:

First, most of the authors analyze the current situation of the dissemination of Yue Opera from the perspective of communication effects by using second-hand information that has been processed on the Internet, or by concluding the attitude of the young generation toward watching Yue Opera simply from the choices made by students in a certain class when doing extracurricular tasks. These are not the most convincing approaches.

Second, most of the articles that analyze Yue Opera from the perspective of communication focus more on the medium or the content of communication, with few references

to the communicators and the communicated. This certainly allows readers who wish to know more about the medium and the content to have a deeper and more detailed understanding, but it also deprives readers of the opportunity to understand more systematically the information dissemination process of Yue Opera and to find the connections between the elements.

1.3 Innovation Points

Based on the above article, the author's study will have the following innovations.

First, to support the study and draw more credible conclusions, the author will adopt a questionnaire survey to collect the basic characteristics of secondary school students in Zhejiang, their perceptions, behaviors, and attitudes towards Yue Opera, based on secondary information. This first-hand information from secondary school students in Zhejiang will show the real situation in terms of audience, which is lacking in previous studies. In the questionnaire survey, the author also collected responses from adults as a control group of secondary school students to discover the characteristics of the real group of secondary school students exposed to Yue Opera.

Second, the missing element in the current research on the dissemination of Yue Opera: the study of effects and audiences. By collecting audience information and engaging with audiences to understand the extent of their exposure to Yue Opera, the subsequent analysis involves a detailed discussion of research effects and a portrait analysis of the disseminated audience to show readers a comprehensive picture of Yue Opera's dissemination.

Third, at the moment of exploring the current situation and putting forward suggestions and countermeasures, this paper makes full use of the method of comparison, contrasting the communication countermeasures and situations of Yue Opera with those of domestic and foreign genres, so that the communication of Yue Opera can learn from the experience of cases that have been proven successful.

2 Current Situation of Yue Opera Dissemination

By counting, collecting and comparing the data of 2022 and 2016, the author will present the current situation of the dissemination of Yue Opera in the following, using the dissemination medium as a guide to lead to the analysis of the content or disseminators in the medium.

①WeChat Public

As of September 3, 2022, there were 156 WeChat public numbers with "Yue Opera" in their registered names. Among them, 44 are individual accounts, 94 are from business, art, technology, information companies or centers, and the remaining 18 are, in decreasing numbers, 9 stores, 4 Yue Opera Theater, 3 studios, 1 museum, and 1 cultural, radio and television group account (Fig. 1).

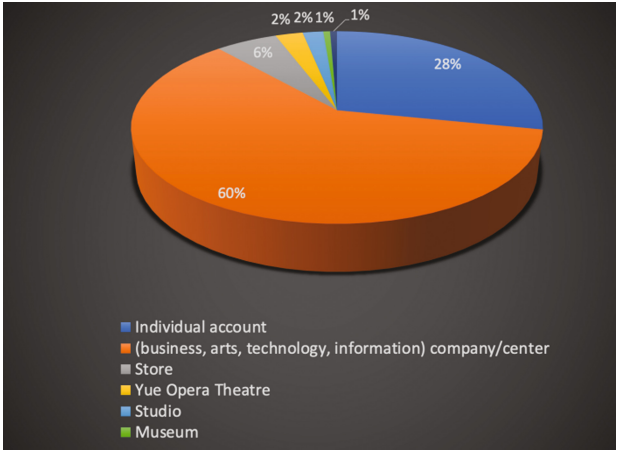


Fig. 1. The Composition of Wechat public accounts (data of the graph above are collected and analyzed by the writer)

In terms of the content disseminated, most of the public numbers publish content regularly, with a variety of content types, including information on theater performances, Yue Opera repertoire, and Yue Opera actors. Among them, the representative public numbers are “Zhejiang Yue Opera Troupe” and “Home of Yue Opera”, the former being the earliest “state-run institution” to register an account, basically maintaining a weekly change frequency. The former is the first “state-run institution” to register an account, basically maintaining a weekly frequency, and irregularly changing daily or stopping for a month or so. The content mainly focuses on Yue Opera works and actors, with a basic readership of 600 or so per article. The latter is the public number of a private organization, which maintains a daily frequency, with a reading volume of 4000–5000, and often has large comments left by fans of Yue Opera. According to Xiaohong Chen’s article, “Research on the Communication and Promotion of ‘Internet + Yue Opera’ [6]”, it mainly cooperates with professional theater groups and companies to publish performance information or news and introduction of Yue Opera, and is “the preferred communication platform for Yue Opera fans”. However, the content of this account still has irregular repetitions or articles that are identical. Comparing the data about the public number recorded by Professor Dandan Chen in the article “New Media Communication Strategy of Yue Opera [5]”, there are some noteworthy changes in the public number. The number of public numbers with the registered name of “Yue Opera” has 315 in December 2018, which is a downward trend compared with the current number of 156 WeChat public numbers, without much change in the content of the public numbers. The author speculates that this is due to the rise of WeChat video numbers and the rest of short video software in recent years, which has led to a shift of some Internet users away from public numbers (Fig. 2).

Changes in the number of official wechat account with the theme of Yue opera from 2018 to 2022

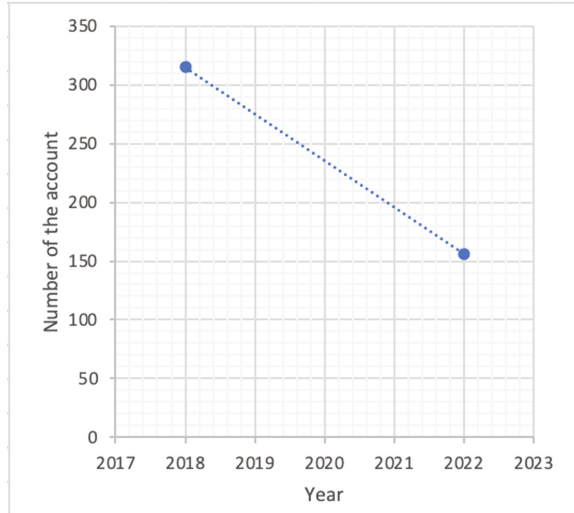


Fig. 2. Data of the graph above are collected and analyzed by the writer

②Weibo

Using Yue Opera as a search keyword among microblogs, we can search for Yue Opera as the core of Yue Opera Super talk. Created on June 30, 2017, it has 1,769 posts and 2,232 followers as of September 2022. There are “Highlights”, “Videos” and “Photo Album” sections, which mainly cover the introduction of Yue Opera, performance information - postponement/when to perform, cast introduction, and performance stills sharing. The dissemination format includes graphics and videos. From the content of the posts, the quality is still good, almost graphic and text posts and the timeliness is relatively strong, the information broadcasted is the same day or for the next 1–7 days. However, during browsing, probably due to the microblogging settings, basically 2–7 posts apart, there is an advertisement, shopping hot deals, etc., which distracts attention. As of September 2022, the number of posts on Jing Opera Super Talk, which was created on April 6, 2017, is 7,783, with more than 10,000 followers, and the frequency is more than once a day. In comparison, the number of posts of Yue Opera is 7 times worse than that of Jing Opera, and the number of fans is 5 times worse. This shows that although Yue Opera is the second largest opera after Jing Opera, there is a big difference between the influence of its dissemination and that of Jing Opera (Table 1).

Table 1. The comparison of the fans and posts' number, frequency of updates, and posts' form of the head stars of Yue Opera and Jing Operas on Weibo

Type of opera	Head accounts of Opera actors	Number of fans	Number of posts	Frequency of updates in person	Form	Others
Yue Opera	Weitao Mao (Vice Chairman of the Chinese Dramatists Association, Yue Opera actor of Zhejiang Xiaobaihua Yue Opera Troupe)	398,000, as of October 13, 2022	2914 posts	Basic weekly double updates, occasional daily multiple updates or a weekly single update	Graphic and text	–
Yue Opera	He Saifei (Actor of the first grade in Yue Opera)	172,000, as of October 13, 2022	231 posts	Often not updated for several months, occasional monthly single or double entries.	Graphic and text	–
Jing Opera	Peiyu Wang (Jing Opera Yu School Lao Sheng)	1,492,000, as of October 13, 2022	5940 posts	4 times a week, occasionally daily or multiple daily	Text with video, audio or a link/promotional poster of an opera variety show, mainly, especially for Jing Opera related content	Occasional live broadcast in advance on Weibo

(data above are collected and analyzed by the writer)

Comparing the update frequency of Yue Opera and Jing Opera head stars, we can conclude that: compared to the head actors of Yue Opera, the more influential actors in Jing Opera are more frequently vocal and have made use of the platform of Weibo to promote. At the same time, Peiyu Wang, the head actor of Jing Opera, disseminates richer content and forms, not only with good graphics and audio but also covering online live streaming, increasing fan stickiness and attention for herself and Jing Opera. In terms of content, form, and update frequency, Yue Opera actors can look to Jing Opera. For example, increase the promotion method of talking to fans like live streaming, or increase the frequency of promotion. Even if you just share your daily life and feelings, it can attract fans than not updating for a long time.

③Dou Yin (Chinese Tik Tok)

Table 2. The comparison of the fans and posts' number and frequency of updates of the head stars of Yue Opera and Jing Operas on Douyin

Type of opera	Head star	Number of fans	Number of posts	Frequency of updates
Yue Opera	Yue Opera actress Yuchan Yu	1.25 million (Until September 24, 2022)	509 posts	Daily updates, one update every two or three days. Occasionally, daily multi.
Yue Opera	Yue Opera actress Mengmeng Zheng	474k (Until September 17, 2022)	410 posts	Daily double updates.
Yue Opera	Weitao Mao's @Jie Zi Xue Tang	246k (Until September 17, 2022)	50 posts	Occasional stops for 2–3 months or more, updated about once a week.
Jing Opera	Xiaojing Guo (Entered on Nov. 23 rd , 2017)	3.441 million (Until October 18, 2022)	277 posts	Daily updates, one update on both days or one update on three days
Jing Opera	Peiyu Wang (Entered on December 9, 2017)	870k (Until October 18, 2022)	198 posts	Weekly, irregularly once every 3 days or with a 1-month hiatus
Jing Opera	Jing Opera actress Mengting Wang	828k (Until October 18, 2022)	255 posts	Monthly, with occasional 1–2 months or more

(data of above are collected and analyzed by the writer)

In Dou Yin, as of September 17, 2022, 145 search results were using Yue Opera as the search name, including 30–40 accounts that were duplicated, “only mentioning related content” or abandoned. In Dou Yin, there are three accounts with the top number of followers, namely “Yue Opera actress Yuchan Yu”, “Yue Opera actress Zheng Meng Meng” and “Weitao Mao @ Mustard Seed Academy” (Table 2).

The comparison of Dou Yin and Weibo shows that Yuchan Yu and Mengmeng Zheng, two young Yue Opera actors, already have more followers on Dou Yin than Yue Opera leader Weitao Mao. The young Yue Opera actors have seized the momentum of the new platform's distribution by updating and operating frequency. Weitao Mao's @Jie Zi Xue Tang account was last updated on September 5, 2021, which means it has not been updated for more than a year. From the number of followers and the frequency of updates, we can see that there is a positive correlation between the number of followers and the frequency of updates of Dou Yin accounts. The frequency of updates is very beneficial in consolidating the audience base. Given that Yue Opera is suitable for sound and visual communication, a platform similar to Dou Yin may provide more space for Yue Opera to spread.

Judging from the number of fans alone, Jing Opera continues to spread better than Yue Opera in Dou Yin, but part of the reason may be the different time of entry into Dou Yin,

for example, Yuchan Yu entered more than 1 year later than Peiyu Wang and Xiaojing Guo. However, in terms of update frequency and the number of works, the young Yue Opera actors' update frequency is better than the accounts of Jing Opera actors.

Comparing Dou Yin and Weibo, the younger Yue Opera and Jing Opera actors have taken Dou Yin as their main battlefield and have achieved good results - as evidenced by the number of followers of post-90s Jing Opera actress Xiaojing Guo catching up with Weibo of Peiyu Wang. This shows that the current trend is that Dou Yin also seems to be a platform that the masses pay more frequent attention to, and is a bigger space for the future development of opera promotion.

④App (application software)

At the APP level, as of August 27, 2022, the number of APPs that can be found in the "APP" download software of Apple's cell phone with the keyword "Yue Opera" is about a few dozen, focusing on the APPs for watching videos or buying tickets, such as The number of APPs we found in the "APP" download software of Apple mobile phone is about dozens of APPs, which are focused on watching videos or buying tickets, such as "Oriental Grand Theatre - Internet Theatre Platform, Love Performance" and other software; listening/audio APPs, such as "Comic Book Review Opera Book"; and popular opera APPs, such as There are also popular opera APPs, such as "Yi Tong Culture, National Rhyme Heritage". In the above 3 categories, Yue Opera is interspersed as a component. However, there are only 2 purely Yue Opera APPs, namely "Yue Opera Yi Tong" and "Yue Opera Fan", the former of which contains word search, from the drama, and also audio of Yue Opera actors. I experienced this software, the body is still relatively good, can hear a lot of voice demonstrations is the voice of a professional Yue Opera teacher. It is helpful for actors who are new to Yue Opera, or for those who are just interested in the Shengzhou dialect used in Yue Opera, to learn the language of Yue Opera actors speaking on stage through imitation. However, during the process of searching for the pronunciation of words, there are some words, such as "Xian Di", a word commonly used in Yue Opera, that cannot be searched as of September 2022, and there are also problems with the sound of some of the original phrases not matching the accompanying text. In addition, in the rating and comments section of the APP, frequent shortcomings are mentioned, such as the page is not large enough, the elderly not convenient to use, and other issues. The latter has a wide range of content, with sections on horn style, Yue Opera genre, and popular Yue Opera information. The information released in the software is time-sensitive, and you can see the popular information released the day before, but the order of the news board arrangement does not follow the date of release and is rather confusing.

In addition to the above, I searched for the dissemination of Yue Opera, Jing Opera, and Huang Mei Opera on TV channels nowadays regarding the traditional media of Yue Opera, and found that as of September 2022, neither Yue Opera nor Jing Opera nor Huang Mei Opera had dedicated channels and airing times, but were scattered in various opera-related channels, in the form of "columns" or They are scattered in the form of "columns" or "sections" on various opera-related channels, with no fixed broadcast time. For Yue Opera, there is a regular CCTV opera channel, CCTV-11 Opera. The most frequent broadcast is Jing Opera, with at least one show a day; Yue Opera follows closely behind, with one show a day or two apart, sometimes two a day; there is also occasional classical singing from Shanghai opera, Henan opera, and Qin cadence. CCTV has also

had a temporary section on the art of Yue Opera, and a section on the hundred years of Yue Opera. On the contrary, Zhejiang TV, the birthplace of Yue Opera, has only set up a temporary “Centennial Yue Opera Celebration” section in the centennial of Yue Opera. At present, from its 2022, 2021, and 2020 program listings [22], it can be concluded that in recent years, Zhejiang TV has not set up a special section for Yue Opera, not to mention a fixed permanent section. In terms of the overall implementation of the dissemination of Yue Opera, Zhejiang Province seems to be poorly grounded, and even the local TV stations have not set up relevant programs, so even if there are people who want to learn about Yue Opera, likely, they cannot find channels to learn about it.

3 Survey on the Effect of Yue Opera Dissemination

The author conducted a questionnaire survey to study the knowledge and attitude of Zhejiang secondary school students towards Yue Opera and filled in the same questionnaire with adults in Zhejiang Province as the control group. In this survey, the author received 349 questionnaires, 96 invalid questionnaires, and 253 valid questionnaires. The invalid questionnaires were mainly the questionnaires passed outside Zhejiang Province during the dissemination process and some people below the age group of secondary school students. Among the valid questionnaires, secondary school students in Zhejiang province were the experimental group, with 56.5% of the total number, and the adult population in Zhejiang province was the control group, with 43.5%. The author set five options among the age groups in the questionnaire, namely, elementary school and below, middle school, high school, university, and graduate school and above. Among them, people with the education level of secondary school are all below the age of 18 (a small number of adults with secondary school education level have been screened out), while university and graduate students are all adults over 18 years old. College and graduate students represent education, not a specific age. Therefore, when analyzing the data, I mainly pay attention to the difference between the two large groups, and the rest of the data trends are not focused on analysis.

The author divided the questionnaire into four sections to analyze the communication acceptance of Yue Opera among Zhejiang secondary school students or Zhejiang people as a whole through Yue Opera exposure (including first Yue Opera exposure experience and future interest in Yue Opera exposure), Yue Opera exposure attitude, Yue Opera activity participation, and Yue Opera cognitive status. It should be noted that some people who had never heard of Yue Opera only covered the first question about Yue Opera exposure and did not participate in the follow-up questionnaire. Therefore, except for the question “Have you heard of Yue Opera?”, the total number of people is 253 (143 and 110 for secondary school students and adults respectively), and the rest are 239 (131 and 108 for secondary school students and adults respectively).

3.1 Exposure to Yue Opera

Most of the respondents were exposed to Yue Opera through various platforms. Among them, in the single-choice question “Have you heard of Yue Opera?”, about 90.73% of secondary school students said they had heard of Yue Opera, while 98.18% of adults had

heard of Yue Opera, indicating that as people grow older, they seem to be able to access. This suggests that as people get older, they seem to be able to access more information about Yue Opera and that the older generation was likely exposed to Yue Opera when they were children, at the height of its popularity (Fig. 3).

In the question “How did you first learn about Yue Opera?”, about 17.55% of secondary school students first encountered Yue Opera through traditional media, about 29% through online media, and 36.6% through others. Among the adult group, 42.6% were exposed through traditional media, while only about 7.4% were exposed through online media. It can be seen that the older adult group is more exposed to Yue Opera through traditional media such as TV, radio, newspapers, and magazines, while the secondary school student group is mainly popularized by others and pushed through the Internet. Thus, if one wishes to attract more secondary school groups to Yue Opera, popularization by others and online platforms are channels that can be drawn upon. Moreover, regarding the first exposure to Yue Opera, the author found that most of the surveyed people said they had been exposed to Yue Opera, and through their answers to the related time questions, I found that about 40% of them had a deeper exposure to Yue Opera for the first time, especially those who learned about Yue Opera through live performances, and more than half of them had watched the whole performance for 2 h or more. It is noteworthy that secondary school students are willing to spend time on their first exposure to Yue Opera, which provides a good start and opportunity for subsequent dissemination of Yue Opera among secondary school students (Figs. 4, 5 and Tables 3, 4).

In response to the questions of “whether they continue to be exposed to Yue Opera” and “what are the reasons”, 55% of the secondary school students and 45.4% of the adults chose not to be exposed to Yue Opera afterward. Compared to minors, relatively few adults are no longer exposed to Yue Opera, which means they are more interested in continuing to be exposed to Yue Opera. And the reason for this is that most of the minors are there because they have lost interest or no longer receive the network push. This seems to be a reflection of the drawbacks of big data manipulated platforms in the era of big data.

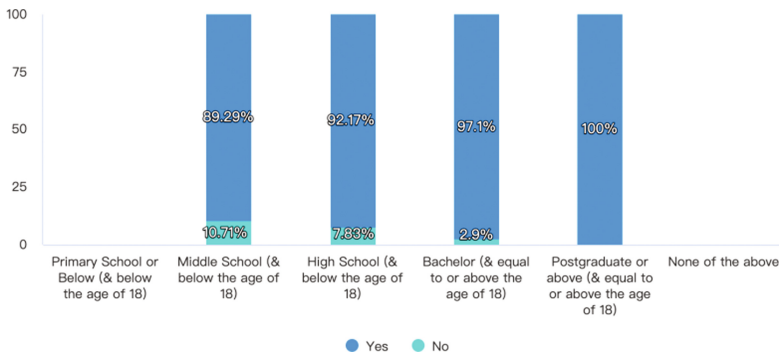


Fig. 3. Spread of answers to the questionnaire question “Have you heard of Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B60000&sat=1>)

Table 3. Spread of answers to the questionnaire question “How did you first learn about Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B70000&quesid=0>)

X\Y	Via Traditional Media	Via Network	Via People	Via Live Performance	Others	Total
Primary School or Below (& below the age of 18)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0
Middle School (& below the age of 18)	1(4%)	9(36%)	9(36%)	4(16%)	2(8%)	25
High School (& below the age of 18)	22(20.75%)	29(27.36%)	39(36.79%)	11(10.38%)	5(4.72%)	106
Bachelor (& equal to or above the age of 18)	26(38.81%)	5(7.46%)	14(20.90%)	19(28.36%)	3(4.48%)	67
Postgraduate or above (& equal to or above the age of 18)	20(48.78%)	3(7.32%)	9(21.95%)	7(17.07%)	2(4.88%)	41
None of the above	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0

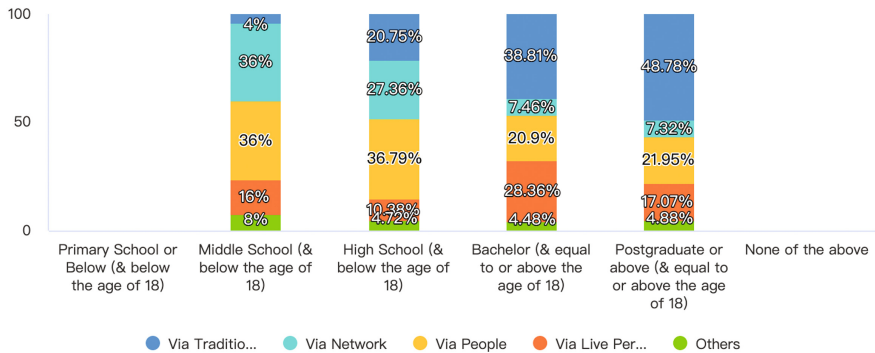


Fig. 4. Spread of answers to the questionnaire question “How did you first learn about Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B60000>)

People’s current exposure to Yue Opera is less optimistic than their first exposure to it. 97.17% of secondary school students who had first exposure to Yue Opera stopped contacting it over months with over a half who contact it no more. More than 90% of

Table 4. Spread of answers to the questionnaire question “How long did you watch Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B90000&quesid=0>)

XY	A few sentences (seconds)	A full riff (several minutes)	Several complete verses (tens of minutes)	Half Show (1–2 h)	Almost/The whole show (more than 2 h)	Others	Total
Primary School or Below (& below the age of 18)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0
Middle School (& below the age of 18)	0(0.00%)	1(25%)	1(25%)	0(0.00%)	2(50%)	0(0.00%)	4
High School (& below the age of 18)	2(18.18%)	2(18.18%)	1(9.09%)	1(9.09%)	5(45.45%)	0(0.00%)	11
Bachelor (& equal to or above the age of 18)	3(15.79%)	2(10.53%)	3(15.79%)	4(21.05%)	7(36.84%)	0(0.00%)	19
Postgraduate or above (& equal to or above the age of 18)	1(14.29%)	0(0.00%)	3(42.86%)	1(14.29%)	2(28.57%)	0(0.00%)	7
None of the above	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0

the people (including adults), after the first time, only have contact with Yue Opera occasionally or even not at all. When asked about the specific reasons why those who had no contact at all after the first time did not have contact with it again, 57.2% chose “not interested anymore” and 43.8% chose “not being pushed again”. “The remaining 42% of the respondents said they “don’t have a quick channel to learn about Yue Opera” or “don’t know what channel to learn about Yue Opera”. There is not much difference between the groups. Reasons for pushing and learning about channels were mentioned repeatedly and with high probability as reasons for not being re-engaged. When people’s initial point of interest does not have the opportunity to be reinforced again, it seems that Yue Opera fades out of their view. If we could fill in the gap of “channels of exposure”, then 94.47% of the people who had their first exposure to Yue Opera might not end up with less than 5% of the people who are still exposed to Yue Opera relatively frequently (Figs. 6 and 7).

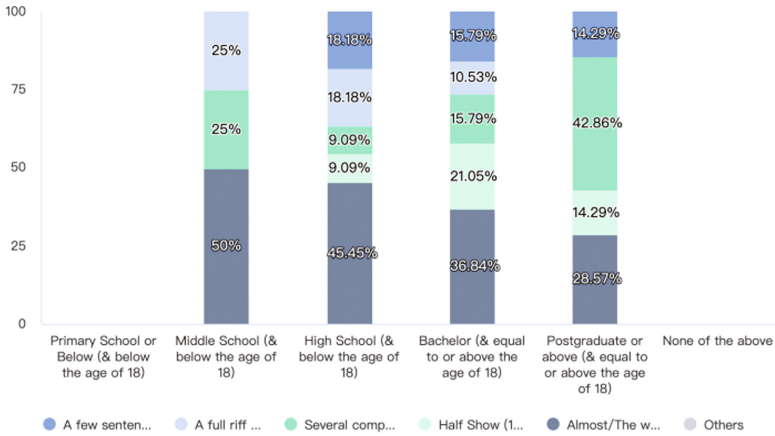


Fig. 5. Spread of answers to the questionnaire question “How long did you watch Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B90000&quesid=0>)

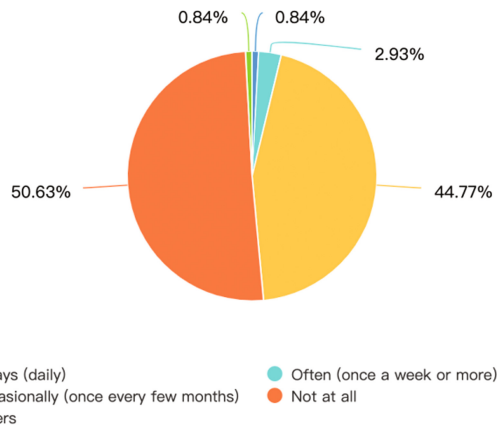


Fig. 6. Spread of answers to the questionnaire question “After the first time, are you still in contact with Yue Opera?” (question No.14 from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

3.2 Attitudes Toward Exposure to Yue Opera

In terms of attitudes toward Yue Opera itself, those who liked or did not like it accounted for more than ninety percent of all people, and only two percent expressed a clear dislike of it. This is especially true for secondary school students, of whom only 3 out of 131 expressed a clear dislike (Figs. 8 and 9).

For those who said they “liked” it, I asked them about the specific elements of Yue Opera they liked. The elements mentioned by all age groups were similar, mainly “cultural value of the genre”, “the genre itself”, “some of the songs” and “costumes

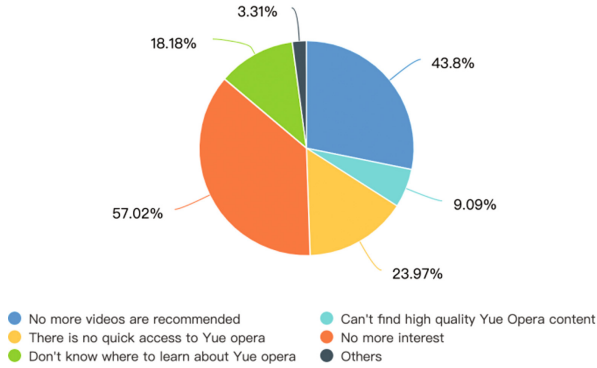


Fig. 7. Spread of answers to the questionnaire question “What is the reason for you to stop contacting Yue Opera?” (question No.15[Multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

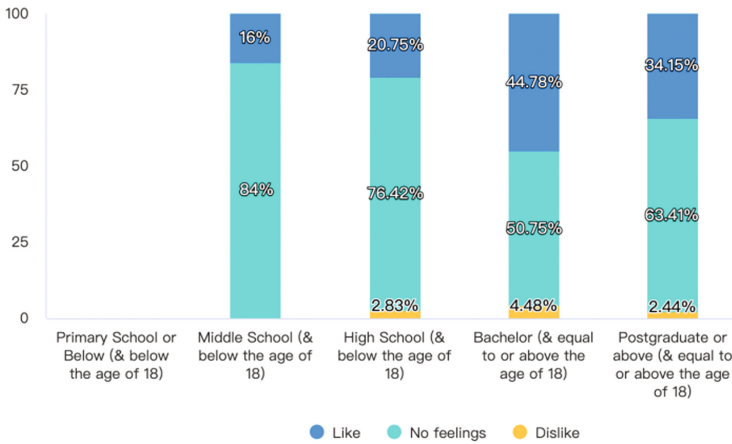


Fig. 8. Spread of answers to the questionnaire question “How do you feel about Yue Opera?” regarding the age level of the respondents (from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B170000&quesid=0>)

and props” (in decreasing order). Costumes and “props” (in decreasing order), with a maximum of 67.14% and several elements at 50% and above. Another 30% said they liked all of them or liked the lighting sets and Shengzhou dialect, and 18.6% mentioned Yue Opera stars (Fig. 10).

However, it is worth noting that the number of secondary school students who said they “liked” the show was almost twice as large as the percentage of adults who said they liked it. Adults who said they liked Yue Opera accounted for 40.7% of the total number of adults who had heard of it, while less than 20% of the 131 secondary school students who said they had heard of it said they liked it. This is noteworthy, and combined with the fact that the majority of secondary school students chose “no opinion”, I suspect

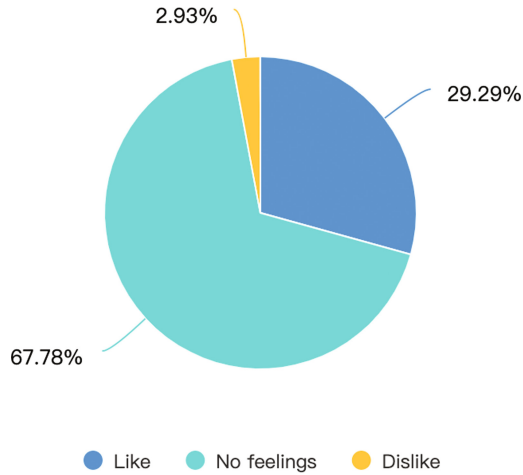


Fig. 9. Spread of answers to the questionnaire question “How do you feel about Yue Opera?” (question No.17 from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

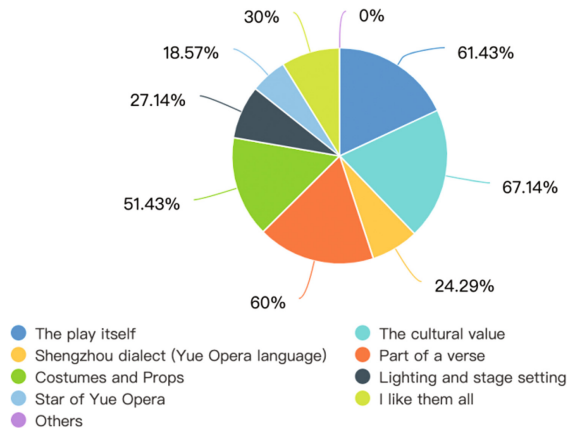


Fig. 10. Spread of answers to the questionnaire question “What elements of Yue Opera do you like?” (question No.18[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

that this may be because secondary school students do not yet know enough about Yue Opera to determine their preferences, or because they are less likely to make a definitive decision than adults.

The number of students who explicitly said they “dislike” Yue Opera was seven. Of these, none were in secondary school, three were in high school, and four were in the adult group. The distribution of the numbers further reflects the author’s speculation that secondary school students have not yet formed a clear attitude toward Yue Opera. At this moment, it is a good time for them to make more contact with Yue Opera. High-quality

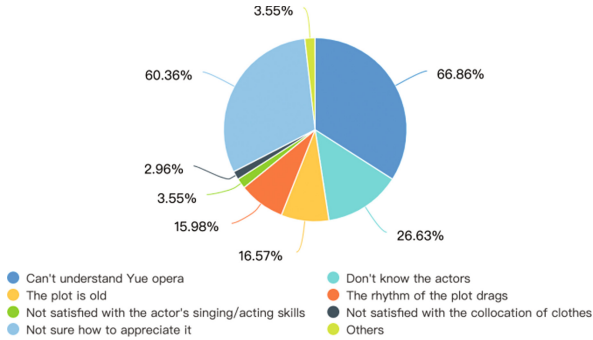


Fig. 11. Spread of answers to the questionnaire question “What is the reason for your lack of interest in Yue Opera?” (question No.19[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

exposure will allow them to truly identify whether they have an interest in Yue Opera, or allow potential Yue Opera enthusiasts to discover their interest. Adults, by contrast, are more likely to have their own solidified or definite opinions.

As for the reasons for dislike, without going into the age group, 85.71% said they “don’t know how to enjoy it” and “don’t understand Yue Opera”, while about 43% said it was because “the plot is old” The remaining reasons included “the plot rhythm dragged”, “not satisfied with the singing/acting skills of the actors” and “not satisfied with the costumes”. On the whole, the majority of people chose “dislike” Yue Opera because of the “unknown (don’t know how to enjoy, don’t understand Yue Opera, don’t know the actors)”, accounting for 59% of the total number of mentions. The remaining “dislike” because they are dissatisfied with Yue Opera is relatively small, accounting for 41% of the total number of mentions. This brings an opportunity for the dissemination of Yue Opera, because the “unknown” can be changed and influenced through dissemination, and is closely related to the popularity of Yue Opera (Fig. 11).

The age group for “disliking” is differentiated, and it can be observed that secondary school students respond for more diverse reasons than adults, and all mention “not knowing how to enjoy it”. Similarly, adults cited “I don’t understand Yue Opera” and “I don’t know how to enjoy it” (Fig. 12 and Table 5).

The remaining 77.9 percent of secondary school students and 55.6 percent of adults chose “no feeling”, with secondary school students being a cut above. Since those who chose “no interest” accounted for the largest number of people in both groups, and the trend of “no interest” was towards both ends of the spectrum, the author further investigated the reasons for this group’s lack of interest and whether they had a potential interest.

When asked “Why do you have no interest in/do not like Yue Opera”, 66.05% of the 162 people who chose “no interest” mentioned “I don’t understand Yue Opera”, and the rest of the respondents said that they did not know the actors and that the plot was old. The difference between the secondary school students and the adults was not significant, and here, people still “disliked” the show due to “unknown”, accounting for 79.7% of the total number of mentions (Fig. 13).

Table 5. Spread of answers to the questionnaire question “What is the reason for your lack of interest in Yue Opera?” regarding the age level of respondents (question No.19[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B190000&qesid=0>)

XY	Can't understand Yue opera	Don't know the actors	The plot is old	The rhythm of the plot drags	Not satisfied with the actor's singing/acting skills	Not satisfied with the collocation of clothes	Not sure how to appreciate it	Others	Total
Primary School or Below (& below the age of 18)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0
Middle School (& below the age of 18)	16(76.19%)	7(33.33%)	3(14.29%)	2(9.52%)	2(9.52%)	2(9.52%)	17(80.95%)	0(0.00%)	21
High School (& below the age of 18)	55(65.48%)	25(29.76%)	14(16.67%)	13(15.48%)	4(4.76%)	3(3.57%)	54(64.29%)	2(2.38%)	84
Bachelor (& equal to or above the age of 18)	22(59.46%)	6(16.22%)	5(13.51%)	4(10.81%)	0(0.00%)	0(0.00%)	19(51.35%)	3(8.11%)	37
Postgraduate or above (& equal to or above the age of 18)	20(74.07%)	7(25.93%)	6(22.22%)	8(29.63%)	0(0.00%)	0(0.00%)	12(44.44%)	1(3.70%)	27
None of the above	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0

When asked “Which of the following elements of Yue Opera may interest you”, 40–60% of both groups said, “cultural value of Yue Opera” and 57–73% said “story/plot”. “The difference between the two groups is that the costumes of the secondary school students and the costumes of the secondary school students are different.” The difference is that secondary school students showed interest in costumes/props, lighting, and stage sets that exceeded that of the adult population, reaching 55% and above and around 40% respectively, and these elements are likely to become breakthroughs and innovation points for the future targeting of the secondary school student population (Fig. 14 and Table 6).

In addition, in terms of category preference for Yue Opera communication, the internet aspect of the medium is the still preferred communication channel, followed by live performances, Yue Opera appreciation tweets, and performance information publicity. These all received over 30% of mentions. Among them, the most mentioned is the desire to be more exposed to short videos on appreciation of Yue Opera with 57.14%, followed by 42.86% for tweets on appreciation of Yue Opera, and then 38.57% for short videos on science popularization. Meanwhile, it is worth noting that nearly 55.71% of

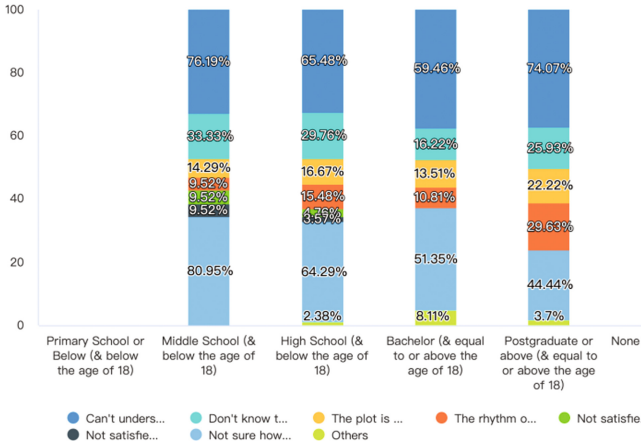


Fig. 12. Spread of answers to the questionnaire question “What is the reason for your lack of interest in Yue Opera?” regarding the age level of respondents (question No.19[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B190000&qesid=0>)

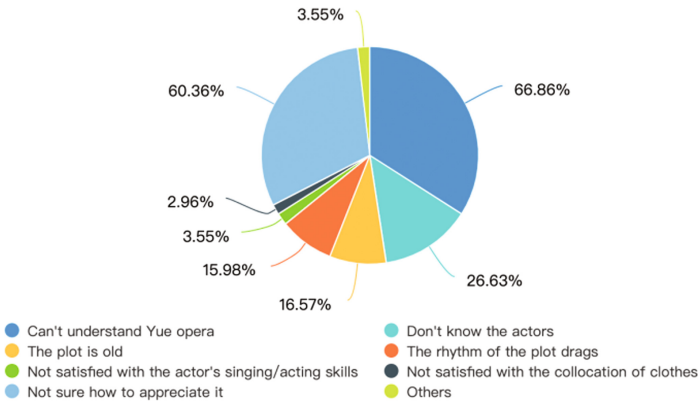


Fig. 13. Spread of answers to the questionnaire question “What’s the reason for your lack of interest/dislike in Yue Opera?” (multiple choice question from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

people mentioned that they would like to see live performances or receive publicity about Yue Opera performances. Distilled down, in terms of format, short videos and live performances are more popular, and in terms of content, appreciation or performance information is likely to interest more than half of the people.

To sum up, people who dislike Yue Opera account for a minority of people, and more people have no feelings. And, some of the reasons for many people’s dislike or disinterest can be improved by developing a propaganda platform for Yue Opera. When a publicity platform can give people a port of communication, there are potential willing

Table 6. Spread of answers to the questionnaire question “Which of the following elements of Yue Opera may arouse your interest?” regarding the age level of respondents (question No.20[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B200000&qesid=0>)

X/Y	Story plot/Story line	Costumes and Props	Lighting and stage setting	Shengzhou dialect (Yue Opera language)	Star	The cultural value of Yue Opera	Have no interest in	Others	Total
Primary School or Below (& below the age of 18)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0
Middle School (& below the age of 18)	13(61.90%)	12(57.14%)	10(47.62%)	1(4.76%)	5(23.81%)	9(42.86%)	2(9.52%)	0(0.00%)	21
High School (& below the age of 18)	55(67.90%)	45(55.56%)	29(35.80%)	12(14.81%)	16(19.75%)	36(44.44%)	6(7.41%)	0(0.00%)	81
Bachelor (& equal to or above the age of 18)	25(73.53%)	13(38.24%)	6(17.65%)	2(5.88%)	5(14.71%)	13(38.24%)	2(5.88%)	1(2.94%)	34
Postgraduate or above (& equal to or above the age of 18)	15(57.69%)	12(46.15%)	11(42.31%)	4(15.38%)	6(23.08%)	18(69.23%)	0(0.00%)	1(3.85%)	26
None of the above	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0(0.00%)	0

followers. This also makes online communication of Yue Opera particularly important, especially for secondary school students who are networked for survival.

3.3 Participation in Yue Opera Activities

In terms of interest in participating in Yue Opera activities, more than 90% of people chose at least one Yue Opera activity that they wanted to participate in. The percentage of secondary school students who would like to participate in costume experience activities is 50.1%, which is much higher than 37.9% of adults. Moreover, most secondary school students, compared to adults, preferred to receive information about Yue Opera performances or to watch live Yue Opera performances. The questionnaire also revealed that a major reason for secondary school students and adults to participate in Yue Opera activities is curiosity. In addition, “proximity” was most frequently mentioned by the secondary school students in the question “What additional prerequisites would increase the likelihood of attending the event?” Combining the three elements of “costume experience and movie viewing,” “curiosity,” and “proximity,” it seems that a

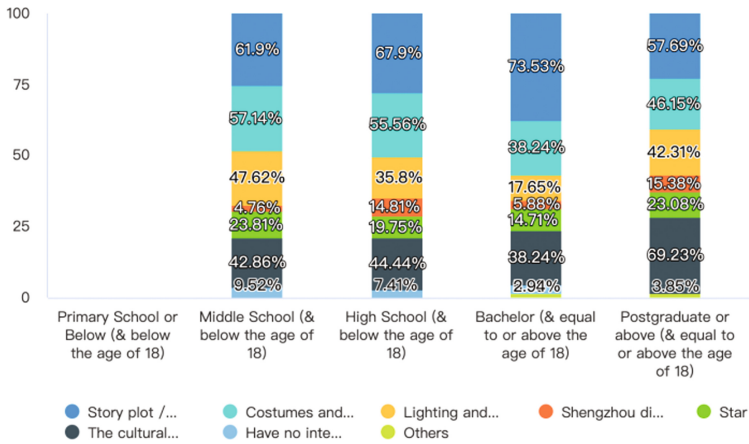


Fig. 14. Spread of answers to the questionnaire question “Which of the following elements of Yue Opera may arouse your interest?” regarding the age level of respondents (question No.20[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rcc=30000%3B200000&quesid=0>)

movie viewing/costume in the classroom would be an effective activity for secondary school students. And this activity, as well as its promotion, needs to highlight its novelty and interesting aspects (Fig. 15 and Table 7).

3.4 Current State of Yue Opera Awareness

My survey shows that 89.31% of Chinese secondary school students don’t know a single piece of Yue Opera, even those who have watched Yue Opera shows. In the test, questions were asked about “whether you have seen a Yue Opera performance” and “whether you know/remember the name of Yue Opera”. In these questions, 54% had not seen a Yue Opera performance. Among those who had not seen a Yue Opera performance, more than 80% had not heard of any Yue Opera titles. Of the 45% who had seen a Yue Opera performance, only 29.63% remembered the name of the Yue Opera play they had seen. From these results, it is clear that people’s knowledge of Yue Opera is lacking. On the last, more difficult question, which is testing whether people know Yue Opera is the second opera genre in China, only 28% of people answered accurately, 48.12% said they did not know, and the rest answered incorrectly. In this regard, there is not much difference between the correct rates of secondary school students and adults. The popularization of Yue Opera for all people still needs to be improved. This seems to be another direction that could be tried for the dissemination of Yue Opera.

On balance, secondary school students are more likely to be exposed to Yue Opera through online media and referrals from people around them, while the control group is more likely to use traditional media to learn about Yue Opera. At the same time, secondary school students were significantly more interested in Yue Opera performances and costume experiences than the adult group. However, compared to the adult group,

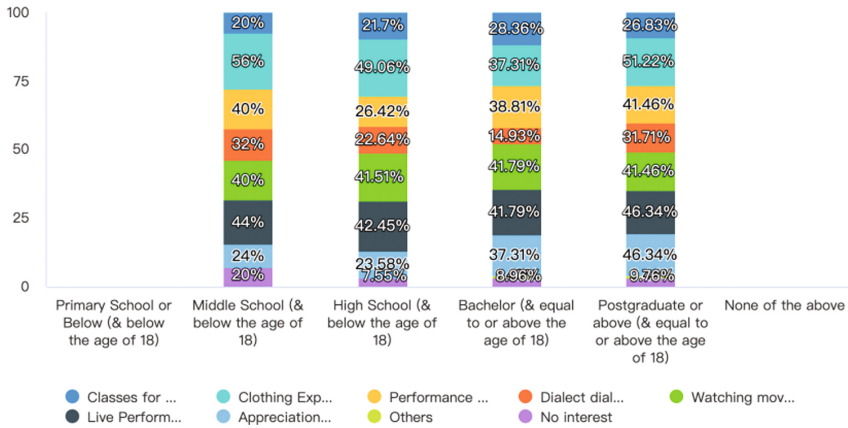


Fig. 15. Spread of answers to the questionnaire question “What activity of Yue Opera are you willing to participate?” regarding the age level of respondents (question No.24[multiple choice] from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/wjx/activitystat/viewregnew2.aspx?activity=182081990&rrc=30000%3B240000&qesid=0>)

secondary school students were 10% less likely to have more exposure to Yue Opera and were more likely to lose interest. Similarly, the first exposure to Yue Opera was relatively deep for both groups, especially for the Zhejiang group where others popularized or learned about Yue Opera through live performances. And more than 63% of both groups raised the hope that the promotion of Yue Opera could be more interesting.

4 Countermeasures

From the comprehensive status quo and survey, the following problems exist in the dissemination of Yue Opera.

First of all, in the audience survey for Zhejiang people, the author asked “Do you think there are problems with the dissemination of Yue Opera?” If so, what are the possible problems? In this question, 68.2% of people chose “lack of sufficient publicity media”, and 25% mentioned lack of government support. This is very relevant to the existence of relevant communication policies in Zhejiang Province, and whether there is a landing. After searching for policies, I found that in the country and Zhejiang Province, many documents have been issued over the years to support the development of opera culture. The country in 2015, promulgated the “General Office of the State Council issued a notice on supporting the development of opera heritage of several policies”, followed by the Zhejiang Provincial People’s Government promulgated the “General Office of the Zhejiang Provincial People’s Government on supporting the implementation of the development of opera heritage”. However, it is worth noting that among the national documents, compared to Peking Opera and Kunqu being specifically listed in the article (“Inheritance and protection of Peking Opera and Kunqu.”) However, it seems that Yue Opera is not given much attention. Fortunately, Zhejiang Province has added Yue Opera to the list of protected items and mentioned it together with Jing Opera and Kunqu.

There are policies, there are ideas, and the real problem arises in the landing. Within the scope of my search, I hardly saw any postscript of the implementation of these policies. For example, in response to the state's proposal to establish a data-sharing platform for opera, the People's Government of Zhejiang Province has proposed a specific deadline: "Complete a census of local opera genres in the province in June 2017, and establish a provincial database and information-sharing and exchange platform for opera genres." However, after searching Baidu, Google, and safari, no such provincial-level platform was searched. The only platform that can be searched is not only unknown to the author but also requires payment to listen to the songs. There are also, for example, the national and Zhejiang Provincial People's Government mentioned the point that "promote the general education of opera in schools..." The province's schools and universities strive to let students enjoy one excellent opera performance for free every year. I do not deny that I have seen some schools on the Internet opera in the classroom news, but as a small hundred flowers Yue Opera troupe in Hangzhou, Hangzhou, basically did not see the Yue Opera in the classroom reports, which is worth noting. In addition, the survey showed that there is no fixed and special Yue Opera section on Zhejiang TV, which also puts a question mark on the strength of cultural promotion in Zhejiang Province, the birthplace of Yue Opera.

Second, through the survey of online media communicators, I noticed that most of those actively promoting Yue Opera propaganda on, for example, public numbers, Dou Yin, and Weibo are individuals, with few teams or government groups. Among these individuals, many Yue Opera stars come down to spread the word, which is a good phenomenon. However, you can't expect the stars to be purely "generating electricity for love", as the quality and frequency of content updates are uncontrollable and unsustainable. On Dou Yin, there are not a few Yue Opera stars with more than 100,000 fans per week, but the group Xiao Baihua Yue Opera Troupe, the most famous female Yue Opera troupe in Zhejiang, has only 4769 fans (as of 2022.10.17), and it tends to stop in March and update more frequently in January. In the author's opinion, these organizations are very good promotion agencies because they bring their fervor to Yue Opera fans. But for now, their power and attention are not mobilized. For the media to operate well, it needs more commercial power to promote. The problem of the publicity strength of institutions and stars can be solved by commercial means. For example, in the public platform increase the ticket window or give traffic to the "cash" function. Let theater companies and stars of each publicity, can be profitable. In this way, the troupe and the star will have the incentive and the ability to operate their accounts sustainably, promoting their careers while allowing Yue Opera to be widely disseminated.

Third, from the questionnaire survey of both groups of secondary school students and adults, it appears that Zhejiang secondary school students are relatively weak in their understanding of Yue Opera and their interest in exploring it in the future. This is not an optimal situation for Zhejiang, which is the birthplace of Yue Opera. The secondary school student group needs to be spread more or popularized by others as the future inheritance force in the present. In addition, through the author's communication with many secondary school students, the beauty and heritage of Yue Opera is a big attraction for secondary school students. 67.14% of them mentioned the cultural value of Yue Opera in the questionnaire, "What do you like about Yue Opera?" At the same time,

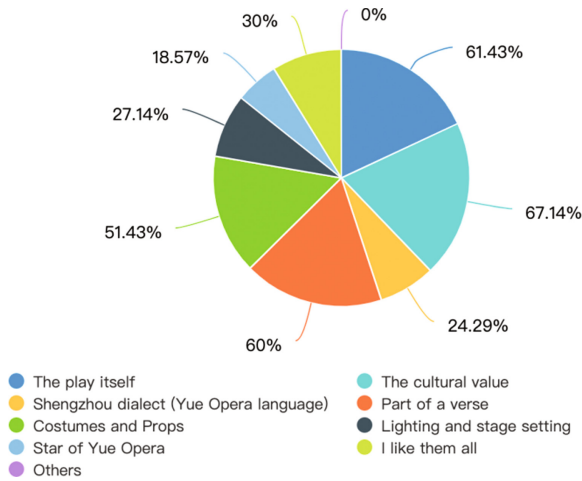


Fig. 16. Spread of answers to the questionnaire question “What do you like about Yue Opera?” (multiple choice question from the analysis page of the questionnaire APP: Wen Juan Xing-Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

many secondary school students are interested in Yue Opera, but many people around them give Yue Opera lovers adjectives such as “old-fashioned and strange”, which makes them lose the confidence to continue to like Yue Opera. Here, we can learn from the way opera is disseminated in foreign countries - opera in the classroom. Through the form of a classroom, we can popularize Yue Opera to more people and promote the cultural confidence of Yue Opera (Fig. 16).

Fourth, the content of Yue Opera needs to be innovative. In the questionnaire survey, “What do you think are the problems that may exist in Yue Opera?” In this question, nearly 40% of the respondents mentioned the single form of communication of Yue Opera and the old and outdated content of the communication. In the questionnaire, the author asked respondents of all ages about their suggestions for solving the above problem. 72.77% of them mentioned that they would like to improve the interesting content of Yue Opera, especially the secondary school students, with 79% and 77% of the total number of choices. Teenagers are the future mainstay of society, and if Yue Opera is to be better passed on and developed, it needs to attract young audiences, respect their preferences, and make flexible changes. This is something that Peking Opera has made a little attempt to do. Among the microblog accounts of Peking Opera, there is a Peking Opera Cat with 259,000 followers, which is the official microblog of the animation “Peking Opera Cat”, and releases graphic content once a day. In addition, in the question of “What are your approved ways to innovate Yue Opera?”, many people inspired me. For example, many people approved of combining Yue Opera with video games, cartoons, and picture books. Combined with the interest in costumes and props and some of the singing parts, the author believes that Yue Opera can be developed in more online experience modes. For example, combining the games that young people like and the singing and bite of Yue Opera, etc., create a platform similar to National Karaoke, which teaches the public Yue Opera through the voice guidance of Yue Opera

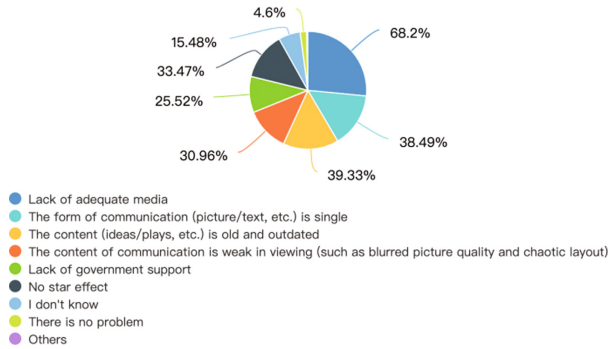


Fig. 17. Spread of answers to the questionnaire question “What do you think are the problems that may exist in Yue Opera?” (multiple choice question from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

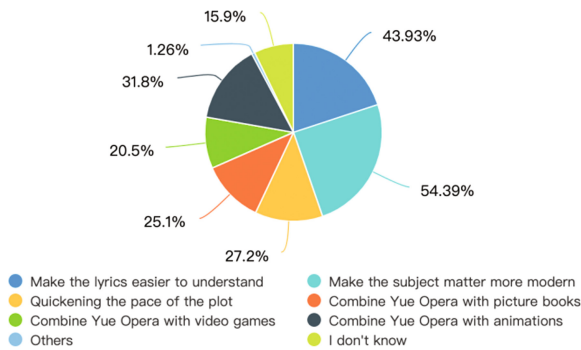


Fig. 18. Spread of answers to the questionnaire question “What are your approved ways to innovate Yue Opera?” (multiple choice question from the analysis page of the questionnaire APP: Wen Juan Xing- Questionnaire Star; <https://www.wjx.cn/report/182081990.aspx>)

stars and gives them a score. A Yue Opera drag game is also an idea to try. Even technology could be used to allow people to upload their pictures and combine them with their own designed Yue Opera costumes for face changing. For the rest, cartoons and picture books are points that can be tried. All of these can be explored from the questionnaire and its results (Figs. 17 and 18).

5 Conclusion

To sum up, the policies proposed by the government and the state need to be further implemented. In terms of the direction of landing, based on the author’s statistics on the current situation of Yue Opera, I note that the current dissemination of Yue Opera lacks a more active and stable driving force, and lacks a strong organization, institution, and state to join. Most of the propaganda for Yue Opera is done by Yue Opera fans or celebrities, who “generate electricity for love” in Weibo or Dou Yin. Thus, I believe that

the state and local management can mobilize short video platforms such as Dou Yin to attract and support more propagandists of Yue Opera through the power of business. In the questionnaire survey of the youth and adult groups in Zhejiang Province, I noticed that most of the secondary school students were exposed to Yue Opera for the first time through online media or through the popularity of others, which further confirms the importance of online platforms in the promotion of Yue Opera. The author noticed that most people were potentially interested in Yue Opera and were willing to spend time learning about it driven by curiosity. However, they stop their exposure because they do not receive enough media promotion or they still do not understand how to enjoy Yue Opera after the first exposure. This gap between the first exposure and the subsequent exposure is an effective time for the media to intervene. In addition, the desire of secondary school students to receive more interesting Yue Opera content and to participate in Yue Opera activities such as costume experiences or movie watching has inspired the game industry, the cartoon industry, etc. to develop and integrate content for Yue Opera, and has encouraged Yue Opera in the classroom as a form of activity.

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