



Liyuan Opera : The Change of Perspectives from stage to new media in China

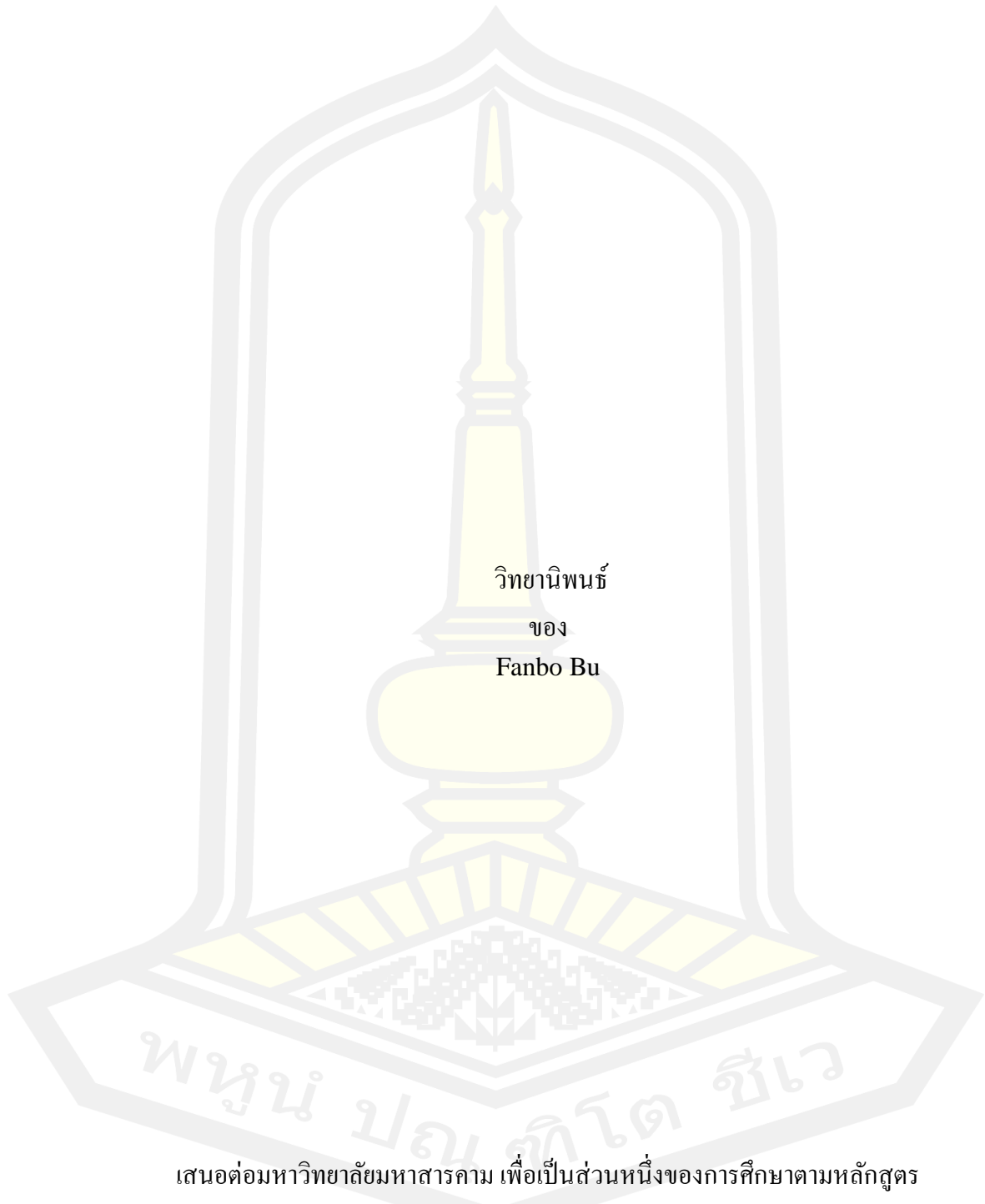
Fanbo Bu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Fine and Applied Arts in Performing Arts

May 2023

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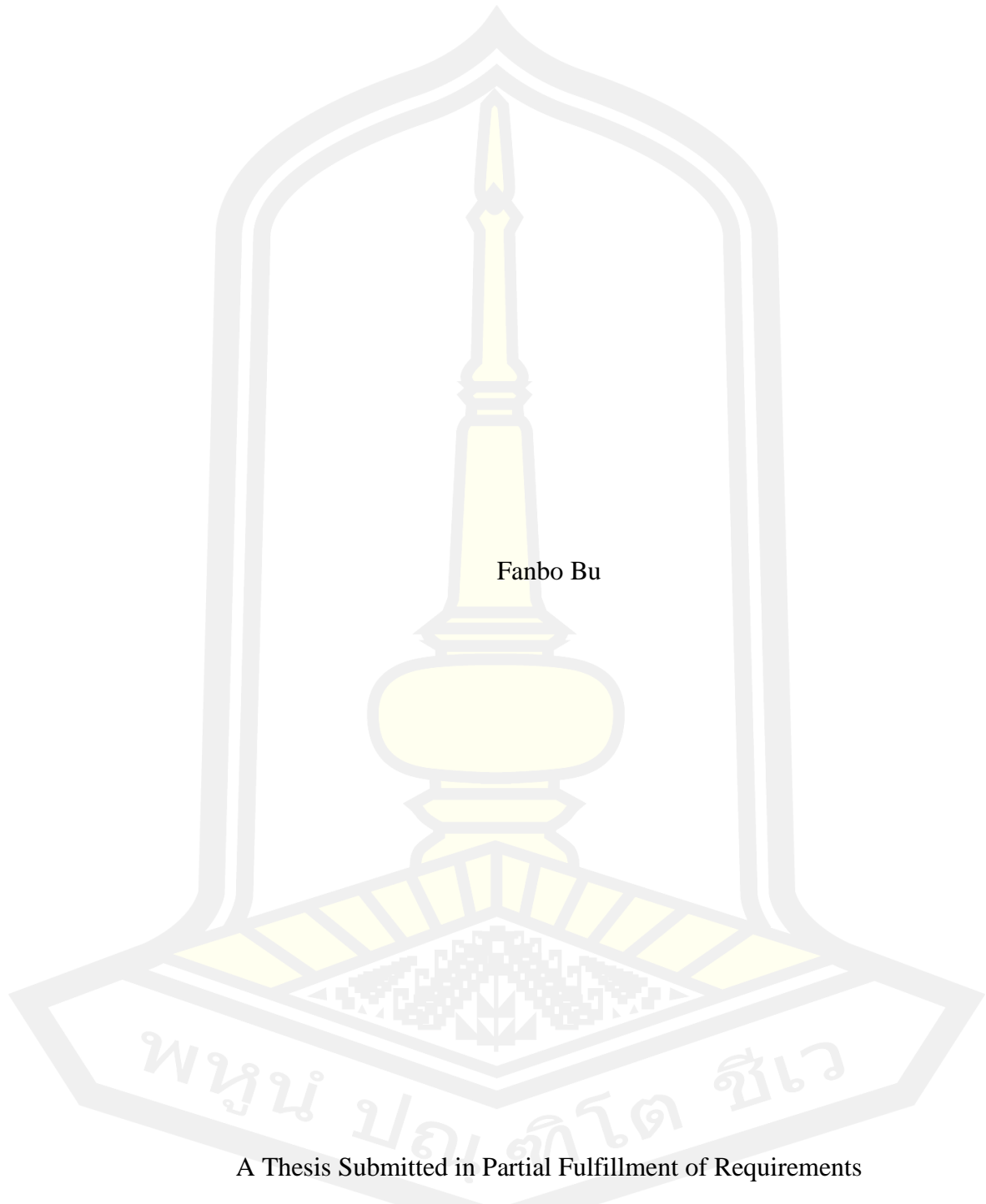
วิทยานิพนธ์  
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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Fanbo Bu

A Thesis Submitted in Partial Fulfillment of Requirements  
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May 2023

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### ABSTRACT

This qualitative research aims to 1) Study the development of Liyuan Opera in the new media in China. and 2) To study and analysis of Chinese's Perspectives on the transformation of Liyuan Opera to Douyin platform. All information research is conducted through research methods such as Documentaries related, independent interviews, questionnaires, and observations. The population and sampling group were composed of Liyuan opera inheritors 1, performers<sup>7</sup>, musicians<sup>3</sup>, Douyinners<sup>4</sup>, and audiences<sup>40</sup>. The result is this descriptive analysis.

The research found that Liyuan Opera in the 2019-2023, due to the dual factors of COVID-19 and new media in China has developed from the traditional stage performance to street roadshow and Douyin platform since 2019. For the Chinese's Perspectives, the practitioners and audiences of Liyuan Opera believed that The development of Douyin platform has providing diverse communication styles, expanding, breaking through the space-time constraints of the opera stage and traditional interpersonal communication forms, and promoting the dissemination of Liyuan Opera to develop in depth.

In Conclude, by changing the traditional performance space between stage and new media platform, The Chinese's audience aesthetic fatigue has been alleviated, giving the audience a new viewing experience, and allowing the audience to learn, grateful and cherished the Chinese traditional performing art

Keyword : Liyuan Opera, New media, Douyin platform, Chinese's Perspectives

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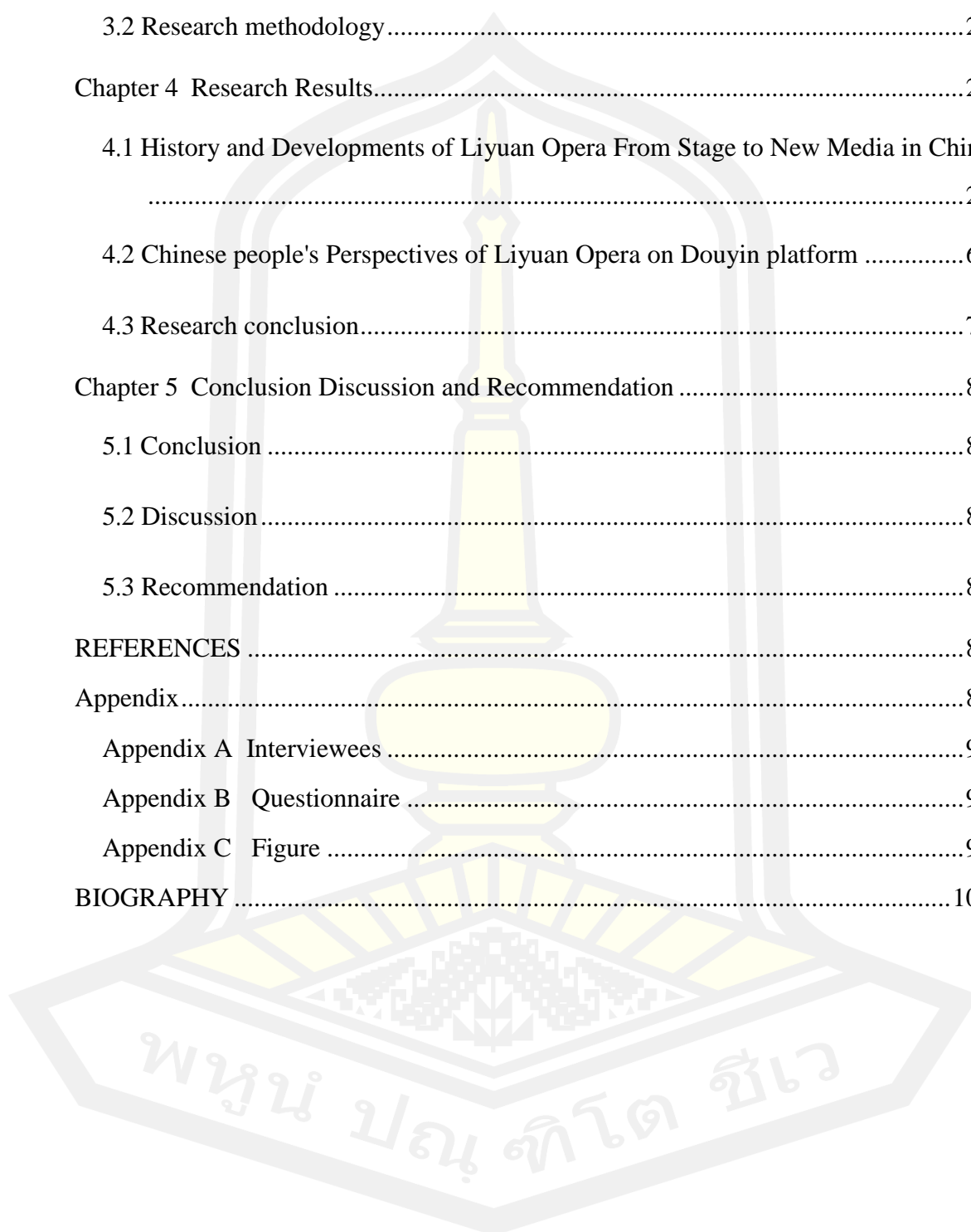
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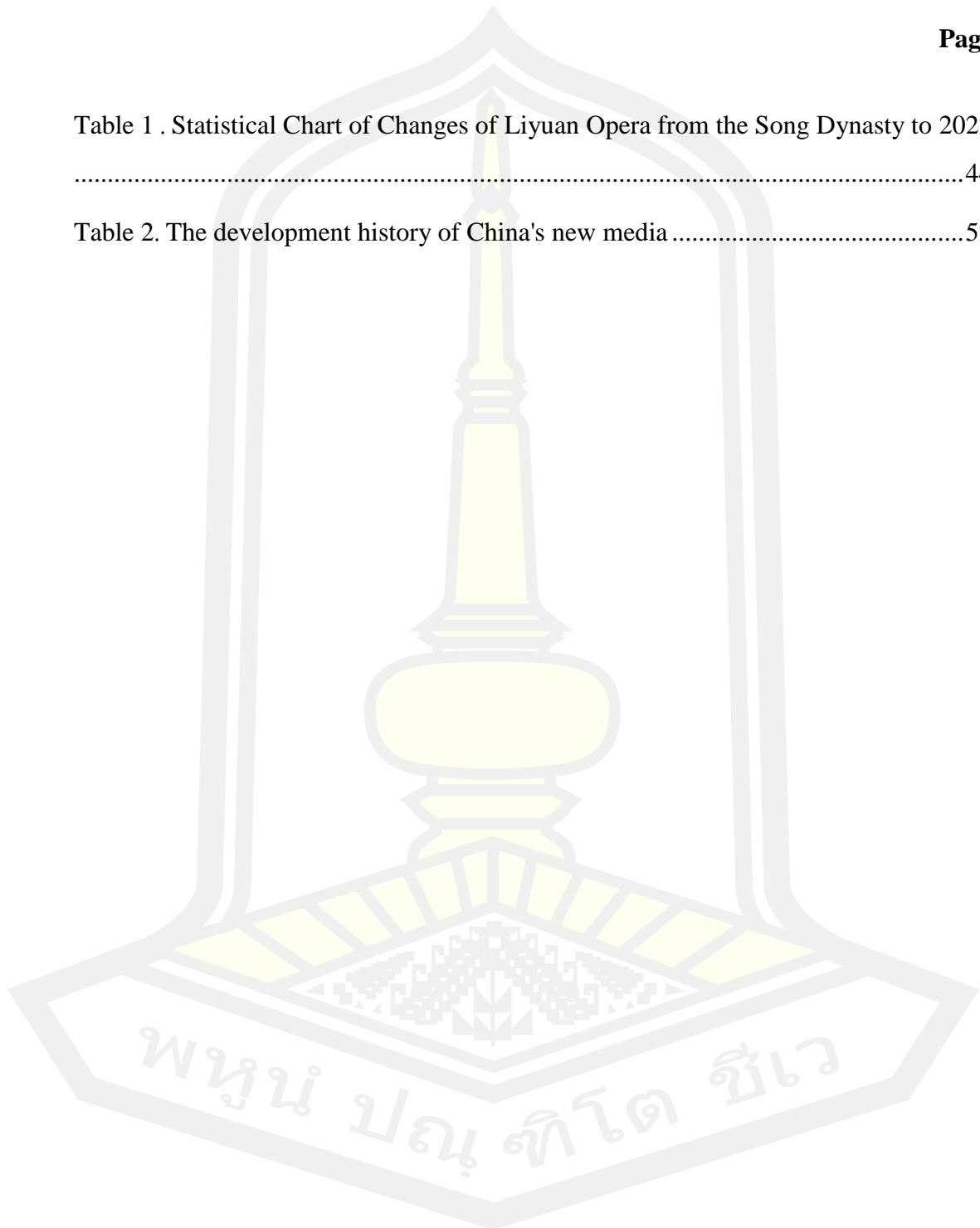
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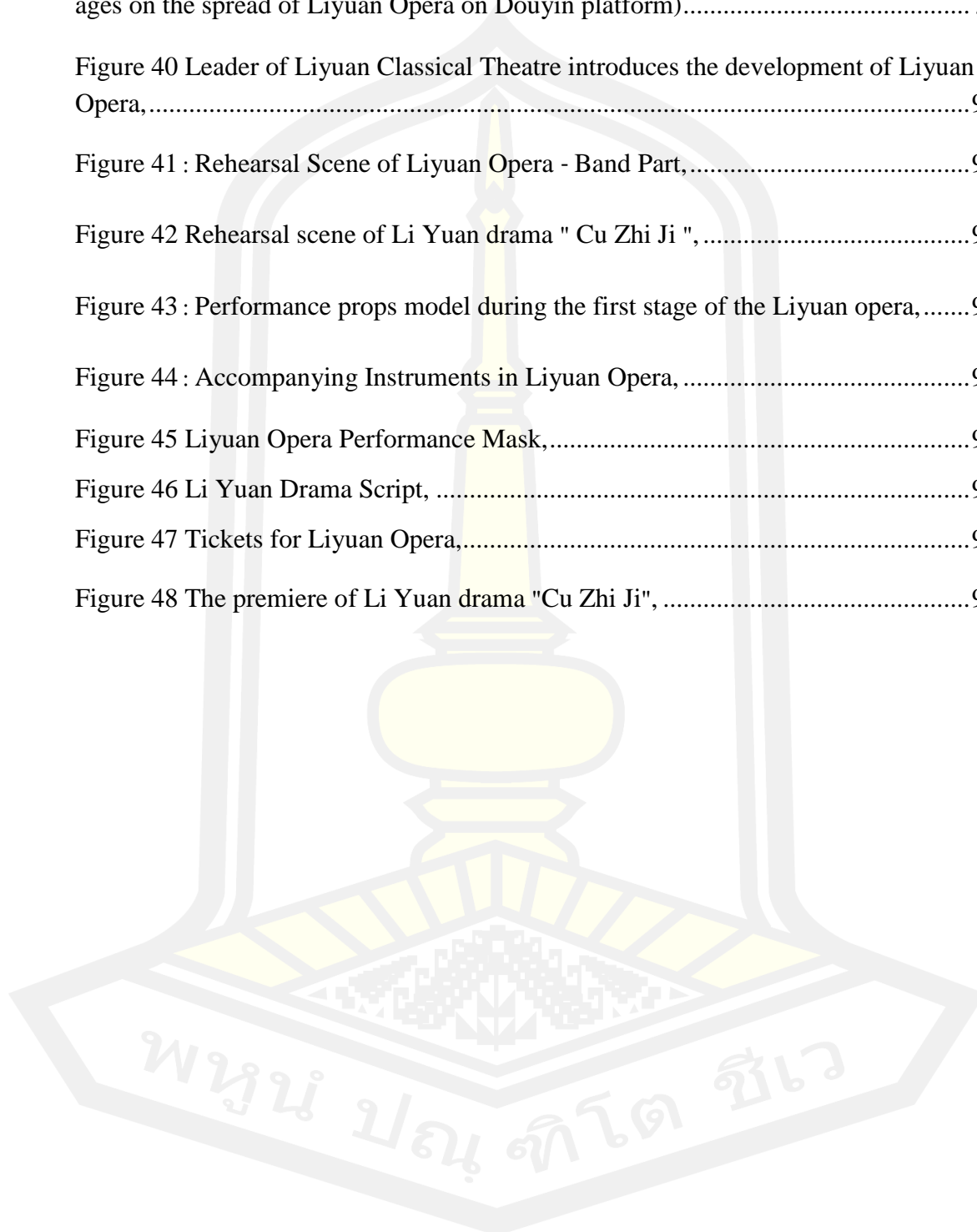


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# Chapter 1

## Introduction

### 1. Research Background

The Chinese Opera is regarded as the crystal of Chinese intelligence. There are various features establishing its unrepresentable position among all the traditional Chinese arts, for instance, significant tradition which illuminates a long history, specific vocal system, fabulous performing skills, excellent lists of plays and distinct regional characteristics.

Chinese opera includes the opera culture of all ethnic groups and regions. According to statistics, there are about 360 kinds of Chinese operas. Among them, Kunqu Opera, Qin Opera, Liyuan Opera and other operas have a long history, and Peking Opera, Yue Opera, Huangmei Opera, Pingju Opera, and Henan Opera are widely circulated.

"Chinese opera is a synthesis of literature, music, dance, fine arts, martial arts, acrobatics, and performing arts. It is characterized by aggregating many art forms with one standard, and reflecting their respective individuality in the common nature". At the same time, Chinese opera has the aesthetic characteristics of stylization, virtualization and freehand brushwork, and these characteristics are vividly reflected in Liyuan Opera.(Gao Feng and Sun Jianjun, 1997)

"Liyuan Opera is one of the Han operas in Fujian Province. It was conceived in Quanzhou area in southern Fujian during the Tang and Five Dynasties, took shape in Song and Yuan Dynasties, and flourished in Ming and Qing Dynasties. It is still popular in southern Fujian, Southeast Asia and the Cultural circle of Fujian nationality in the world, with a history of more than 800 years

Liyuan Opera is known as "the living fossil of Southern Opera in Song and Yuan Dynasties of China". The cultural value of Liyuan Opera is precious, unique and It is not only the artistic treasure of Fujian Quanzhou historical and cultural city, but also an important part of the excellent opera culture of the Chinese nation. It "completely

preserves a large number of precious Song and Yuan opera repertoires, mature and systematic Kefan formulas, and Quanqiang Nanyin of ancient music and elegant rhythm, focusing on 'do' and 'nian' in the 'Four Gongs'. Liyuan Opera is different from another Opera. A major feature of other dramas." (Wang Xiaoru, 2017)

"On May,20, 2006, Liyuan Opera was approved by The State Council to be included in the first batch of national intangible cultural heritage list". (Yang Juanhua, 2019)

Before the rise of commercial theater, folk belief, festival of the New Year and life customs were the three main occasions for opera performance in Southern Fujian. In the traditional local society, the diverse and complex cultural and ecological structure in southern Fujian provides a broad living space for the Liyuan opera, and the folk beliefs and customs in southern Fujian create a broad stage space for the spread and performance of the Liyuan opera.

"However, In the 21st century, With the continuous innovation of technology, the value and role of the Internet and media increasingly reveal, its speed, convenience, richness, efficiency, interactive and holographic advantages, not only make it increasingly have a significant influence on modern life, but also make it a dominant cultural way in modern society".(Lu Ang, 2021) With the change of cultural existence mode, opera gradually separated from the center of civic culture, and a large number of audiences, especially young audiences, for the understanding of opera is very low. The art of Liyuan Opera appeared unprecedented survival crisis and development dilemma, and "protection", "inheritance" and "innovation" have become the core themes of its survival and development.

Furthermore, the rapid developing of the sorts of new media and technology is extensively and deeply applied in various fields nowadays. In addition, the new media has become interactive, timely and sharable unlike traditional media. Li yuan Opera cannot be disseminated or diffused without the loading, expanding, extending, and transmitting of the medium. And new media development and progress, also need to

constantly develop and expand its content technology platform under the new space-time.

Novel Coronavirus is taking the world by storm in 2020, posing a serious challenge to the performance market. The COVID-19 pandemic has not only changed our way of life, but also had a great impact on Liyuan Opera. This has greatly promoted the pace of reform of Liyuan Opera. The performing artists of Liyuan Opera continue to explore and use the advanced technology and platform advantages of new media to preserve, inherit and carry forward Liyuan Opera in a comprehensive, complete and authentic manner

The researchers found that since the epidemic, Liyuan Opera has made various attempts on the form of performance especially, The people in China more pay attention to the technological innovation of the stage Online and offline comprehensive development which Liyuan Opera still continues to combine with other industries to challenge the new network economy market. This not only opens up a younger audience for Liyuan Opera, but also breaks the cultural boundaries of Liyuan Opera, allowing more people to appreciate the charm of Liyuan Opera.

To be precise, the "new media" in this article is not a strict academic concept, but the research perspective and research object of the article. With the advent of the Internet age, various new media platforms continue to emerge. If the case analysis volume is too large for such a large sample base, the researchers adopted a case study method.

According to the 2022 Douyin Data Report, in 2022, Douyin's daily active users will exceed 800 million, and the number of video searches per day will exceed 400 million. (China's short video industry status in-depth analysis and investment prospects forecast report, <https://www.chinabaogao.com/baogao/202208/606374.html> , 2023-3-18) Douyin has a large and stable number of users, which is suitable for the mass communication of opera. In addition, the spread of opera on Douyin has begun to take shape, and research samples are easily available. Finally, the researcher decided to take Douyin as the research case of this article.

## **2. Research Objectives**

- 1.) To study the development of Liyuan Opera in the new media in China.
- 2.) To study and analysis of Chinese's Perspectives on the transformation of Liyuan Opera to Douyin platform.

## **3. Research Questions**

- 1.) What has changed with the dissemination of Liyuan Opera in new media and how has it changed ?
- 2.) What is the impact of the reform of Liyuan Opera in the new media era on the opera culture?

## **4. Research Significants**

- 1.) Promote the inheritance and innovation of Liyuan Opera
- 2.) Enhance the cultural identity of the local people
- 3.) To provide reference for the inheritance and dissemination of other opera arts
- 4.) It is conducive to enhancing the cultural heritage of the city, shaping a good cultural image of the city, and realizing the industrialization of Liyuan Opera

## **5. Scope of Research**

- 1.) Scope of Research of contents
  - History and Development of Liyuan Opera from stage to Douyin platform
  - Chinese Perceptions of Liyuan Opera on Douyin platform.
- 2.) Scope of area to study
  - 2.1 Quanzhou people
  - 2.2 Other cities in Fujian
  - 2.3 ByteDance Company
- 3.) Scope of Duration June 2022- March 2023



## 6. Definitions of Terms

**Liyuan Opera** in this dissertation refer to a drama genre, one of the Han Chinese operas in Fujian Province, China, is one of the traditional local dramas of the Southern Fujian language family. Liyuan Opera originated in Quanzhou during the Song and Yuan Dynasties, and is known as the "living fossil of ancient southern opera".

**Chinese new media** in this Dissertation refers to the applications commonly used by Chinese people that run on mobile terminals such as mobile phones and ipad, compared to traditional media such as TVs and computers. For example, Douyin, WeChat, etc.

**Douyin.** in this dissertation refer to a social software, a short video social application under "Today's Toutiao", that is open to registration for Chinese users only.

**Perspectives.** in this dissertation refer to the Chinese's Perspectives opinions and ideas about Liyuan Opera on Douyin platform

## 7. Conceptual Framework

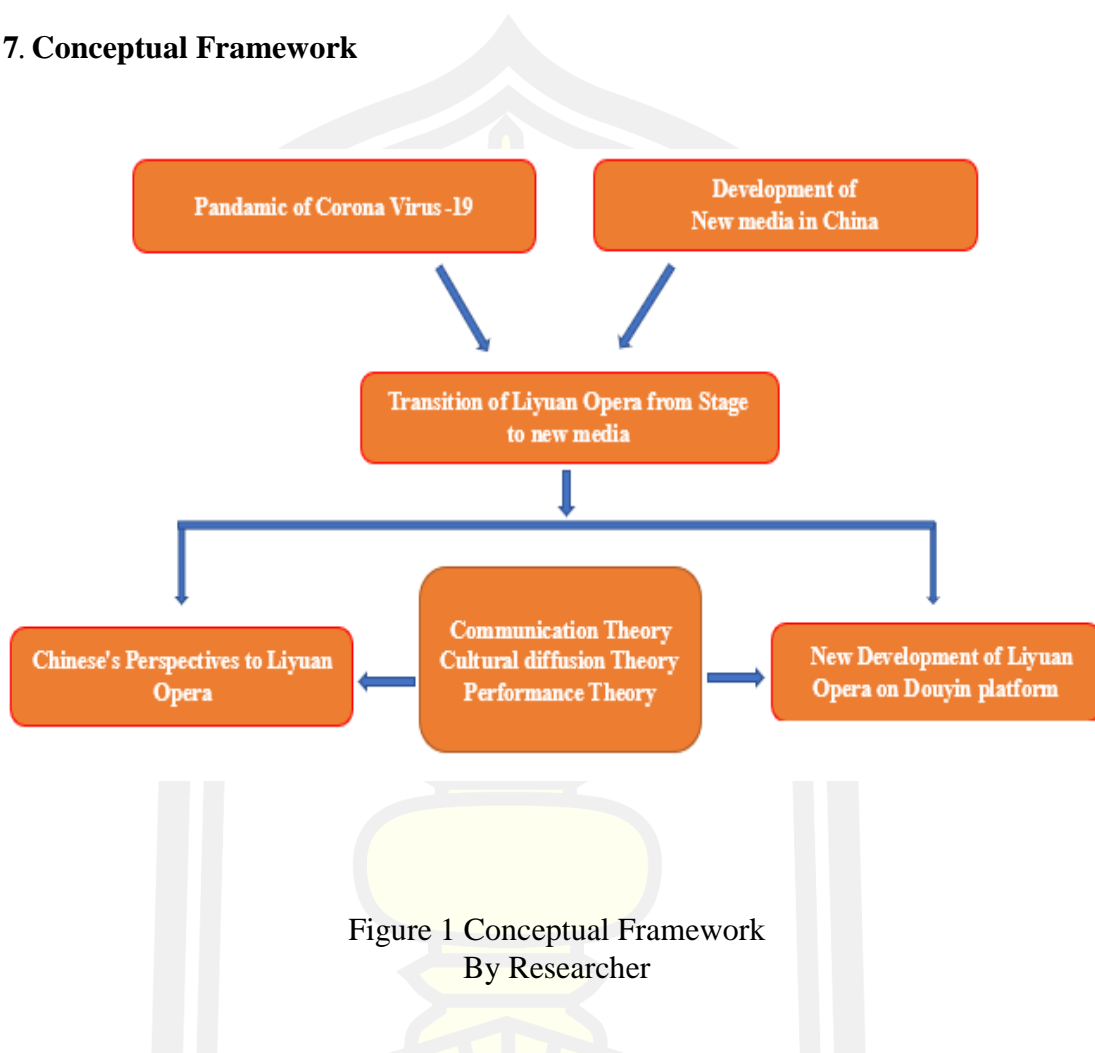


Figure 1 Conceptual Framework  
By Researcher

## Chapter 2

### Literature Reviews

The researcher has conducted a review from the following relevant knowledge, which can be summarized in the following aspects:

1. Knowledge about Liyuan Opera
2. Knowledge about Chinese new media
3. Knowledge about Coronavirus-19
4. Theory Related
5. Research Related

#### **1. Knowledge about Liyuan Opera**

“The definition of opera "play" refers to the performance of singing, dancing, acrobatics, etc. in ancient times. "Qu" is an art form that can be sung. For the definition of opera, Wang Guowei put forward the definition of opera that "sings and dances play a story", and the concept of "true opera", "must be in harmony with words, actions, and singing, so as to tell a story", after the exploration of modern scholars, so far There have been clear definitions, such as the definition of "drama" in "Ci Hai" and "Encyclopedia of China": drama refers to the traditional Chinese drama form, or a general term for traditional drama culture.” (Wang Guowei, 1984: Interviewees)“

The connotation of opera includes singing, reciting and fighting, integrating various performance methods such as dialogue, music, singing, dancing, martial arts and acrobatics.” (Xiao Bing, 2008: Interviewees)

The historical development of Chinese opera has gone through the budding period, the prosperous period (the middle of the 12th century to the early 13th century), the extended period (the 16th century), and the heyday since the late Ming and early Qing dynasties. The art of opera has been promoted to a new height and formed into a complete art system, which is known as one of the three ancient dramas in the world

(ancient Greek drama, Indian Sanskrit drama, Chinese drama). (Liao Ben, 2010.: Interviewees)

The art of Chinese opera is rooted in the traditional culture of the Chinese nation and has distinct national characteristics. It is fundamentally different from Western drama in its diversification of performance elements, freehand brushwork, and routine.

Chinese history and culture have given birth to Chinese opera art and nourished Chinese opera. The art of opera naturally undertakes the mission of inheriting Chinese history and culture. It perfectly presents Chinese history and culture. There are many kinds of Chinese operas, each with its own vocal music and performance characteristics, interpreting the Chinese spirit and regional culture in a way that suits the local population.

Quanzhou is located on the southeastern coast of China, and was called "Eysteria" in ancient times. "Quanzhou played an important role in strengthening foreign economic and cultural exchanges between China in the Song and Yuan Dynasties, promoting economic development in East Asia and Southeast Asia, and promoting the common prosperity of human society. As the beginning of the Maritime Silk Road, Quanzhou is rich in "Maritime Silk" heritage, and still retains a large number of precious historical and cultural relics". (Lin Lin, 2022: no page )

During the "Yongjia Rebellion" in the Jin Dynasty, the gentry moved southwards to Quanzhou and lived along the river, hence the name Jinjiang. This migration brought the ancient culture of the Central Plains and the customs of the nobility to Quanzhou. In the eighth year of Tang Zhenyuan (793 A.D.), Ouyang Zhan and Han Yu from Nan'an, Quanzhou, were promoted to jinshi together, proving that Quanzhou's local culture has reached the national level. The rise of Quanzhou culture created the necessary conditions for the emergence of Liyuan Opera (Wu Jieqiu, 1996). Liyuan Opera in Quanzhou is one of the oldest local operas in China, with a history of more than 800 years. The origin of the word "Liyuan" is that Quanzhou Jiaofang and folk opera troupes in Song Dynasty followed the name of "Pear Garden Music" in Tang Dynasty,

commonly known as "Liyuan", and they were active in "Citong City (Wu Jieqiu, 1996)

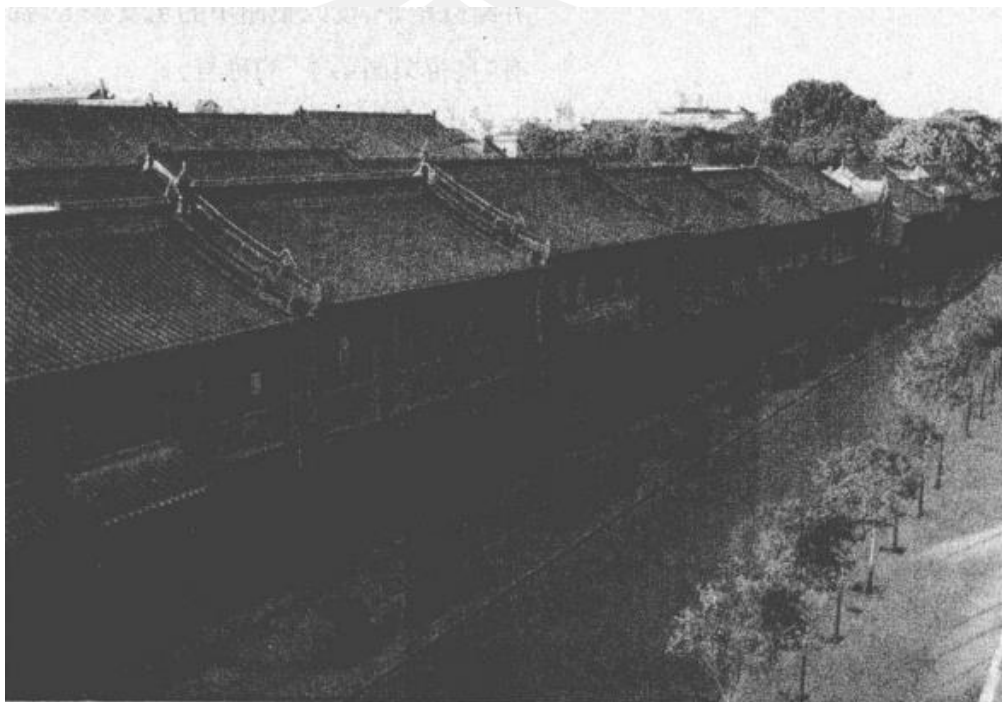


Figure 2 The "Liyuan" site established in the Tang Dynasty  
(Liu Ling, 2013: p11)

Liyuan Opera is an artistic treasure of the Chinese nation. It was born in the Song and Yuan Dynasties and reached its peak in the Ming and Qing Dynasties. It still retains a complete set of ancient songs, scripts and singing styles. (Zheng Yaoxing & Xie Shenglin, 2016)

During the development of Liyuan Opera, some branches and genres have emerged, but this has not affected the core performance elements and performance forms of Liyuan Opera.

The Liyuan Opera is divided into two types: the big and the small Liyuan, of which the big Liyuan includes two branches: "Shanglu" and "Xianan", and the Xiaoliyuan is also known as the "Seven Ziban". The three major genres have a good inheritance, and

the grand occasion of Liyuan Opera in ancient times can still be seen from the complete preservation of classic repertoires, special singing music cards and the "Eighteen Shed Heads" (Zheng Yaoping & Xie Shenglin, 2016)

The three schools of Liyuan Opera, "Shanglu", "Xianan" and "Xiaoliyuan", are not only different in terms of their historical origins and development, but also in terms of role division, play form and artistic style. Later, the unification of the three was completed in the Yuan Dynasty. On the basis of adhering to its own value, the unified Liyuan Opera continued to absorb nutrients from other local operas, and finally formed its own unique performance style. (Huang Meigui, 2017: no page)

Liyuan Opera is a "Quanqiang" Liyuan Opera that spreads in the southern Hokkien language area. Due to its long history, remote location, many hills in the north, and inconvenient transportation, and limited by dialects, it can only develop southward from the Quannan Plain. It can be seen from this that the special geographical location of Quanzhou makes the large-scale cultural exchanges between Quanzhou and the Central Plains less, which is an important reason for the Liyuan Opera to maintain the oldest artistic value. (Wu Jieqiu, 1996)

Liyuan Opera is one of the most representative opera genres in Quanzhou. It originated in Quanzhou and was formed in the Southern Song Dynasty. There are many repertoires of Southern Opera in Song and Yuan Dynasties.

"The three artistic genres of Liyuan Opera present a pattern of coexistence and development, but still maintain the same characteristics of the opera genre, which is relatively rare in the history of other opera genres." (Luo Jinman, 2014)

During the Ming and Qing Dynasties, the development of Liyuan Opera reached its peak. The three genres retained their earlier works and repertoires that were transplanted and adapted, and gradually formed their own house-watching operas. At the end of the Qing Dynasty and the beginning of the Republic of China, Liyuan Opera was declining. The development of Jiujia Opera (now called Gaojia Opera) and Gezi Opera in Quanzhou occupied the living space of Liyuan Opera. "Go Down to the South"

was changed to a stage show, and "Seven Sons" was changed to a tune. Then the Anti-Japanese War began, people's livelihood declined, Xiamen fell, the troupe was disbanded, and the artists were living in the folk. (Wu Jieqiu, 1996)

In the early 1950s, under the guidance of the opera reform policy of "letting a hundred flowers bloom and bringing forth the new", the Jinjiang County Cultural Center convened artists from three genres who were willing to resume Liyuan opera. In 1952, the Jinjiang County Daliyuan was established. Experimental Theatre", and carried out the work of rescue, resurrection and rejuvenation. (Wu Jieqiu, 1996)

In 1953, the Fujian Provincial Minnan Opera Experimental Troupe and Art Committee were established, "to carry out comprehensive rescue, recovery, arrangement, rehearsal, and performance work. During this period, the troupe organized and organized plays, established a director system, and carried out stage art. Design, and go all out to make "comprehensive art" comprehensive processing of "Chen San Wu Niang (Wu Jieqiu, 1996)

In 1954, "Chen San Wu Niang" participated in the East China Opera Festival and won the highest award, and Liyuan Opera also became one of the famous operas in the country. In 1958, Fujian Provincial Minnan Opera Experimental Troupe changed its name to Fujian Liyuan Opera Experimental Troupe and has survived to this day.

Traditional Liyuan Opera performances are usually performed on temporary folk stages. "Throughout the ages, stage singing and folk activities are inseparable. According to Mr. Zheng Guoquan, the 80-year-old deputy director of the Quanzhou Local Opera Research Society, before liberation, every folk festival, Zhongshan Road could be at the same time. Dozens of performances were held, which were very lively, and the famous classes and famous actors competed with each other with their housekeeping skills, which made the audience feast their eyes and ears."(Liu Peng, 2011)

In 2002, the Quanzhou Municipal Government mobilized all sectors of society to donate money to build the Liyuan Opera Classical Theatre, which was completed in

2008. Since 2009, the theater has carried out regular public welfare performances of "Liyuan Weekend" and "Performance Season (Zheng Hongyan and Ma Huaxiang, 2016)

Since then, the performance of Liyuan Opera has completed the transformation from a folk stage to a theater stage.

wrote that with the development of information and media technology, the art of opera has moved from the stage to the screen, and the classic Liyuan Opera drama "Chen San Wu Niang" has been adapted into a radio version, a TV version, and a movie. The version of the stage art film is deeply loved by the audience in Fujian and Taiwan. At the same time, the art of opera also relies on the power of the Internet to display and promote itself, such as: opera network TV (Jinying.com <http://www.jinying.org>), Southern Fujian Opera Fans Forum (<http://www.mnxiqu.com>), Minnan Opera Garden Exchange Group (QQ: 37584488) and so on (Song Yan, 2014)

These forms of media provide new resources for the development prospects of drama genres and expand new development space. It not only expands the receiving group, but also creates a new way of communication.

described the traditional performance form of Liyuan Opera, which usually starts with the "head falling drum", and all the staff "fall down the shed" to prepare for the performance; ". Next is "Jumping the Officials" and "Master Xiang's Stepping Shed". The trombone (shaped like a suona, about five feet long, and played like a pipe) should be played before the main performance. After the performance of this play, a small play, that is, an excerpt play, is usually added (Luo Jinman, 2014).

wrote that as soon as the audience entered the theater, electronic subtitles were played in turn to introduce the long history and artistic characteristics of opera. In "Dong Sheng and Li Shi", the first act, the beginning of the second act, and the final section of Dong Sheng and Li's marriage, respectively, consists of four dragons and two book boys, carrying the words "Liyuan Opera" and "Qi Zi Ban". The lanterns are accompanied by gongs and drums, and in the simplest form, the audience is always told which genre the play belongs to. (Wu Yarong and Li Yayi, 2015: p.5)



It can be seen that the performance form of Liyuan Opera has been greatly adjusted at this time, eliminating the need for complicated procedures, and using the most concise form to convey important information such as the introduction to the play and the genre it belongs to to the audience.

Liyuan Opera originated in the Song and Yuan Dynasties and flourished in the Ming and Qing Dynasties. Due to the nourishment of traditional Chinese culture, the nurture of the local culture of its birthplace - the historical city of Quanzhou, and the inheritance of hundreds of generations of artists from generation to generation, the continuous creation of The Liyuan Opera relatively completely preserves the classical opera, especially the many literary and performance forms of the Southern Opera of the Song and Yuan Dynasties. Its script literature, music singing, and performance style are unique in the Chinese opera art gallery.

The exploration and innovation in the form of Liyuan Opera has brought the traditional culture closer to the emotions of contemporary people. On the basis of inheriting the tradition, Liyuan Opera has innovated the form of expression and made some attempts in line with the present, which can attract more young groups.

## **2. Knowledge about Chinese new media**

The concept of 'new media' can be traced back to 1967, when P. Goldmark, director of the CBS Institute of Technology, published a proposal on the development of electronic video (EVR) commodities, he called 'electronic video' as 'New Media' (new media) in the plan, and the concept of 'new media' was born.(Gong Chengbo, 2009)

With the rapid development and popularization of the contemporary Internet, traditional media quickly seeks digital breakthroughs and spreads rapidly all over the world. As of June 2019, the number of Internet users worldwide reached 3.8 billion, an increase of 6% over 2018, accounting for about 51% of the world's total population (Lu Ang, 2021)

According to the 49<sup>th</sup> CNNIC Statistical Report on the Development of the Internet in China, by December 2021, the number of Chinese netizens had reached 1.032 billion,

including 934 million users of short videos, and the utilization rate reached 90.5%. (Xuan Yu, 2022: p.245)

According to Media Research's "2021 China Online Live Streaming Industry Development Research Report", the number of online live streaming users in China in 2021 will be 635 million, a year-on-year increase of 8.2%, still maintaining a high level. The growth rate is expected to reach 660 million in 2022. The online live broadcast user group is mainly young and middle-aged, and users aged 27 to 39 account for more than 60%. This part of the group is also a group with strong purchasing power. With the stricter and more detailed policy supervision, the standardization of the live broadcast industry will continue to increase in the future. The application of 5G, VR and other technologies in the live broadcast room will also broaden the application scenarios of the live broadcast industry, and the incremental space of the live broadcast industry is expected to expand. (Guo Quanzhong and Fan Jie, 2022: p.312-313)

Douyin is a social software vertical to the music field hatched by Toutiao. It uses the slogan of "recording a better life" and focuses on the new generation, mainly "post-90s" "Post-00" and other young people. (Yu Youjun, 2020)

Since its official launch in September 2016, the number of registered users has exceeded 100 million within five months, and the growth of users has far exceeded that of Weibo, WeChat and other media terminals. As of January 5, 2020, the number of daily active users of Douyin has creatively exceeded 400 million, far ahead of other similar products in the market.

In the era of new media, the significance of culture in public life is becoming more and more obvious, and opera as a representative of excellent culture will inevitably use new media technology to achieve its own dissemination and development. (Jiang Li, 2018)

mentioned that director Zeng Long of Liyuan Theater has devoted himself to developing young audiences of Liyuan Opera in recent years. He has created the public account of Burrough Theater and the public account of "Shanghao Listening" with the

music of Liyuan Opera as an element, which has led to the development of Liyuan Opera. The new generation born in the 1990s of the troupe uploaded their rehearsal scenes to Douyin to expand the online influence of the Liyuan troupe. At present, the number of followers of Liyuan Theatre Troupe's Douyin official account "Shang Hao listen" has exceeded 10,000 (Song Yan, 2021)

"The relevant person in charge of the Quanzhou Municipal Bureau of Culture and Tourism believes that in the past two years, Liyuan Opera has made many innovative explorations in the form of performance, and the immersive performances and intangible cultural heritage pop-ups that jump out of the stage are sought after by citizens and tourists, especially many young people. Appreciate each other. "Promoting tourism through culture and promoting culture through tourism, these performances enrich the cultural life of Quanzhou people, enhance the cultural charm of the city, and have important reference significance for the integration of culture and tourism.

In addition to Liyuan Opera, other dramas have also made attempts in the field of new media. According to the search for WeChat public accounts and related information, as of October 2017, there were 275 opera-related public accounts on the WeChat platform, among which about 275 public accounts related to Qin Opera culture. More than 20, among the existing public accounts, more than 70 opera official accounts have adopted real-name authentication, and most of the certifiers are opera lovers, government units, cultural communication companies, etc. (Jiang Li, 2018)

### **3. Knowledge about Coronavirus-19**

Coronaviruses are a type of virus. There are many different kinds, and some cause disease. A coronavirus identified in 2019, SARS-CoV-2, has caused a pandemic of respiratory illness, called COVID-19. ( <https://www.hopkinsmedicine.org/> )

In spring 2020, approximately 4 billion people or half the world's population was under lockdown as governments attempted to limit the spread of the disease by enforcing physical distancing. (Jeannotte M. S, 2020)

At the beginning of 2020, the new crown epidemic swept the world, which brought a huge impact and far-reaching impact to the performance industry. According to data from the China Performance Industry Association, from January to March 2020, the national performance industry was in a state of zero revenue and total loss. Nearly 20,000 performances had been cancelled or postponed nationwide, with a direct box office loss of more than 2 billion yuan(Liang Yiou, 2021)

On 11 March 2020, the World Health Organization (WHO) declared COVID-19 a global pandemic. Amongst the main emergency measures taken by local governments was the temporary suspension of all social, cultural, leisure and recreation activities, followed by the closing of non-essential businesses, including cultural institutions and industries. By contrast, the demand for cultural and creative content has intensified throughout the lockdown period, with digital access having become more critical than ever before (Radermecker. A. S. V. & D'Oca. G, 2021)

During the epidemic, both opera troupes and individual opera practitioners began to rely on various live broadcast platforms to spread opera, such as the familiar National Peking Opera Company, Beijing Peking Opera Theater, China Review The theaters carry out live broadcast platform activities such as Douyin and Kuaishou, which cover a wide range of content, including performance recommendation, actor promotion, repertoire promotion, and knowledge popularization. (Yu Jiangang, 2020)

#### **4. Theory Related**

##### **4.1 Cultural Anthropological Theory**

The original form of opera art has the dual function of “entertaining gods” and “entertaining people”. Form the dual character of "religious ritual" and "adult game". (Liu Peng, 2011)

Liyuan Opera is no exception. From ancient times to the present, stage singing has been inseparable from Quanzhou folk activities. There are many folk festivals in Quanzhou, whether it is religious, folk festivals, family auspicious celebrations, etc.,

often invite opera troupes to sing, even for several days, to show the solemnity of the ceremony, and also to please the neighbors.

Liyuan Opera plays the role of spreading values, completing moral education, and serving as a spiritual mentor. Watching opera performances is not only simple entertainment, but also a rare opportunity to participate in social and public life. It can even be said to be a cultural ceremony. Its structural and functional significance has long exceeded our usual understanding of drama as an aesthetic art. (Liu Peng, 2011)

Because of its long history and close contact with the people, Liyuan Opera is the product of the blending and cohesion of national culture, and it is also a powerful embodiment of national culture. (Liu Peng, 2011)

The theory of cultural diffusion is one of the core theories in cultural geography. Studying the spread of culture among people in different regions can be used to study various cultural events. Terry G. Jordan first mentioned the theory of cultural diffusion in "Human Mosaic". He believes that cultural diffusion studies the process of combining culture in time and space. (Lofen I, 2019)

"The Communication and Culture theory model was proposed by G. Gebner and others. Gebner believes that the "symbolic reality" prompted by the media in modern society has a tremendous impact on people's understanding and understanding of the real world." Due to certain tendencies of the media, there is a significant deviation between the "subjective reality" portrayed in people's minds and the actual objective reality. "At the same time, this impact is not short-term, but a long-term, imperceptible, nurturing process that unconsciously restricts people's view of reality." (Tirasawasdichai Tanin Obrenovic Bojan & Alsharif Hussain Zaid H, 2022)

Schechner's performance theory includes radical performance theory, performance everywhere, outdoor stage performance, etc. Schechner sees performance as ubiquitous, in everyday behavior, professions, media, art, and language. Whereas traditional theaters confine "special places" to areas (stages) clearly marked as performance spaces, new theaters create a space "organically defined by action." Participants transform the

space, they discover their own sets and scenery, using the surrounding environment and various elements found in the spatial environment, including decoration, texture and acoustics. (Wang Yicheng, 2022: p.6)

#### **4.2 Quanzhou people's cultural identity to Liyuan Opera**

Liyuan Opera preserves the literature and living materials of dramas in the Song and Yuan Dynasties, from which the important characteristics of Southern Opera culture and Southern Fujian regional culture can be observed. In the sense of history and culture, Liyuan Opera is an invisible treasure house of comprehensive art. (Liu Ling, 2013)

Both the people who settled in the Quanzhou area and the immigrants from southern Fujian who have drifted overseas for many years have shown a natural dependence on the culture of their hometown. Liyuan Opera, an art form that is both elegant and close to the people, is deeply rooted in the hearts of the people and has been passed down to future generations (Song Yan, 2021)

### **5. Research Related**

The researchers read the relevant materials and found that there are many studies on the development and inheritance and protection of Liyuan Opera. Liyuan Opera relies on Fujian Liyuan Theater to explore and protect Liyuan Opera repertoire, and to inherit Liyuan Opera through various forces.

In 2002, the Quanzhou Municipal Government mobilized all sectors of society to donate money to build the Liyuan Opera Classical Theatre, which was completed in 2008. The theater is a modern theater integrating rehearsal, performance, exhibition and office, and it is also the inheritance center of Liyuan Opera. The theatre's auditorium seats 523 and is equipped with modern facilities. The completion of the theater has enabled the troupe to have a base, and there is no need to rent venues everywhere for each performance. (Zheng Hongyan and Ma Huaxiang, 2016)

Since the establishment of the troupe, the troupe has mainly cultivated talents according to the method of "teacher leads apprentices" and "troupe leads classes",

supplemented by the means of studying in colleges and universities. The troupe recruits students once every 10 years. The recruited students study in Quanzhou Art School for six years and receive formal secondary education. Professional courses are sent by the troupe teachers to teach. In the sixth year, he began to practice in the troupe. After graduation, the students have a secondary school diploma and are assigned to the troupe according to their majors. (Zheng Hongyan and Ma Huaxiang, 2016)

Over the years, the Liyuan Theatre Troupe has created new plays with a "subtraction" mentality based on the characteristics of its own plays. While highlighting the characteristics of plays, it has found an effective way for classical opera to communicate with contemporary people. The new repertoire has formed a good reputation and box office revenue, and the troupe has successfully stepped out of Fujian with the repertoire as a brand, and spread the culture of drama in a wider range. (Yan Zheng, 2020)

Researchers have collected relevant information through multiple databases. Currently, the works related to Liyuan Opera are mainly composed of Liyuan Opera programs and historical books, such as Wang Zhaoan's "Liyuan Opera" and Wu Jieqiu's "Liyuan Opera Art History". Scholars have not done much research on Liyuan Opera in the new media environment, and they have only been found in one or two papers. It can be seen that scholars have little research on the art of Liyuan Opera under the new media environment, and the research on the transformation of Liyuan Opera performance methods under the new media environment is even more blank.

## **Chapter 3**

### **Research Methodology**

Starting from the background of the new media era, this paper analyzes the advantages and disadvantages of the performance art dissemination method of Liyuan Opera under the new media environment, and discusses the current situation of the combination of opera and new media, especially the performance art of Liyuan Opera and technology, new media Convergence of media.

The researcher conducted a Qualitative research on Liyuan Opera :  
The Change of Perspectives from Stage to Chinese new media Gather information from relevant literature and research papers and collect field data by qualitatively examining the following research frameworks and methodology :

3.1 Scope of Researchs

3.2 Research Methods

#### **3.1 Scope of the Research**

3.1.1 Scope of Research content

Study and analysis the transformation of Liyuan Opera from stage to Douyin platform

3.1.2 Scope of Area to study

Quanzhou people

Fujian in other cities

ByteDance Company

3.1.3 Scope of Duration

June 2022- March 2023

#### **3.2 Research methodology**

Comprehensively collect data through the literature research method to understand the history and development of Liyuan Opera, the role and current situation of new



media, and read relevant policies and regulations. and then conduct qualitative analysis and research on the above materials.

### **3.2.1 Population and sampling groups**

#### 1.Key informants

##### 1.1 Liyuan Opera scholar

Jingping Zeng: Head of Liyuan Classical Theatre

##### 1.2 Officer of Cultural's Bureau of Quanzhou City 2

#### 2.Casual informants

##### 2.1 Professional Liyuan Opera artists 10

##### 2.2 Professional of Douyin Producer 5

#### 3.General informants

##### 3.1 Audiences 40

### **3.2.2 Research tools**

The main data collection tools in this study are;

#### 1.Questionnaires

#### 2.Indept-interviews

#### 3.Observation

### **3.2.3 Data collection**

1.) The researchers studied the relevant literature as follows: papers obtained through the dissertation database, books consulted through the library, survey data from official websites, etc.

2.) On-site data collection: Use questionnaires and interviews to conduct surveys on actors and audiences

### **3.2.4 Organizing and analyzing data**

Researchers analyze the data using theory and related research principles.

1.) Check the collected data

2.) Get sorted information.

3.) Summarize and analyze the data.

4.) Get edited information.

### **3.2.5 Research Report**

#### 2.5.1 Oral presentations

This paper mainly studies the changes in the performance form of Liyuan Opera in Quanzhou, China in the new media era. By interviewing the inheritors of Liyuan Opera and investigating the audience in the form of questionnaires, it is concluded that the transformation of Liyuan Opera in the new media era has a certain role in promoting the inheritance and reform of Liyuan Opera, and has a certain reference for the dissemination of opera culture. Meaning, can enhance the cultural orientation of Quanzhou and enhance the cultural identity of Quanzhou people.

#### 2.5.2 Full text introduction

#### 2.5.3 Introduction to research articles

## **Chapter 4**

### **Research Results**

This paper mainly studies "Liyuan Opera : The Change of Perspectives from stage to new media in China", the research goal is the development of Liyuan Opera under Chinese new media and the analysis of Chinese people's views on the change of Liyuan Opera performance to Douyin platform.

Researchers will study from the following points:

- 4.1. The history and development of Liyuan Opera from stage to new media
- 4.2. Chinese people's Perspectives of Liyuan Opera on Douyin platform.

Among them, the first and second points correspond to the research goal of the development of Liyuan Opera under new media in China, and the third point corresponds to the research goal of analyzing Chinese people's Perspectives on the change of Liyuan Opera performance to the Douyin platform.

The researcher comprehensively collect data through the documentaries to understand the history and development of Liyuan Opera, the role and current situation of new media, and read relevant policies and regulations. and then conduct qualitative analysis and research on the above materials, The following conclusions are drawn:

#### **4.1 History and Developments of Liyuan Opera From Stage to New Media in China**

Chinese opera culture has a long history and is a bright pearl in the history of Chinese literature and art. Originating from primitive song and dance, Chinese opera is a stage art form that combines literature, music, dance, art, and countless other art forms to perform stories



Figure 3 The representative of Chinese opera - stills of Beijing opera performances

Available from: [https://bbs.zol.com.cn/dcbbs/d23\\_39431\\_back.html](https://bbs.zol.com.cn/dcbbs/d23_39431_back.html) (

2023.2.15 )

The art of Chinese opera is rooted in the traditional culture of the Chinese nation and has distinctive national characteristics. It is mixed with civil and martial arts. Its diversity of performance elements, freehand brushwork and stylism are fundamentally different from western dramas.

From the Qin and Han Dynasties to the Sui, Tang and Five Dynasties, Chinese opera has experienced the military drama of competing martial arts, the rap, singing and dancing of prostitutes, and the comic performance, which is the gestation stage of Chinese opera



Figure 4 Chinese opera in the gestation stage -- Canjun Drama in the Tang Dynasty  
(Wang Guowei, 2017: p.3)

In the Song Dynasty, with the emergence of "Song Zaju", Chinese opera came into being. It has experienced a long and tortuous development process from simple to complex, from low to high.



Figure 5 Song Zaju "Eye Medicine Acid"  
(Wang Guowei, 2017: p.4)

“Chinese opera can be roughly divided into two stages of development, namely before and after the Song and Yuan Dynasties. The former stage is mainly centered on "drama", that is, the funny and funny performance mainly based on "tease" and "juggle". called it "ancient drama". (Wang Guowei,1984: no page) It refers to the immature form of drama, such as comical play, song and dance play, puppet play, film play, etc. The latter stage is mainly about "singing". is called "real drama" and "pure drama" is also called "opera". (Wang Guowei,1984: no page) It refers to mature forms of drama, including Southern Opera of the Song and Yuan Dynasties, Zaju of the Yuan Dynasty, Legend of the Ming and Qing Dynasties, etc.

Chinese opera has a history of 2000 years from the origin of "ancient drama", and about 800 years from the formation of "real drama". The Song and Yuan Dynasties, the period of the formation of "true drama", was the first important period of the development of Chinese opera, and the important representative of this period was the Southern Opera.

**Liyuan Opera** known as the "living fossil of Southern Opera of the Song and Yuan Dynasties", originated from the world cultural heritage city, Quanzhou, the world's maritime trade center of China in the Song and Yuan Dynasties. It was formed in the Southern Song Dynasty, and is one of the most representative operas in Quanzhou. It has retained a large number of Southern Opera of the Song and Yuan Dynasties.



Figure 6 Geographic Location Map of Quanzhou

Available from: <https://image.so.com/view>

(2022.5.1)



Figure 7: World Cultural Heritage City Quanzhou Landscape  
By Researcher  
(2023-1-20)

"On May 20, 2006, Liyuan Opera was approved by the State Council to be included in the first batch of national intangible cultural heritage list". (China Intangible Cultural Heritage Network · China Intangible Cultural Heritage Digital Museum, July 16, 2022: [https://www.ihchina.cn/project.html?tid=4#sy\\_target1](https://www.ihchina.cn/project.html?tid=4#sy_target1) )





Figure 8 The stills of the performance of China's intangible cultural heritage Liyuan Opera

Available from:

[http://www.mnwhstq.com/qztpk/fyk/lyx/201608/t20160811\\_7941.htm](http://www.mnwhstq.com/qztpk/fyk/lyx/201608/t20160811_7941.htm)

(2023-2-15)

#### **4.1.1 Development of Liyuan Opera in beginning period to before 1950**

Before 1950, the performance of Liyuan Opera was based on the theatrical troupe, which was mainly in the form of tent opera. During the Ming and Qing dynasties, Liyuan Opera troupes were formed in the form of "Qizi troupes" and "excellent people gather together to protect the countryside" (Chen Hongmo and Zhou Yingxiu, 2012: p.471.), which was an organizational form formed on the basis of economic development and prosperity of folk culture.

At the end of the Qing Dynasty and the beginning of the Republic of China, Liyuan Opera gradually declined, and the major Liyuan Opera troupes broke up around 1949

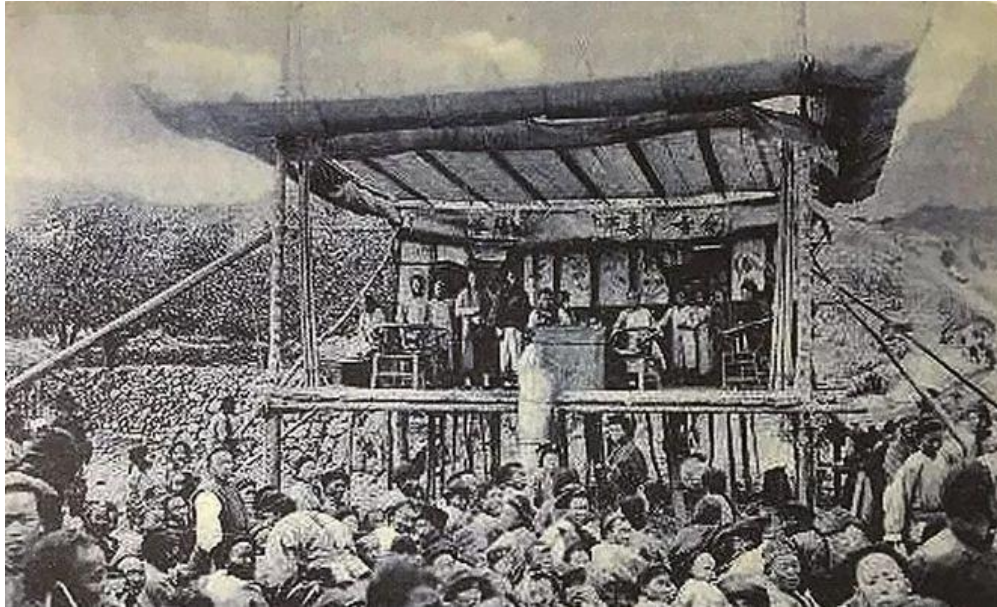


Figure 9 Theatre performances during the Qing Dynasty  
 Available from: <https://www.163.com/dy/article/DQMQLTQS0514A0AN.html>

(2023-2-16)

The term "theatrical troupe" refers to the folk opera performance groups before 1950, also known as "BanShe", which is a loose form of group performance.

(Zhuang Changjiang, 2016: p.19) summarized the characteristics of Minnan opera troupes, and pointed out that "opera troupes are professional organizations of actors, and actors rely on their artistic performance as a way to make a living." The survival and development of opera troupes are highly dependent on the economy, rather than self-creation and self-satisfaction in the field of art. Therefore, performance needs are the survival basis of opera troupes.

(Lin Qingxi, Zheng Qingshui and Liu Xiangru. 1983: p.48)."Gods welcoming events are not better than those in Quanzhou". Quanzhou has a strong folk culture atmosphere, and it is popular to perform to reward the gods. The troupe needs to move

around with the performance needs of the festival at the age of the year, and its performance field is characterized by mobility.

In order to adapt to this feature, the performance stage of Liyuan Opera is a "shed" that is easy to dismantle and build. Liyuan Opera is also known as the "shed head play"



Figure 10 : Model of the temporary stage "shed" used for the performance of Liyuan Opera

By Researcher

(2022-11-4)

(Lin Qingxi, Zheng Qingshui and Liu Xiangru1983: p.132)According to the inscription of the Yuanmiao Temple in Quanzhou during the reign of Xianfeng in the Qing Dynasty, "there is a small Liyuan opera shed, four shed chairs, seven long shed beams, and two chairs."

There are many festivals in Quanzhou. In order to celebrate the Buddha's birthday, worship the ancestors, and thank the Gods, the people hired theatrical troupes to reward the gods. Later, with the secularization of the celebration of God

and Buddha's birthday, the people also watched operas in the name of worshipping Gods, and closely combined the reward of God with the entertainment of people.

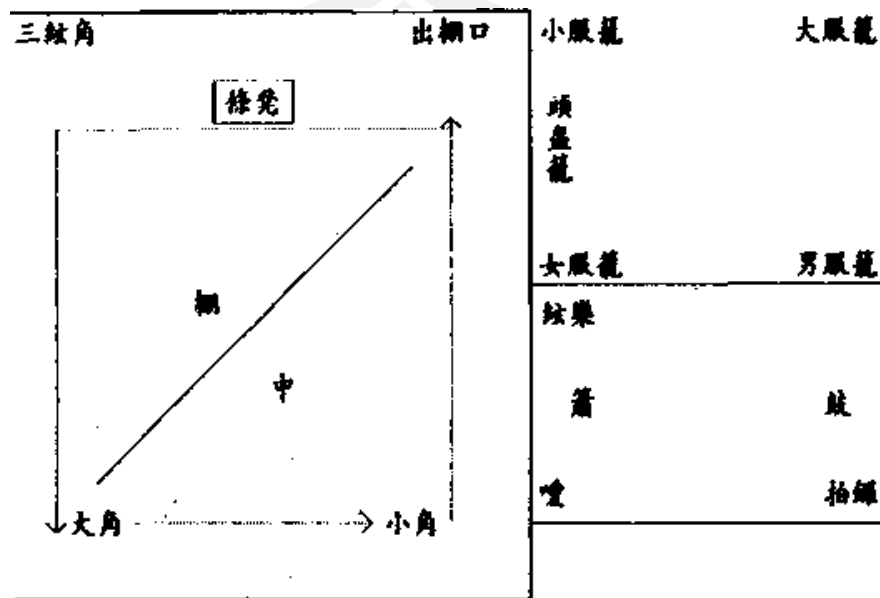


Figure 11 Staging and performance location of "Shed"  
(Wu Jieqiu, 1992: p386)

Wu Minglin, (2012) The survival ecology of opera is the attachment and foundation of opera ecology, which usually includes the survival field such as theater and troupe, the survival basis such as creation and performance, and the natural economy and social politics related to the survival of opera."

The theatrical troupe is the survival field of Liyuan Opera. The rich artistic forms, rich economy and prosperous folk activities are the premise of the production of Liyuan Opera, and also the important survival ecological factors of Liyuan Opera, affecting the survival and development of Liyuan Opera.

Opera is a comprehensive art form, and poetry, music and dance are the three basic elements of opera form. As a comprehensive art form, the sprout and development of opera can not be separated from the edification of singing and dancing art performance and narrative literature, and Liyuan opera is no exception.

The multi-source and complex Minnan culture has accumulated a rich variety of artistic forms, which are the direct source of the performance art of Liyuan Opera. For example, the chest dance is influenced by the totem worship of Fujian and Vietnam and the traditional Chinese culture. The Nanyin has the Tang and Song music system, and the kick ball dance originally originated from the "Cuju dance" of the Han Dynasty.

The prosperity of business, economic development and the rise of market culture in Quanzhou are the material basis for the production and development of Liyuan Opera, and also cultivate a large number of audiences and provide a broad performance market for Liyuan Opera. In addition, Quanzhou has a mixed folk belief and a strong folk atmosphere. Acting has become an indispensable part of the activities to reward the gods. Opera performance is not an independent art form, but a folk image. Its performance form and content have profound folk cultural connotation.

Fujian Provincial Chronicle Compilation Committee. *Fujian Provincial Chronicle · Drama Chronicle* (2000: p175) According to historical data, Chen Yuanguang entered Zhangzhou in the second year of Zongzhang (669), bringing rich culture and art of the Central Plains; During the reign of Emperor Daizong (762-779), the singing and dancing performances in Fuzhou were already prosperous; In the third year of Xiantong (862), Putian Paibai Opera welcomed Zongyi.

The music and singing of Liyuan Opera were formed under the direct influence of Nanyin. Nanyin was the accompaniment of singing and dancing. The literati of the Tang and Five Dynasties choreographed and composed music according to the "spectrum" of Nanyin. On this basis, the local voice of Quanzhou was formed, and Liyuan Opera also sprouted. In addition, a large number of legends, dramas and theater plays were introduced into Fujian. In the process of local transplantation and creation, the three major genres formed their own "18 Pengtou" (i.e. 18 representative plays).

Since its emergence, Liyuan opera and its troupe have been carving up the performance market with puppet shows, and there is a folk saying that "show in front of show and show in front of show".

(He Qiaoyuan, 1994: p946.)"Min Shu" customs volume contains: "(Longxi) near the spring, its heart is good, and spring people pass. Although to Haiku play, will make exercise "Quan sound", a rhyme is not harmonious, if thought Chu language.

Quan sound is Liyuan opera. It can be seen that the voice of Liyuan opera has been formed and fixed at that time, and Liyuan opera has become an art that Quanzhou people enjoy together, with a deep mass foundation.

From the Ming Dynasty to the early Qing Dynasty, the Liyuan Opera Troupe had a broad market in Quanzhou.

(Lin Xuezheng, Wu Xihuang, 1929: p1236) The "Tong'an County Annals, Rites and Customs" contains: "In the past, people only performed in the temple. But it was just 'Shang lu', 'Xia nan', and 'Qi zi ban'." During the Ming and Qing dynasties, the development of Liyuan Opera reached its peak. The three genres of Liyuan Opera almost occupied the entire performance market in Quanzhou.

In the middle and late Qing Dynasty, foreign troupes entered Quanzhou and occupied part of the performance space of Liyuan Opera.

(Lin Qingxi, Zheng Qingshui and Liu Xiangru, 1983: p.132)The Inscription on the Constructed Theatre of the Yuanmiao Temple in Quanzhou recorded that Quanzhou shops donated money to build the Zhengyin Theatre: "The official name of the various paper shops in the county town was Jin Qingshun, and the Yuanmiao Temple was completed again in the autumn of Guimao in the 23rd year of Daoguang's reign. The audience lacked the Zhengyin Theatre, so they gathered to discuss the rules of imitating the rice shops and building the puppet stage. I donated money to build a Zhengyin Theatre and a pear garden shed with complete equipment." The foreign opera troupes in Quan use "official tunes" to chant, and Quan people use "Zhengyin" to refer to these foreign opera troupes.

The performance form of the Zhengyin Opera Troupe is novel and lively, and the martial arts performance is wonderful, which makes Quanzhou people who are accustomed to the performance of the Liyuan Opera Troupe feel fresh. Therefore, Yuanmiao Temple built a large stage for the Zhengyin Opera Troupe to perform, while the Liyuan Opera Troupe performed in a small shed. However, the Zhengyin Opera Troupe has little impact on Liyuan Opera. The cost of its performance is 30% higher than that of Liyuan Opera. Only part of the rich people can afford it. In addition, the language barrier prevents it from spreading and developing widely in Quanzhou.

The real impact on Liyuan Opera is the new local opera Gaojia Opera in Quanzhou and the Taiwanese opera Gezi Opera. Gaojia Opera is developed from Songjiang Opera, which performs martial arts skills. It uses the lively gongs and drums of Beijing Opera. The performance atmosphere is warm, the martial arts skills are superb, the battle is huge, the content of the curtain and the performance is uncertain, and there are new ideas. Its huge momentum and layout are suitable for all kinds of festivals and festivals, and its new performance style and content are in line with the people's appreciation psychology.

As a result, Gaojia Opera has developed rapidly in both urban and rural areas of Quanzhou, with hundreds of class clubs in 1920s. In the late 1920s, Taiwan Gezi Opera was introduced to Tong'an, Quanzhou, through Xiamen. Gezi Opera performed mostly love and bitter drama, and sang folk tunes with the same language and popular and simple, which made the people feel more cordial and soon captured the people of southern Fujian. In the 1940s, more than ten Gezi Opera houses were built in urban and rural areas of Quanzhou, and a number of young Gezi Opera actors and audiences were trained, laying the foundation for the rooting and development of Gezi Opera in Quanzhou.

Liyuan opera troupe reached its peak in the Ming and Qing dynasties; At the end of the Qing Dynasty and the beginning of the Republic of China, Gaojia Opera and Gezi Opera gradually developed and occupied the living space of

Liyuan Opera. Some troupes of the Xia nan schools changed to Gaojia Opera, and Liyuan Opera declined.

During the War of Resistance Against Japan, the economy was depressed, and classes were scattered in large and small pear gardens; After the victory of the War of Resistance Against Japan in 1945, the Liyuan Opera Troupe was reorganized. In 1948, the seven-child troupe set off a wave of singing Gezi Opera, but the decline was irreversible. The Liyuan Opera Troupe gradually declined, and the troupe broke up around 1949.

#### 4.1.2 Development of Liyuan Opera during 1950-2020

In 1953, Fujian Minnan Opera Experimental Troupe was established under the leadership of Fujian Provincial Administration of Culture and Arts, which is now known as Fujian Liyuan Opera Experimental Troupe. Its organizational form has changed from the privately owned theatrical troupe system to the state-owned theatrical troupe system, and the performance field has also changed from a simple shed to a professional theater.



Figure 12 Researcher visited the former site of Liyuan Theater (Now it is the Exhibition Hall of “Nan wai zong zheng si” Ruins)

By Researcher (2022-2-5)



In the 1950s, Fujian local operas established new organizational forms under the support and guidance of policies. On May 5, 1951, the Central Committee issued the "Instructions of the Government Council on the Reform of Traditional Chinese Opera", put forward the development policy of "letting a hundred flowers bloom and introducing the old to bring forth the new", and made the instructions for the development of traditional Chinese opera.

The document advocates that local cultural and educational authorities should lead the work of opera, and establish exemplary troupes and theatres based on the old troupes and theatres, and under the principle of enterprise, by means of public, public-private partnership or private public assistance.

Under this policy, Xu Shuji collected artists from three genres of Liyuan Opera and gathered actors, masters, musicians and sundries who were willing to return to their old jobs. In 1952, he established the "Jinjiang County Da li yuan Experimental Theatre Troupe" and carried out the collation and rehearsal of the purpose of the play. In 1953, the Daliyuan Experimental Theater of Jinjiang County merged with the Cultural Workers' Team of Jinjiang Special Area, and was reorganized into the Fujian Minnan Opera Experimental Theater.

In 1954, the Liyuan Drama Troupe participated in the East China Opera Viewing and Performance Conference with "Chen Sanwu Niang". This performance won many awards. Liyuan Opera, as a local opera, began to spread across the country.

In 1958, Fujian Minnan Opera Experimental Troupe was renamed Fujian Liyuan Opera Experimental Troupe. Fujian Liyuan Drama Experimental Troupe is the first and only professional Liyuan Drama Troupe since the founding of the People's Republic of China. It has a fixed period of repertoire, created and adapted repertoire, and conducted cultural and artistic exchanges with the outside world.

Since the founding of the People's Republic of China, the cultural policies and financial subsidies of the central and Quanzhou municipal governments have played a decisive role in the survival and development of Liyuan Opera. The establishment, establishment and restructuring of the troupe are all under the guidance of cultural

policies. The vast majority of the funds for the inheritance, creation and performance of operas also come from government financial subsidies.

While providing financial support, the government also made work arrangements for the inheritance and development of the troupe. Since 2013, in order to enrich the entertainment life of citizens, the Quanzhou Municipal Government has launched public welfare literary and artistic performance activities for the benefit of the people, and adopted the operation mode of government subsidies and low ticket prices, requiring the municipal literary and artistic troupes, including the Liyuan Theater, to carry out public welfare performances.

In 2014, the Quanzhou Municipal Government put forward the project of benefiting the people with high-quality literary and artistic works, requiring the five professional theaters directly under the city to perform more than 200 times a year, and to create a new play or rearrange a traditional play every year.

The open column of government affairs on the website of Quanzhou Municipal People's Government: Since 2016, there have been more than 1000 public benefit performances every year; In 2019, in order to promote the consumption of cultural performances, the Quanzhou Municipal Government subsidized the low ticket price of the performances for the benefit of the people carried out by the municipal troupes by 50% from the original level (the subsidy activities are limited to the current year). In 2021, the project of "practical affairs for the people" in Quanzhou City included "250 public welfare performances of excellent literary and artistic performances", of which the Fujian Liyuan Opera Inheritance Center needs to complete at least 30 performances. As of December 24, the municipal professional literary and artistic troupes have carried out 1152 public welfare performances, exceeding the task successfully. (Available from : <http://www.quanzhou.gov.cn/zfb/xxgk/>, 2023-3-12)

In the Liyuan opera troupe, the drama money can maintain the operation of the whole opera troupe, but in the modern society, the business performance of Liyuan opera can no longer fully support the operation of the opera troupe, and the function of the performance is more the transmission and inheritance of culture and art.

Among the business performances carried out by Liyuan Drama Troupe, the city's theater performances mainly play the role of disseminating Liyuan Drama and enriching the cultural and entertainment life of the city's people. The performance of Liyuan Opera Troupe in the countryside mainly serves folk festival activities, meets the needs of the township people for watching and entertainment, and is the continuation of the social function of Liyuan Opera to reward the gods for entertainment.

The performance of Liyuan Opera Troupe is mainly divided into two modes: theater performance and rural performance. According to the characteristics of the performance field, the aesthetic tendency of the audience and the long-term artistic practice of the troupe, the two performance modes gradually go out of the two development routes of "elegance" and "vulgarity".

The theater performance position is in the city. In the 1980s and 1990s, its performance places were in the major commercial theatres, the open-air stage of the cultural center and the county government square. In 2008, the theater group moved to the Liyuan Classical Theater, where regular performance activities were carried out. The performance place of the Liyuan Theater Group in Quanzhou was fixed



Figure 13 New site of Liyuan Theatre - Fujian Liyuan Classical Theatre  
By Researcher (2023-3-13)

At present, the performance hall of Liyuan Classical Theater can accommodate 524 people (including 127 seats). It is a medium-sized professional performance theater, mainly used to carry out public benefit performances. Thanks to the high quality performance and low ticket prices, the attendance rate of the performance is considerable, and it is the theater group that can sell tickets among the five major theater groups directly under the city.

In addition, the troupe, with its outstanding repertoire and performing artists, has won various domestic opera awards and has been invited to carry out tours at home and abroad. The overseas tour has covered Japan, Indonesia, Germany, France, etc., constantly improving the popularity of Liyuan Opera overseas and making the world realize the artistic value of Liyuan Opera. Most of the domestic performances are invited by various opera festivals and universities to display award-winning classic plays.



Figure 14 Ticket Hall at the new site of Liyuan Theater  
By Researcher

(2023-3-13)

The theater drama integrates many art forms such as music, dance, performance, dance beauty, lighting, etc. After the modern dance beauty design and lighting art are integrated into the opera performance, the opera performance will be refined.



Figure 15 "Dong Yong" The stills of the performance of Liyuan opera  
By Researcher  
(2022-12-24)

In the urban area of Quanzhou, although the audience of Liyuan Opera is not large, there are basic audiences, covering a wide range of age groups; In addition, the lighting and labor costs of large theater performances are high. Liyuan Theater has gradually developed into a small theater performance mode for cost and revenue considerations.

In addition to the basic public welfare performance, the troupe has carried out a small theater drama performance. The experimental performance of "opera on the third

floor" Liyuan Opera only sells 50 tickets per performance. The actors, bands and audience are placed in the same space, and the stage disappears in the opera performance. The audience can feel the performance closely, and the performance develops in the direction of small and fine.

"When talking about the creation of opera in small theatres, Li Zhuoqun said: "We make small theatres in order to use a smaller space to gather attention, extend the market and attract audiences." (Li Zhuoqun, 2020: p.8-12)

Grasp the basic audience through the profound and refined performance of the small theater, and attract a wider audience through this as a point of departure. The Liyuan Theater performs in major urban theaters at home and abroad, and its audience is urban audiences. It displays plays or newly edited modern plays to promote modern enlightenment awareness; Or rearranged traditional operas to reproduce the ancient culture; Or classic eclectics, which show the elegant and detailed artistic performance of Liyuan Opera.

Liyuan Opera is a typical literary drama, its lyrics, performance body, singing style, and music costumes all reflect the characteristics of elegance and beauty, and most of them are sentimental love stories, reflecting the ethics of loyalty, filial piety and justice.

"Elegance" is one of the characteristics of Liyuan Opera. Under the condition that the aesthetic appreciation level of urban audiences is generally high, Liyuan Opera Troupe will exert this feature to the utmost, constantly enrich its performance in stage practice, and attract the audience through exquisite and elegant performance.

Since the 1980s, the urban economy has flourished, the material civilization has been enriched and developed, and the further development of the film and television industry has squeezed the living space of opera in the city. Many commercial theaters have changed to play videos and discs, and the major opera performance teams can only seek survival in the countryside.

There are many folk festivals in Quanzhou, and opera performance is an art form popular with the rural people. It has a broad performance market in all major rural areas.

There are many temple fairs and sacrificial ceremonies from July to September every year. It is the peak season for performing in the countryside, with more than 20 performances per month and an average of more than 150 performances per year.

The Liyuan Drama Troupe has set up a "performance team in the countryside", with a performance team of about 45 people. The performance members are composed of the actors of the troupe and the students of the art school. They perform lively, tortuous and easy-to-understand plays. (Ding Xiaojing ,2011:p.47)

In order to cater to the rural performance atmosphere and the aesthetic habits of the people, the performance form and repertoire of the rural performance team have the characteristics of simplicity, banter and liveliness, forming a set of vulgar performance mode.

Since its establishment, the living environment of Liyuan Opera Troupe has been changing constantly, and the opera troupe is constantly exploring its own living environment in the process of change. Contemporary fast-food culture prevails and entertainment activities are extremely rich. Traditional opera cannot resist the impact of modern civilization, attract audiences to focus on the stage, and embark on the path of urgent rescue, protection and inheritance.

The opera can't protect itself in the flood of the times. It needs the national and local governments to provide cultural and financial policy support, guide it to integrate into the modern cultural and entertainment market, and complete the historical task of inheritance, development and innovation.

The troupe's artistic performances are oriented to the urban and rural markets. According to different audiences' aesthetic tendencies and viewing needs, different performance modes are customized, reflecting the modernization and marketization of the troupe's operation and management mode.

Table 1 . Statistical Chart of Changes of Liyuan Opera from the Song Dynasty to 2022

Time	Characteristic	Form
Before 1950	A simple outdoor theater	Theatrical troupe
1950-2020	Theater stage and magnificent lighting	Theater performance
2020-2022	Immersive performance	Theatre Stage and Roadshow

#### 4.1.3 The Liyuan Opera performance in the traditional media environment

In 1954, the Liyuan opera "Chen San Wu Niang" received a warm response at the East China Opera Show in Shanghai, after which the troupe organized and filmed a color opera film of the same name. The Liyuan Opera film "Chen San Wu Niang" was released in 1957. The actors, music and dance design, and performing orchestra were all from the Liyuan Opera Troupe. The purpose of the adaptation of the play was based on the oral version of "Chen San" by Cai Youben, a famous teacher of the seven sub-classes. The old artists, directors, and actors discussed the stage performance together, and unified the performance style, striving to show the drama characteristics and aesthetic characteristics of Liyuan Opera in the opera films.





Figure 16 "Chen San Wu Niang" The Liyuan opera in film(1957)  
 Available from: <https://www.163.com/dy/article/EO54MQ1N05374I9X.html>  
 (2023-3-14)

In 1961, the first graduates of the Fujian Liyuan Opera Actors Training Class (Grade 5 and Grade 6) and the students of Grade 5 and Grade 7 formed a youth performance team to participate in the shooting of the opera art film Rouge. Opera film combines the two arts of opera and film, and the performance platform shifts from stage to screen, spreading opera in a relatively complete form.

The television videos and video websites of Liyuan Opera are all the actual opera stage, with few secondary artistic processing. The pure stage performance of Liyuan Opera is shown to the audience, which can better restore the artistic style of Liyuan Opera than the film opera.

The Minnan language channel and the news comprehensive channel of Quanzhou TV station have a drama column "Zacuo Stage", which shows Quanzhou local opera at

a fixed time every day, among which Liyuan Opera is among them. The video website is the most intuitive, convenient and interactive platform for opera communication today. The audience has the right to choose their own repertoire and viewing time. The openness and interactivity of the network make the audience become the receiver and communicator of opera culture, and satisfy the audience's desire to express and participate.



Figure 17 : Liyuan Opera played in TV (2017-11-12)

Available from: [https://v.youku.com/v\\_show/id\\_XNTg4NTc1MTgwNA=.html](https://v.youku.com/v_show/id_XNTg4NTc1MTgwNA=.html)

(2023-3-14)

The video website provides an instant feedback platform for the audience, so that the online audience can also actively participate in the performance of the opera stage, communicate and evaluate the repertoire and performance through the screen and comments, and the theater troupe can also test the stage performance effect through the audience's feedback. By using film, television and video websites as the media to spread Liyuan Opera, the audience of Liyuan Opera has been expanded, and the influence scope of Liyuan Opera has been expanded by combining interpersonal communication with virtual communication.

## **Immersive performance in the new media environment (2018-2022)**

### **Development of new media in China**

With the rapid development and popularization of the contemporary Internet, the traditional media has rapidly sought a breakthrough in digitalization and rapidly spread to the whole world. According to the White Paper on the Global Digital Economy released in August 2021, in 2020, the US digital economy will remain the first in the world, with a scale of 13.5% Of the 6 trillion US dollars, China ranks second in the world with a scale of 5.4 trillion US dollars. (<http://www.caict.ac.cn/kxyj/qwfb/bps/202108/P0202210913403798893557.pdf>, August 2021)

China's Internet is in its infancy. (1994-2000)

In 1994, China officially connected to the Internet, opening the first year of China's Internet. At that time, the Internet in China was a blank. Ordinary people did not have computers in their homes. Internet cafes were opened all over the country. Today, many well-known entrepreneurs and Internet giants, such as Baidu, Alibaba and Tencent, started at this stage.

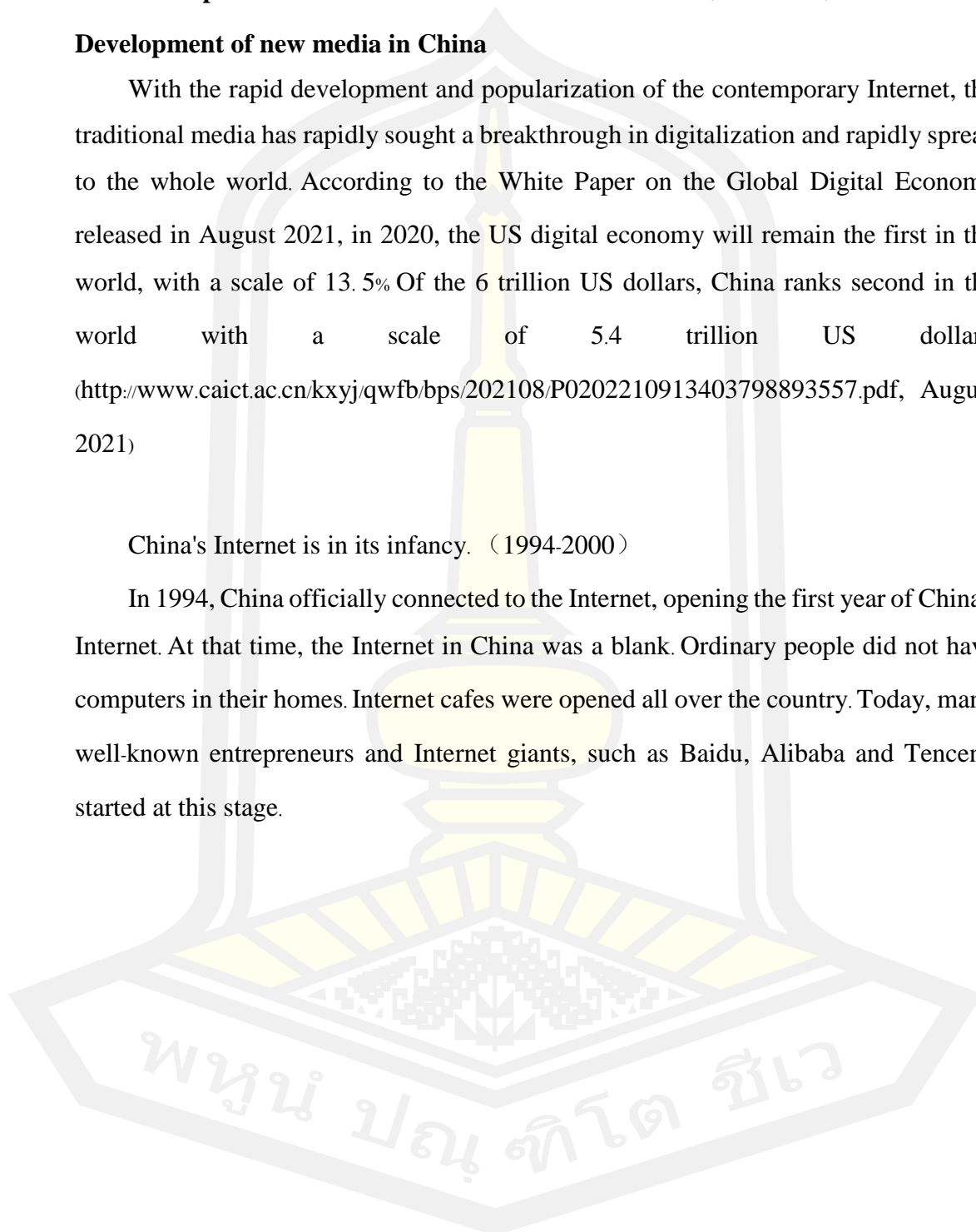




Figure 18 : White Paper on the Global Digital Economy  
<http://www.caict.ac.cn/kxyj/qwfb/bps/202108/P020210913403798893557.pdf>

(2023-3-14)



Figure 19 : China's official access to the Internet

Available from:[http://k.sina.com.cn/article\\_6409373633\\_17e0747c1001004zxn.html](http://k.sina.com.cn/article_6409373633_17e0747c1001004zxn.html)

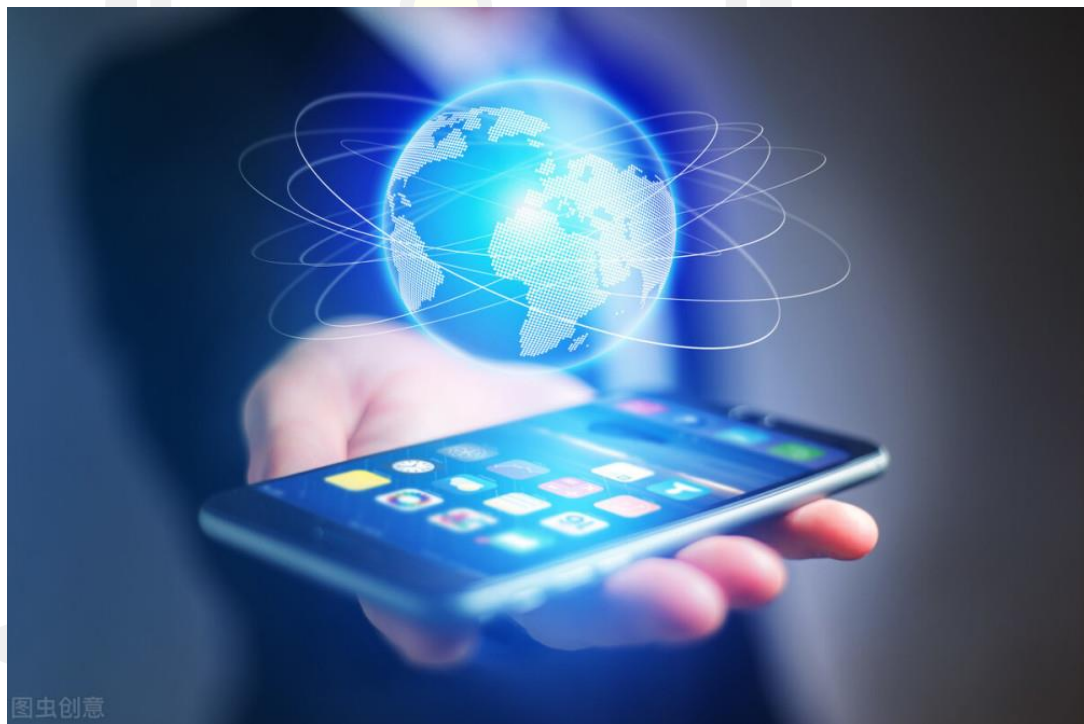
(2023-3-14)

China's Internet blowout development stage. (2001-2008)

In this period, with the popularity of low bandwidth networks and personal computers, the Internet has gradually integrated into the lives of ordinary people. Social tools and e-commerce have quietly changed people's habits. QQ, Renren, Baidu Post Bar, Tianya Forum, blog and other social platforms are full of young people. The network world has become the second space where people are active. This stage is the stage of explosive growth of Chinese Internet users, also known as Internet 1.0.

China's Internet is in full bloom. (2009-2014)

In 2012, the scale of mobile Internet users exceeded that of PCs for the first time. In the same year, Zhang Yiming founded ByteDance Company. With the popularity of smart phones, the Internet has shifted from a fixed PC application scenario to a mobile phone that can be opened at any time and anywhere. The volume of the mobile internet is gradually surpassing the traditional internet. This stage is the home of the mobile internet and also marks the official entry of the Chinese internet into the 2.0 stage



图虫创意

Figure 20 Smart phones and digital internet

Available from: <https://new.qq.com/rain/a/20200824A0G0VC00>

(2023-3-14)

China's Internet new media stage. (2015-2023 )

In 2015, China put forward the concept of "Internet plus" for the first time, aiming to integrate traditional industries through Internet technology innovation. The Internet plus strategy has brought new business models and profit growth points to traditional industries. We media, online celebrity anchors, video bloggers, etc. have swept the network in an all-round way, and began to extend to the direction of knowledge payment, live broadcast with goods, fan economy, etc.



Figure 21 : A wide variety of short video apps

Available from: [https://www.sohu.com/a/462936317\\_99994436](https://www.sohu.com/a/462936317_99994436) (2023-3-14)

In 2016, Douyin platform was officially launched, and various new media short video platforms competed with each other, making the new media industry unprecedented.

Table 2. The development history of China's new media

Time	Stage	Characteristic
1994-2000	China's Internet is in its infancy	China is entering the Internet age
2001-2008	China's Internet blowout development stage	The Internet becomes popular.
2009-2014	China's Internet is in full bloom	The number of Internet users on mobile terminals has soared
2015-	China's Internet new media stage	New media short video platforms are developing rapidly

### About Douyin platform

Douyin platform mentioned in this article is a short video social software for music creativity incubated by Bytedance in China, which is different from TikTok launched by the company outside China and launched on September 20, 2016. It is a short video community platform for all ages. At the beginning of its launch, Douyin platform was positioned for young people. Its interesting short video content attracted a large number of users and kept growing. In 2022, the number of users reached 800 million.

“As an App that focuses on creative short videos, Douyin platform is popular with many young people, and its dazzling and stylish logo design is also unique. The logo integrates the initial letter of the brand name “d” with the musical note elements in the staff, and reflects the dynamic gesture of “shaking” through artistic techniques. Logo design adopts the “dislocation” technique in Glitch Art, which makes logo design present a more real sense of the scene” ( Zhang Zhaohmo,2018,p:132 ) .



“Logo strengthens the video industry attribute through red and blue primary colors, and maximizes the "shake" into the user's visual sense, so as to establish the user's association effect on the brand. The logo design background of the app is black, with the intention of immersive experience. At the same time, the black background makes the visual penetration of the app on the phone very strong.”(Zhang Zhaomo,2018:p.132)



Figure 22 Douyin platform Logo  
(By Researcher) (2023-2-15)

### **Features and advantages of Douyin platform**

Douyin platform has been widely loved by the public since its launch in 2016. With the core concept of "recording a better life", it attracts users to watch, shoot and upload various short videos anytime and anywhere. The success of Douyin platform is inseparable from its video production, content and other characteristics.

Douyin platform supports high-quality content providers in various industries (government, media, group media, individuals, enterprises/institutions/other organizations) to apply for settlement free of charge to provide content for Douyin

platform. Each industry can enhance its own popularity in the industry through the influence of Douyin platform media.

The opportunity in Douyin platform is fair. Everyone has the opportunity to become popular. As long as the content is high quality and popular with the public, it will automatically become popular. At the same time, users can comment, share, collect, and like on the right side of the work by using the relationship chain communication to obtain more traffic.

In terms of production, Douyin platform short video is relatively simple. The special effects and music of the platform itself can meet the daily shooting needs of the general public. Users often need only one mobile phone to shoot and produce their own short videos, which is very convenient to operate.

The video editing software "Jian Ying" launched by Douyin platform can make the video more personalized by adjusting the video playing speed, adding background music and other ways to meet the daily shooting needs of Liyuan Opera video. In terms of content, the video culture presented by Douyin platform tends to be interesting and fragmented.

Douyin platform has unique requirements for video duration: the video length that users can choose is positively related to the number of fans, from the initial 15 seconds to 60 seconds, to the later, with the improvement of Douyin platform's requirements for video content, video script, video clips, etc., it gradually developed into a 5 minute video duration. In June 2020, the duration of Douyin platform video will be upgraded to 15 minutes again.

With the time limit, video producers will carefully and ingeniously combine the content they want to express into a short video. The Liyuan Opera video on Douyin platform is more than 5 minutes old, which can bring the audience audio-visual enjoyment in a short time without making the audience feel tedious and lengthy.

Douyin platform has a huge user base, which makes it incomparably flexible in communication. Through the powerful algorithm behind it, video can quickly spread from individual to group, and the propagation speed is often explosive

At present, Douyin platform has a variety of content forms, such as food, travel, pan life, auto technology, games, anime, entertainment, stars, sports, cultural education, campus, government affairs, fashion, talent, finance, on-demand, animals and plants, plot, parent-child, agriculture, rural areas, and public welfare. Users can watch it anytime and anywhere through mobile phones.

Douyin platform has the following advantages:

Traffic advantage: Douyin platform currently has 700 million users, which makes it have huge traffic data.

Precise push, Douyin platform, through big data analysis, conducts crowd positioning for users and targeted push of works to reduce interference to users, help publishers find accurate users and reduce time costs.

### **Difference between Douyin platform and Tiktok**

TikTok is the overseas version of China Douyin platform. The TikTok platform is mainly designed based on Douyin platform which is highly similar to the early Douyin platform in many aspects such as product positioning, product structure, technical architecture, etc.





Figure 23 : TikTok interface

By Researcher

(2023-2-15)



Figure 24 Douyin platform interface  
(By Researcher)

(2023-2-15)

Douyin platform and TikTok do not communicate with each other in terms of users and content, and they have been running on a "dual track" both at home and abroad for a long time. With the continuous iteration of Douyin platform and TikTok versions in

the past two years, TikTok has retained and developed more features that adapt to global communication, which is different from Douyin platform as the parent.

The product structures of TikTok and Douyin platform are similar, but they retain and develop more features suitable for global communication in terms of product details, content distribution mode, etc. At the same time, the overseas structure of TikTok in various countries is basically the same, and it is the "indispensable module" that Douyin platform strictly abides by overseas communication. This makes TikTok take simplicity and universality into account in platform design, so as to facilitate the content operation of TikTok teams in various countries.

### **Liyuan opera on Douyin platform**

After entering the 21<sup>st</sup> century, media forms have changed rapidly. Under the leadership of the new forces, Liyuan Opera tries to try various new forms of performance in combination with new media.



Figure 25 The street performance of Liyuan Opera in Douyin platform, located in the famous landmark of Quanzhou - Quanzhou Bell Tower

Available from Douyin platform account : Bolejuchang (2023-2-16)

In recent years, in addition to the regular stage performances and academic exchanges, the troupe has also spread and promoted Liyuan Opera through various platforms.

First, The official account article of "Fujian Liyuan Opera Inheritance Center", (2018-07-01) in June 2018, the innovation and entrepreneurship incubation platform, Bole Town, Quanzhou, was officially released. The first performance was the creative environment Liyuan opera "Lvmengzheng · Crossing the Bridge and Entering the Kiln" performed by Zeng Jingping and Lin Cangxiao. During the performance, the audience sat close to the opera at a distance of 1 meter away. This immersive performance mode was later staged in the Qingyuan Mountain Tianhu and Laojunyan scenic spots in Quanzhou, creating a broader media effect for the Liyuan opera. (Available from: <https://mp.weixin.qq.com/s/TiPnOtZBg4nBp99yplIDxg>, 2023-2-15)

The official account article of "Fujian Liyuan Opera Inheritance Center", (2019-05-04) On May 1, 2019, Wang Renjie and Zeng Jingping Drama Studio were established in the Liyuan Classical Theater. Mr. Wang Pingzhang, the former president of the Fujian Academy of Arts and a famous opera critic, attended the opening ceremony. Later, in the creative space of the Bole Theater, more than ten drama "plum blossoms" from Beijing Opera, Yue Opera, Fujian Opera, Gezi Opera, Gaojia Opera and other operas (i.e., the actors who won the "plum blossom award" of Chinese drama) were improvised to assist the opening ceremony of the Bole Theater, triggering the guests and passers-by to stop and watch.

The official account article of "Fujian Liyuan Opera Inheritance Center", (2019-05-04) The above two activities played a celebrity role in gathering cultural and creative resources, and created a new space for the development of Liyuan Opera. In response, Chen Liyu, Chen Hongxiang and Wu Jingjing, winners of the "Plum Blossom Award" for Chinese drama, said in an interview with reporters that the establishment of the two Quanzhou Drama Celebrity Studios and the unveiling of the Bole Theater not only can gather the strength of all types of plays in Fujian Province, spread Fujian culture across

the country, but also can lead the opera industry to think about how to better inherit the art of opera and promote China's excellent traditional culture in the current environment. The establishment of Bole Theater and Drama Celebrity Studio can enable more young people to feel the charm of drama closely and fall in love with the art of drama.

The troupe fully affirmed the important contributions made by the old artists in the process of inheriting the pear garden drama, and let them continue the artistic life of the pear garden drama on the second stage. In addition to the above mentioned special theater of Liyuan Opera, which was planned by the theater troupe in May 2019, entitled "The Old Boys of Liyuan in the Jianghu, the White haired Boys in a New Song", and the inheriting repertoire, on June 2 and July 21, 2019, Zeng Long, the young director of Liyuan Opera Troupe and the creative director of Bole Theatre, planned two non-material cultural heritage public benefit sharing meetings, entitled "Shifu", in Liyuan Opera Troupe and Bole Theatre respectively, Cai Yazhi (born in 1938, a 1956 level worker) and Wu Youqing (born in 1939, a 1956 level worker) were invited to talk for the guests on the spot. Chen Luo and Liao Shuyun, two young actors who had been taught orally, were invited to be the hosts. The young actors of the troupe and two old teachers were invited to perform their best excerpts for the guests on the spot.

In recent years, Director Zeng Long has devoted himself to developing the young audience of Liyuan Opera. He has spent a lot of time to establish the Douyin platform official account of Bole Theater and the "still good to hear" Douyin platform official account with Liyuan Opera music as the element, and has driven the post-90s new forces of Liyuan Opera Group to upload their rehearsal scenes and flash clips to the popular Douyin platform, expanding the online influence of Liyuan Opera Group. At present, the number of followers of the Douyin platform official account of Liyuan Opera Troupe has exceeded 10000.

From a historical perspective, the above content combs the history of the development and changes of the performance groups and forms of Liyuan Opera. Since the records of theatrical troupes in the Ming and Qing Dynasties, the Liyuan theatrical



troupes have formed a complete ecological structure for survival, with a fixed organizational form, performance content, performance market and certain social functions. After the transformation from prosperity to decline of Liyuan Opera, the cultural factors in its ecological field have changed to a certain extent.

At the end of the Qing Dynasty and the beginning of the Republic of China, facing the survival crisis, Liyuan Opera changed its tune in the horizontal interaction with Gaojia Opera and Gezi Opera. "Around 1949, the Liyuan Opera troupes broke up, the organizational form collapsed, the performance market was impacted, and the Liyuan Opera lost its survival field for survival and development. In the 1950s, the opera reform movement was carried out, and the organizational system of Liyuan Opera was rebuilt, and it reappeared in the modern society in the form of a state-owned theater group. Its cultural ecology underwent qualitative change in the vertical change and development, that is, the evolution of culture.

The living ecology of Liyuan Opera has different connotations in different periods, and changes constantly with the development of social culture. The emergence and development of Liyuan Opera is based on the art form of Quanzhou, developed market culture and prosperous folk activities. Economy and folk customs are the decisive factors for the operation of Liyuan Opera troupes.

### **Advantages and disadvantages of Liyuan Opera's spread on Douyin platform**

Douyin platform has played a certain role in promoting the spread of Liyuan Opera by virtue of its advantages of fast propagation speed and wide range of influence. However, the videos of Liyuan Opera on Douyin platform are still mostly clips, which have both positive advantages and some problems that need to be corrected.

#### **(1) Advantages**

Douyin platform, with its unique advantages, has shown strong functions and roles in the dissemination of Liyuan Opera videos, becoming a new front for popularizing Liyuan Opera to the public, and promoting the cross age dissemination of Liyuan Opera.

Breaking the "closed circle" of Liyuan Opera, we media platform spread Liyuan Opera through short videos, expanding its audience and communication scope. The audience can participate in the communication process independently, both as a communicator in mass communication and as a receiver of information, which is highly interactive. Liyuan Opera was not widely accepted and appreciated by the public as it is today. At first, it only existed in specific audience groups, and the concept of it was unfamiliar to young groups. However, with the popularity of Douyin platform, the barrier between Liyuan Opera and the public was broken. Douyin platform platform is highly publicized and influential, and the videos above can form explosive propagation.

## (2) Question

Although Douyin platform played an active role in the dissemination of Liyuan Opera, due to its own characteristics, it also revealed many problems in the dissemination process, and there are still many areas to be improved at this stage.

One of the reasons why Douyin platform is popular among the public due to its limited propagation range is that the platform can directionally push video content that meets users' viewing preferences based on the powerful algorithm recommendation function in the background. The platform preferentially recommends videos of interest to users according to their age, gender and past likes. This intelligent recommendation algorithm mechanism realizes personalized content push, but the biggest disadvantage lies in this. Only recommend the content that they prefer to the audience, which limits the growth of users' knowledge, resulting in the narrowing of information channels, prompting members of a certain group to tend to strengthen contact and information exchange with their own group, leading to homogeneity within the group, that is, the "information cocoon room" effect.

#### 4.2 Chinese people's Perspectives of Liyuan Opera on Douyin platform.

The traditional way of protection and dissemination of Liyuan Opera aims to spread the artistic noumenon of Liyuan Opera. Therefore, the traditional protection and communication methods of Liyuan Opera mainly include the communication of professional Liyuan Opera troupe, static display and communication, and the communication of Liyuan Opera TV programs using the traditional mainstream media - television broadcasting.



Figure 26 : Researcher observed the rehearsal of Liyuan Opera  
(Researcher) (2022-11-4)

Liyuan Opera takes Quanqiang dialect as the standard, Nanyin as the music form, and Kemu and Kebu as the main dance norms, which is unique in the Chinese opera score system.

Most of the southern Fujian operas, including Liyuan Opera, use the voice of Quanzhou Fucheng (today's Licheng District) as the standard tone. This is because Quanzhou is both the most developed area of southern Fujian in ancient times and the

core area of southern Fujian culture. The Quanzhou dialect based on the standard of "Quanyin" is the foundation and origin of Liyuan Opera.

Liyuan Opera has been closely related to folk belief activities since its birth. Many folk beliefs and custom activities, whether for the people who settled in southern Fujian or for the immigrants who have been drifting overseas for years, have played a role of centripetal force and cohesion. At the same time, it has also made the traditional local cultural concepts, folk beliefs and other local knowledge deeply rooted in the hearts of the people and spread in the form of popularity.

However, the impact of multiculturalism in contemporary society has led to the gradual marginalization of the art of opera, and the changes in the way of life and production have promoted the change of the way of entertainment of citizens. The scenes where the former stage stands have long been occupied by cinemas and bars, and opera has gradually separated from the cultural center of citizens. Citizens do not have enough cultural consciousness to go into the theater to watch opera performances, especially young people, who have very low understanding of opera, How to make opera art "seen" is a big problem.

#### **4.2.1 Role of Liyuan Opera on Douyin platform to Chinese`s perspectives**

Douyin platform, as a leader in the mobile short video industry, has ushered in a golden period of development with its advantages of diverse functions and simple operation. There are more and more kinds of videos on the platform. In recent years, more and more Liyuan Opera videos appear on the Douyin platform and are widely spread. Douyin platform has become one of the new channels for the dissemination and development of Liyuan Opera.

Communication form of Liyuan Opera on Douyin platform

The Spreading Form of Liyuan Opera in Douyin platform

At the beginning of 2020, since the outbreak of the COVID-19 epidemic, the global economy has been affected. China's economy is the first to recover because of proper control. However, despite this, many industries and enterprises have suffered a

devastating blow, and the art market dominated by offline performance has been seriously frustrated in this catastrophe.

However, the experimental theater group of Liyuan Opera follows the pace of the times and uses Douyin platform, which is closely related to people's life, to promote Liyuan Opera. Liyuan Opera is known as the official Douyin platform of "Fujian Liyuan Opera Inheritance Center". Its contents are all information related to Liyuan Opera, including performance information, classic excerpts of Liyuan Opera, live photos of audience watching the opera, and training photos of young actors. With Douyin platform, the experimental theater group of Liyuan Opera has achieved the goal of spreading and promoting Liyuan Opera.



Figure 27 Audience seats with QR code of the official platform of Liyuan Opera  
(By Researcher) (2022-11-4)

The performance videos released by Douyin platform usually capture the highlights of the performance and spread in the form of short videos, with the duration ranging from more than ten seconds to a few minutes, to adapt to the current audience's appreciation habits. In addition, the troupe has also tried to release rehearsal videos,

allowing the audience to understand the troupe behind the stage, the purpose of the play, and the process of stage creation.

Bole Theater was founded, in which entertainment activities, tea and snacks were provided. The artistic performance of Liyuan Opera is set up according to the idea of "two ways of walking together", combining the performance of the actors of Liyuan Opera on the spot with the online performance of Liyuan Opera. Douyin platform live broadcast was set up on site to attract online audience and strengthen the artistic communication of Liyuan Opera.



Figure 28 : Immersive performance of Liyuan Opera in Bole Theater created by inheritors of Liyuan Opera (offline and Douyin platform live broadcast simultaneously)

(By Researcher) (2022-7-20)

The art of Liyuan Opera is a part of the entertainment and spiritual life of the people. The creation of Bole Theater will make the art of Liyuan Opera truly integrate with the public life. This kind of behavior of Liyuan Opera walking down the stage and integrating into public life is conducive to the inheritance and dissemination of the original Liyuan Opera art, and will promote the public's overall understanding of the art of Liyuan Opera.

The researcher learned from an interview with the relevant person in charge of the Liyuan Theater that young actors in the theater set up a small theater of Liyuan Opera on the third floor of the theater to present a performance of Liyuan Opera to the audience. This small theater performance also uses offline and Douyin live broadcast at the same time.



Figure 29 Liyuan Theater for interactive performance  
(Researcher) (2022-11-4)



Figure 30 Musical instrument playing area in Liyuan Theater  
(By Researcher) (2022-11-4)



Figure 31 Researchers learn to play the characteristic instruments of Liyuan Opera  
(By Researcher) (2022-11-4)

In order to distinguish it from the traditional performance of Liyuan Opera and avoid the long time of the whole opera, the small theater selects multiple episodes of



the opera for singing. Through random selection of lucky audience for on-site interaction, lucky audience can "order" to increase the atmosphere of the community.



Figure 32 Interactive Liyuan opera performance in the small theater  
(By Researcher) (2022-11-4)

In addition to the "interactive" form of performance in the small theater, there are also "immersive" performances in the street. In December 2020, a "immersive" Liyuan opera performance was staged on the streets of West Street in Quanzhou.

The 23 actors of the Liyuan Theater performed the classic repertoire of Liyuan Opera face to face with the audience and at zero distance. The actors sang the "mobile stage" all the way, driving the enthusiasm of the audience along the way, and becoming an innovative and live demonstration of intangible cultural heritage culture.

The main characteristics of the "immersive" performance of Liyuan Opera are walking on the stage, displaying the charm of "living culture", zero-script interpretation emphasizing the sense of interactive experience, and live broadcast through new media.



Figure 33: Researchers learn to play the characteristic instruments of Liyuan Opera  
(By Researcher) (2023-3-13)



Figure 34 "Immersion" performance of Liyuan Opera on Douyin platform  
Available from Douyin platform account : Bolejuchang (2023-2-16)

Wu Xiaowei, deputy head of Fujian Liyuan Opera Experimental Troupe, one of the planners of the event said that: "Immersive performance has a basic script, but by the time of performance, the script is zero, and the performance should be adjusted at any time according to the response of the audience, which is the charm of immersive performance."( Wu Xiaowei, Interview).



Figure 35 Researcher interviewed Wu Xiaowei (first from left), deputy head of Liyuan Experimental Theater  
(By Researcher)

(2022-10-31)

This "zero distance" performance surprised many audiences. The atmosphere of the whole performance was warm, and the new performance form made the audience exclaim that "Liyuan opera can still be so fashionable", and the Minnan songs caused the audience's chorus.

The influence of Liyuan Opera on the short video platform should not be underestimated. Short video can not be perfectly combined with traditional culture, but

the development of any new thing needs to face challenges and tests. Liyuan Opera is a choice to adapt to the development of the times by means of short video transmission. In this multicultural era, traditional opera can break through innovation in contemporary media, try to break the barriers between the young generation and themselves, and broaden the way for its own creation and broadcasting.

#### 4.2.2 The Chinese's Perspectives for Liyuan Opera on the Douyin platform

“The most attractive content of Liyuan Opera could be conveyed to the audience in a short time through Douyin platform short videos, so that more people would know Liyuan Opera and be willing to go to the theater to watch it, which played a great role in promoting the development of Liyuan Opera, In particular, it plays an extremely important role in promoting the expansion of the audience group of Liyuan Opera.making more young audiences understand Liyuan Opera”. (Zeng Jingping, Interview)



Figure 36 Researcher and inheritor Zeng Jingping took a photo in Fujian Liyuan Theater

(By Researcher 2022-11-4)

However, she also believes that although the Liyuan Opera in Douyin platform can make more audiences, especially young people, understand the Liyuan Opera, due to the limitation of the duration of Douyin platform's video and the limitations of the "interactive" and "immersive" performance forms, the traditional Liyuan Opera cannot be fully reflected, which is not conducive to the protection and inheritance of the traditional Liyuan Opera to a certain extent.

“The Liyuan Opera in Douyin platform could well attract new audiences, spread more widely and target more broad groups. It can bring more audiences to Liyuan Opera and help the inheritance and development of Liyuan Opera. At the same time, actors can also use the Douyin platform platform to improve their popularity”. (Huang Yufeng, Interview)



Figure 37 Researcher and Huang Yufeng photo at Fujian Liyuan Theater  
(Researcher)  
(2022-11-4)

When asked about the drawbacks of Liyuan Opera's spread in Douyin, Huang Yufeng said that most of the Liyuan Opera on Douyin platform is some performance clips, or some simplified action clips to cater to the "flow economy". This makes the

Liyuan Opera on Douyin platform too "fragmented", and at the same time, the classic performance techniques of Liyuan Opera cannot be shown in detail. (Huang Yufeng, Interviewee)



Figure 38 : Researcher and Yang Xiaoling photo at Fujian Liyuan Theater  
(Researcher 2023-3-13)

“It plays a very positive role in the dissemination and promotion of Liyuan Opera, and can attract a large number of young audiences to pay attention to Liyuan Opera, which not only greatly promotes the development of Liyuan Opera, but also plays a positive role in the cultural prosperity and promotion of Quanzhou. Because Douyin platform's audience is nationwide, it can be Liyuan Opera culture, and Quanzhou culture is more widely spread.”(Fu Shuming,Interviews)

The researcher interviewed 40 audiences through a questionnaire and sorted out the results of the questionnaire. Most audiences believe that the pear garden opera in Douyin platform can enable the audience to enjoy the excellent pear garden opera performance without entering the theater, which has brought great convenience to the audience, especially during the period when the audience can not participate in the

gathering activities at will due to the COVID-19, the audience can also watch the pear garden opera at home.

At the same time, many audiences said that they would not be able to watch the performance of Liyuan Opera on the spot due to geographical or time problems. However, the performance of Liyuan Opera on the Douyin platform allows the audience to enjoy the wonderful performance of Liyuan Opera anytime and anywhere, which greatly meets the needs of the audience and makes it more convenient for the audience to enjoy the art of Liyuan Opera.

However, the performance of Liyuan Opera across the screen makes it difficult for the audience to feel the performance art of Liyuan Opera more intuitively, and it is difficult for the audience to have an immersive atmosphere.

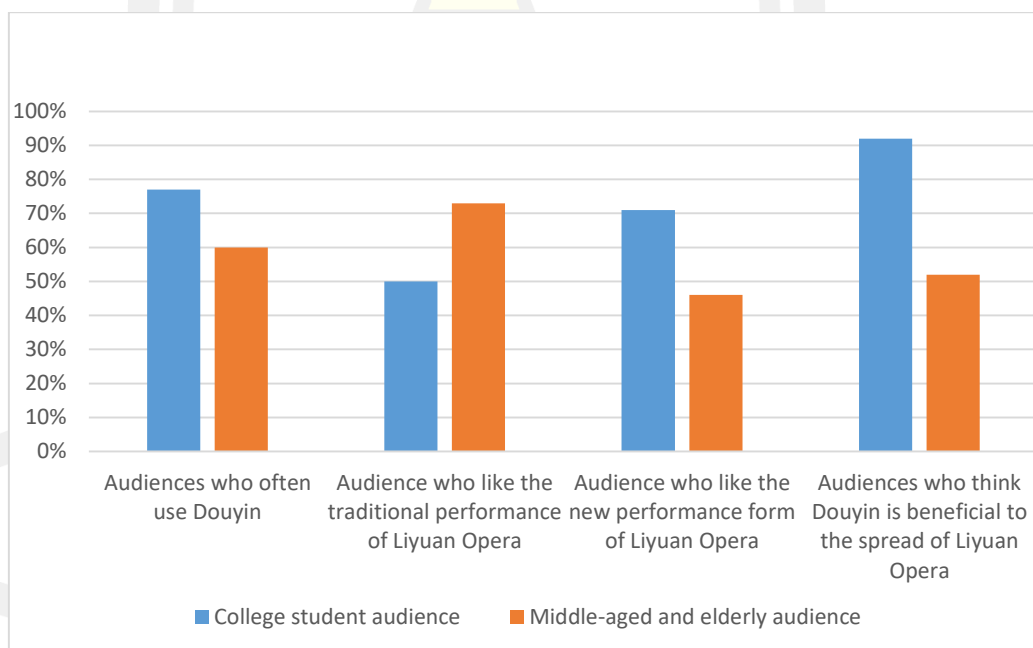


Figure 39 Questionnaire analysis table (Perspective of audience groups of different ages on the spread of Liyuan Opera on Douyin platform)  
(2023-3-15)

The researchers conducted a questionnaire survey on audiences of different occupations and age groups, including 20 audiences aged 18-40 and 20 audiences aged 41-65. Statistical analysis of the questionnaire data was performed using SPSS (Statistical Product Service Solutions).

By analyzing and summarizing the views of inheritors, actors, cultural officials, audience and other groups of Liyuan Opera on the spread of Liyuan Opera on Douyin platform, the following results are obtained.

1. Most Chinese, especially young Chinese, agree with the spread of Liyuan Opera in Douyin platform.

The survey chart shows that 92% of the young audience and 55% of the middle-aged and elderly respondents believe that the Liyuan Opera in Douyin platform is conducive to the spread of Liyuan Opera. It can be seen that most respondents agree with the way Liyuan Opera is spread in Douyin platform.

2. Most audiences believe that Douyin platform is helpful to the promotion and protection of Liyuan Opera.

According to the survey of the interviewees, most people believe that the Liyuan Opera in Douyin platform plays a positive role in promoting Liyuan Opera to young audiences. It is believed that this will help mobilize the enthusiasm of young people to understand and disseminate Liyuan Opera, and help the public, especially young audiences, enhance their sense of identity with Liyuan Opera.

3. Practitioners and old fans of Liyuan Opera believe that watching Liyuan Opera in the theater is more exciting.

72% of middle-aged and elderly audiences believe that traditional Liyuan opera performances are more attractive. They believe that the sense of presence that theatrical performances bring to the audience and actors cannot be achieved by any other means of communication. Therefore, to fully display and experience the classic Liyuan opera, it is still necessary to go to the theater and experience it personally.



### **4.3 Research conclusion**

This study found that the traditional Liyuan Opera has a single mode of transmission, and its performance form has been dominated by stage performances since its birth, without significant changes. However, in the 21st century, due to the influence of the dual factors of COVID-19 and new media, its performance form has made great changes. From traditional stage performances to the current form of combining stage and street roadshows, the communication method has also made corresponding changes and has been integrated with new media platforms.

#### **4.3.1 The spread of Liyuan Opera on Douyin platform**

In the new era and environment, the art of Liyuan Opera, as the excellent traditional culture of the nation, and the new media, as the emerging media of the contemporary era, have been and are converging and combining with each other. This is a trend of the development of the times. It has a broad social impact and cultural value, leading the future direction of cultural development and scientific and technological progress.

The Douyin platform account name of Liyuan Opera Troupe is Fujian Liyuan Opera Inheritance Center - Fujian Liyuan Opera Experimental Drama, which has 232 videos, 8793 fans and 47000 praise points. (Data source: the official Douyin platform account of Fujian Liyuan Opera Inheritance Center, March 14, 2023) In the new media era, slow rhythm opera conflicts with fast rhythm appreciation habits. The prevalence of fast-food culture and fragmented reading and appreciation habits make it difficult for "slow, casual and leisurely" opera to integrate into the public. Therefore, the network communication of Liyuan Opera should adapt to the characteristics of new media. On the basis of not changing the performance characteristics of the opera, it should be spread in the form of fragmented short video. In the field of new media, Liyuan Opera should be spread in the form that the audience likes.

The cooperation and convergence between the two forms have developed a pattern of mutual integration, mutual borrowing and mutual promotion, which has historical inevitability, realistic urgency and objective regularity. However, the problems that also appear in the application also need further exploration and research.

Since entering the 21<sup>st</sup> century, the art of Liyuan Opera has ushered in new opportunities for development in the face of severe challenges. At the same time, the increasingly mature new media is being widely and profoundly applied to the social field. The dissemination and promotion of Liyuan opera art cannot be separated from the load, expansion, extension and transmission of various media, and the development of new media also needs to constantly expand the means of communication and technical support.

#### **4.3.2 The Chinese's Perspectives for Liyuan Opera on the Douyin platform**

By analyzing and summarizing the views of inheritors, actors, cultural officials, audience and other groups of Liyuan Opera on the spread of Liyuan Opera on Douyin platform, the following results are obtained.

- Most Chinese, especially young Chinese, agree with the spread of Liyuan Opera on Douyin platform.
- Most Chinese people believe that Douyin platform is helpful to the promotion and protection of Liyuan Opera, especially in promoting it to young audiences.
- Practitioners and old opera fans of Liyuan Opera believe that in order to fully display and experience the traditional Liyuan Opera, it is still necessary to go to the theater to personally experience it.

#### **4.3.3 The influence of the dissemination of Liyuan Opera on Douyin platform**

In the evolution of nearly a thousand years, Liyuan Opera has been exploring development models and communication methods. From traditional stage communication, regional communication, and niche communication, gradual reform

and progress have been made to develop into popular, supra stage, cross regional, and multi-level communication.

New media has become an innovative way of communication with new technologies, new applications, and profound changes in cultural and artistic ecology from values, ecology and patterns, research methods and boundaries. The high integration of Liyuan Opera and Douyin platform is one of the important strategies to protect cultural heritage, enhance cultural industry, and enhance the "added value" of cultural arts.

## Chapter 5

### Conclusion Discussion and Recommendation

The research goal of this article, "Liyuan Opera: The Change of Perspective from the Stage to New Media in China ", is to study the development of Quanzhou Liyuan Opera under New Media in China and analyze the Chinese people's Perspectives on the change of Liyuan Opera performance to Douyin platform. Research methods is carried out through survey method, observation method, literature research method and case analysis method. Research tools: 1) In-depth interview 2) Observation 3) Questionnaire

On the one hand, this paper expounds the changes and development of the performance form of Liyuan Opera, and studies the transformation process of the performance form of Liyuan Opera from the stage to Douyin platform from a historical perspective. On the other hand, the researcher analyzed the Chinese people's views on the performance form of Liyuan Opera on the Douyin platform through interviews, questionnaires, etc. The summary is as follows:

#### **1) Development of Liyuan Opera in the new media in China**

This study finds that the performance form of Liyuan Opera has not changed significantly since its birth, but in the 21st century, its performance form has changed greatly due to the dual factors of COVID-19 and new media. From traditional stage performances to the current form of combining stage and street roadshows.

#### **2) The Chinese's Perspectives on the transformation of Liyuan Opera to Douyin platform**

The researchers analyzed their views on this change through interviews and questionnaires with the inheritors, actors, Douyin platform publishers, and audiences of different ages and identities of Liyuan Opera.

In the perspective of new media communication, the traditional relationship between watching and performing has been changed, and the performance stage of traditional operas has shifted from theater to stage less and live performance. By changing the traditional performance space and relationship between watching and

performing, the audience's aesthetic fatigue has been alleviated, giving the audience a new viewing experience, and allowing the audience to re-understand traditional art.

## 5.1 Conclusion

Researchers have found that during the development of Liyuan Opera from a traditional stage to a new media stage, although the forms of performance vary, they are all based on artistic performance, insisting on allowing the audience to experience and feel the artistic charm of Liyuan Opera through exquisite performance.

Douyin platform has played a positive role in the spread of Liyuan Opera. Practitioners and audience mostly accept the Liyuan Opera on Douyin platform, and believe that Douyin platform has become a new front for popularizing Liyuan Opera to the public, and has played an important role in the cross-age spread of Liyuan Opera.

At the same time, the Liyuan Opera in Douyin platform also showed some problems in the process of transmission. At this stage, there are still many areas that need to be improved. The fragmented information transmission characteristics of Douyin platform make it impossible for the traditional Liyuan Opera to be fully displayed. If you want to experience the complete Liyuan Opera, you must go to the theater to experience it personally.

Through analysis and summary of the views of inheritors, actors, cultural officials and audience of Liyuan Opera on the spread of Liyuan Opera in Douyin platform, it is found that:

- 1) Most Chinese, especially young Chinese, agree with the spread of Liyuan Opera on the Douyin platform.

- 2) Most Chinese people believe that the Douyin platform is conducive to the promotion and protection of Liyuan Opera, especially in promoting it to young audiences.

- 3) Practitioners and old fans of Liyuan Opera believe that in order to fully display and experience traditional Liyuan Opera, it is still necessary to go to the theater and experience it personally.

## 5.2 Discussion

1) The theory of cultural diffusion is one of the core theories in cultural geography. Studying the spread of culture among people in different regions can be used to study various cultural events. Terry G. Jordan first mentioned the theory of cultural diffusion in "Human Mosaic". He believes that cultural diffusion studies the process of combining culture in time and space. (Lofen I, 2019: p.43)

The dissemination of Liyuan Opera has gone through the agricultural era of word of mouth, the era of newspaper communication, and the electronic media era of radio and television communication, and is currently entering the era of new media communication. Due to the impact of new media and the impact of the COVID-19, Liyuan Opera had to change its communication mode or external form in order to develop and spread in the contemporary era, but it did not change its original cultural connotation.

The use of Douyin platform in the dissemination and promotion of Liyuan Opera has practical significance and great results, which gives some enlightenment to the future inheritance and promotion of Liyuan Opera and even other operas. Culture, technology, and the market have already made a large amount of practical investment to this end.

2) "The Communication and Culture theory model was proposed by G. Gebner and others. Gebner believes that the "symbolic reality" prompted by the media in modern society has a tremendous impact on people's understanding and understanding of the real world." Due to certain tendencies of the media, there is a significant deviation between the "subjective reality" portrayed in people's minds and the actual objective reality. "At the same time, this impact is not short-term, but a long-term, imperceptible, nurturing process that unconsciously restricts people's view of reality." (Tirasawasdichai Tanin and Obrenovic Bojan, 2022)

The researchers analyzed the performance form and content of Liyuan Opera, conducted a large number of surveys on audiences with different identities, and

compared their answers. Finally, they found that the Liyuan Opera on Douyin platform can effectively guide the audience and make the audience accept Liyuan Opera imperceptibly. Through Douyin platform, Liyuan Opera has expanded its scope of communication, and made more audiences see the performance video of Liyuan Opera, thus affecting more groups.

3) Schechner's performance theory includes radical performance theory, performance everywhere, outdoor stage performance, etc. Schechner sees performance as ubiquitous, in everyday behavior, professions, media, art, and language. Whereas traditional theaters confine "special places" to areas (stages) clearly marked as performance spaces, new theaters create a space "organically defined by action." Participants transform the space, they discover their own sets and scenery, using the surrounding environment and various elements found in the spatial environment, including decoration, texture and acoustics. (Wang Yicheng, 2022: p.6)

The researchers found that this principle is adopted in the outdoor immersive performance of Liyuan Opera in Douyin. This use of transforming space is a conservative application of Schechner's theory, and it retains many conventions of traditional Liyuan Opera.

### **5.3 Recommendation**

#### **-Suggestions for further research**

The researchers analyzed the development and dissemination characteristics of Liyuan Opera in new media, and came to the following point of view: the birth and development of new media are affecting the communication methods and means of contemporary society. In the evolution of Liyuan Opera for nearly a thousand years, it has been constantly exploring development models and means of communication. From traditional stage communication, regional communication, and niche communication, gradually reform and progress, and develop into popular, super-stage, cross-regional, and multi-level communication.

However, due to the limited space, it is impossible to compare and study the script changes of Liyuan Opera. I hope that subsequent researchers can continue to study the script changes of Liyuan Opera in new media, and further explore the cultural development value of Liyuan Opera in the new era.

### **-Suggestions for practitioners of Liyuan Opera**

In terms of conceptual awareness, practitioners of Liyuan Opera need to improve their understanding of the value and role of new media. Some people are still accustomed to adopting traditional routines, using existing models, and even adopting a "rejection" attitude towards new media; For the new media industry, in the process of production and dissemination, there is insufficient understanding of the characteristics and individuality of traditional Chinese opera art, as well as the "integrity, authenticity, and comprehensiveness" of traditional Chinese opera art as an intangible cultural heritage.

The survival crisis and development dilemma of Liyuan opera art in the contemporary era are deep-seated contradictions and holistic issues that arise in the process of the times and social development. In the face of crises and difficulties, it is necessary for practitioners and inheritors of Liyuan opera to carry out arduous and meticulous creative production and heritage protection work in accordance with the objective laws of performing art and the unique characteristics of the opera industry; At the same time, it is necessary to exert the power of publicity, education, and media under the guidance of "government leadership and social participation", to arouse the public's awareness of the protection of traditional Chinese opera art, cultivate their emotions for traditional Chinese opera art, and promote their active participation in the protection work.

### **-Suggestions for video creators**

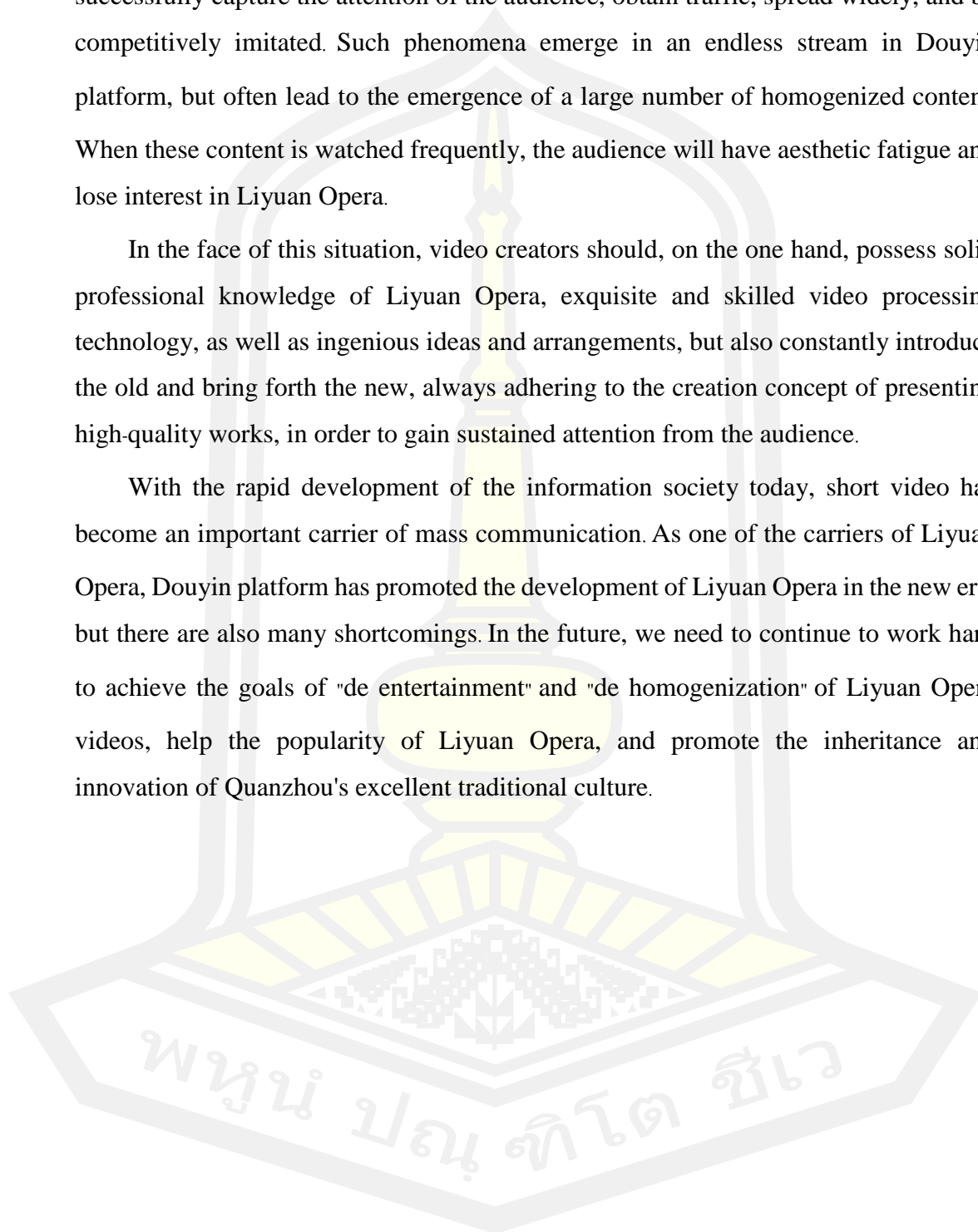
The video of Liyuan Opera spread on the Douyin platform platform should not only focus on viewing and entertainment, but also stick to its cultural origin and always



maintain the seriousness of Liyuan Opera art. A high level of original work can always successfully capture the attention of the audience, obtain traffic, spread widely, and be competitively imitated. Such phenomena emerge in an endless stream in Douyin platform, but often lead to the emergence of a large number of homogenized content. When these content is watched frequently, the audience will have aesthetic fatigue and lose interest in Liyuan Opera.

In the face of this situation, video creators should, on the one hand, possess solid professional knowledge of Liyuan Opera, exquisite and skilled video processing technology, as well as ingenious ideas and arrangements, but also constantly introduce the old and bring forth the new, always adhering to the creation concept of presenting high-quality works, in order to gain sustained attention from the audience.

With the rapid development of the information society today, short video has become an important carrier of mass communication. As one of the carriers of Liyuan Opera, Douyin platform has promoted the development of Liyuan Opera in the new era, but there are also many shortcomings. In the future, we need to continue to work hard to achieve the goals of "de entertainment" and "de homogenization" of Liyuan Opera videos, help the popularity of Liyuan Opera, and promote the inheritance and innovation of Quanzhou's excellent traditional culture.



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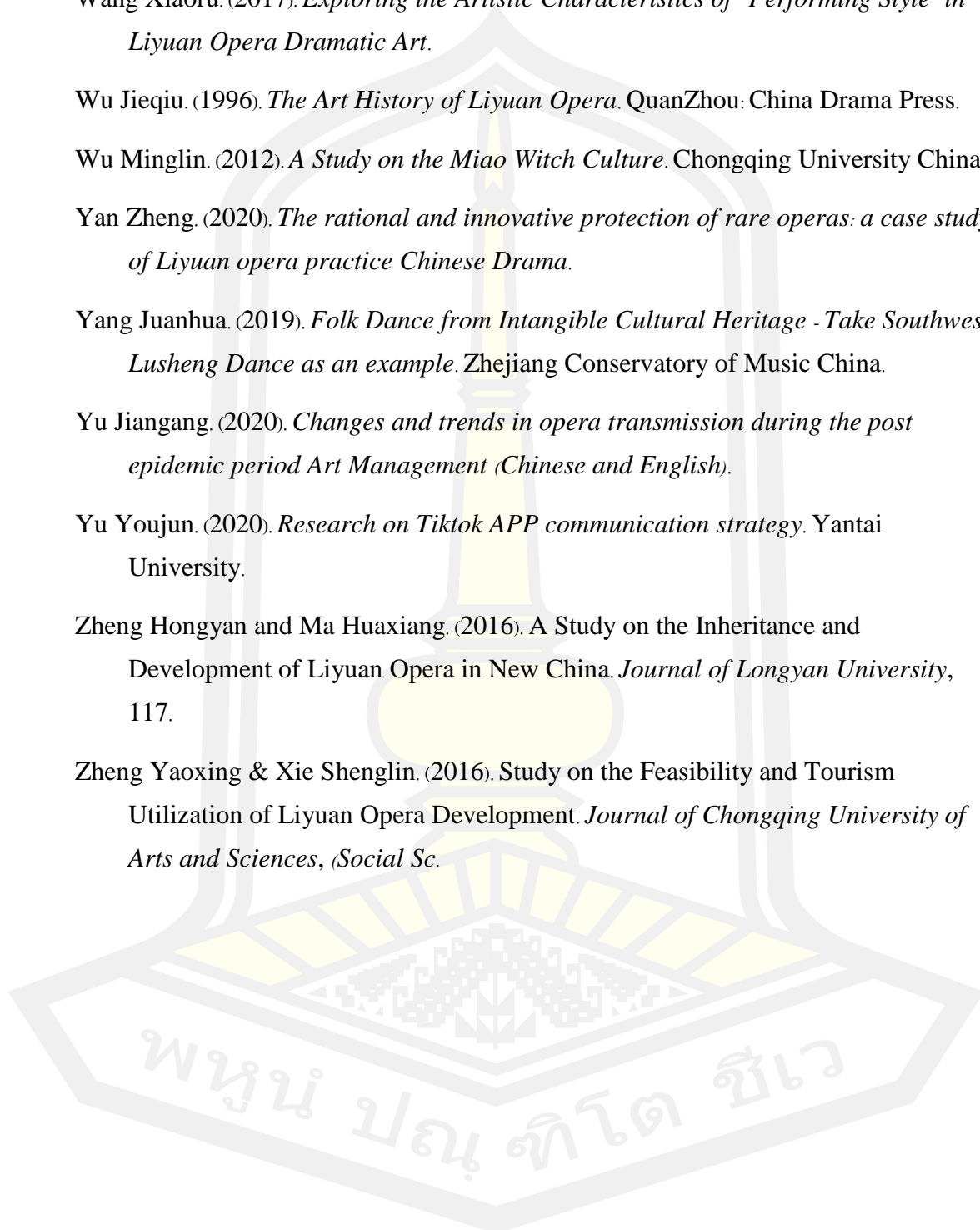
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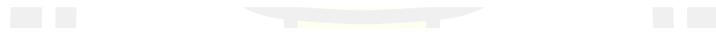
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## Appendix



**Appendix A****Interviewees****Interviewees****Liyuan Opera scholar:**

Zeng Jingping, Director of Fujian Liyuan Experimental Theatre Troupe,  
2022.11.04

**Officer of Cultural's Bureau of Quanzhou City:**

Fu Shuming: Curator of Fengze District Cultural Center, Quanzhou City, Fujian  
Province, 2022.10.20

Lin Xiaowei, Deputy Head of Liyuan Experimental Theatre Troupe, 2022.10.31

**Actors of Liyuan Opera:**

Huang Yufeng, player of Fujian Liyuan Experimental Theatre Troupe, 2022.11.04  
Yang Xiaoling, player of Fujian Liyuan Experimental Theatre Troupe, 2023.01.13  
Yan Changhua, player of Fujian Liyuan Experimental Theatre Troupe, 2022.11.04  
Ye Zhisheng, actor of Fujian Liyuan Experimental Theatre Troupe, 2022.11.04  
Du Bingying, actress of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27  
Chen Qichang, actor of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27  
Zheng Yasi, actress of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27  
Bai Ming, player of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27  
Zheng Yating, actress of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27  
Lin Qiuhan, actor of Fujian Liyuan Experimental Theatre Troupe, 2022.10.27

**Professional of Douyin Producer:**

Zeng Long, Fujian Liyuan Opera Heritage Center, 2022.11.10  
Chen Luo, Burrough Theater-Shang Haoxing Douyin Official Account Actor,  
2022.11.10  
Xu Youjuan, Burrough Theater-Shang Haoxin Douyin Official Account Actor,  
2022.11.10  
You Menglan, Burrough Theater-Shanghao listens to Douyin public account  
player, 2022.11.10



## Appendix B

# Questionnaire

### Liyuan Opera Questionnaire

1. Gender

male

woman

2. age

3. occupation

student  worker  peasant  businessman  other

4. Your choice

order number	Questionnaire topic content	Comment level				
		5	4	3	2	1
1.	Do you watch Douyin often?					
2.	Do you like watching Liyuan Opera?					

3.	Do you like the new performance form of Liyuan Opera?					
4.	Do you like the traditional performance form of Liyuan Opera?					
5.	Do you think Liyuan Opera is the representative of Quanzhou culture?					
6.	Is the transformation of Liyuan Opera from stage to Douyin conducive to the promotion of Liyuan Opera culture?					
7.	Is the dissemination of Liyuan Opera in the new media conducive to the promotion of opera culture?					
8.	Did you get to know Liyuan Opera through new media?					
9.	Do you intend to watch the Liyuan Opera when you travel to Quanzhou?					
10.	Do you like the costumes of Liyuan Opera?					
11.	Do you like the singing of Liyuan Opera?					
12.	Do you like Liyuan Opera's repertoire?					

**Appendix C**  
**Figure**



Figure 40 Leader of Liyuan Classical Theatre introduces the development of Liyuan Opera,  
by: Researcher



Figure 41 : Rehearsal Scene of Liyuan Opera - Band Part,  
by: Researcher



Figure 42 Rehearsal scene of Li Yuan drama " Cu Zhi Ji ",  
by: researcher



Figure 43 : Performance props model during the first stage of the Liyuan opera,  
by: researcher



Figure 44 : Accompanying Instruments in Liyuan Opera,  
by: Researcher



Figure 45 Liyuan Opera Performance Mask,  
by: Researcher



Figure 46 Li Yuan Drama Script,  
by: Researcher

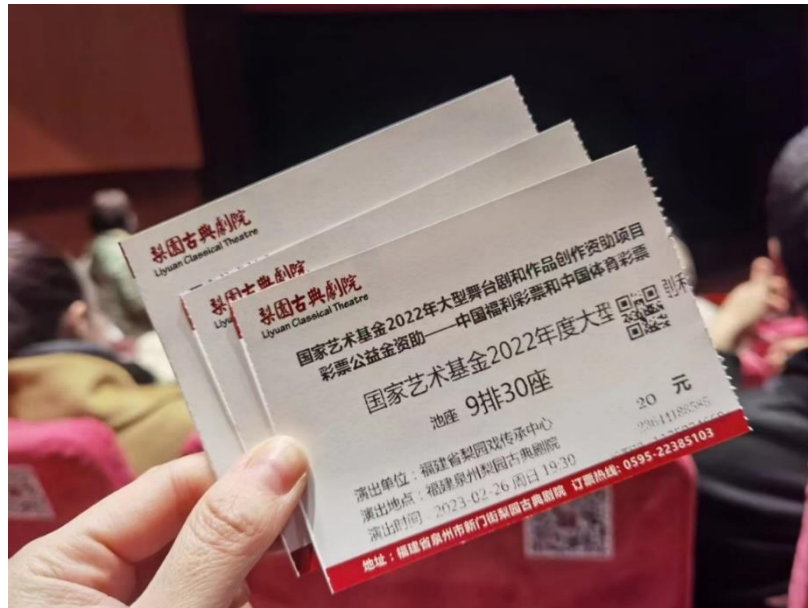


Figure 47 Tickets for Liyuan Opera,  
by: Researchers

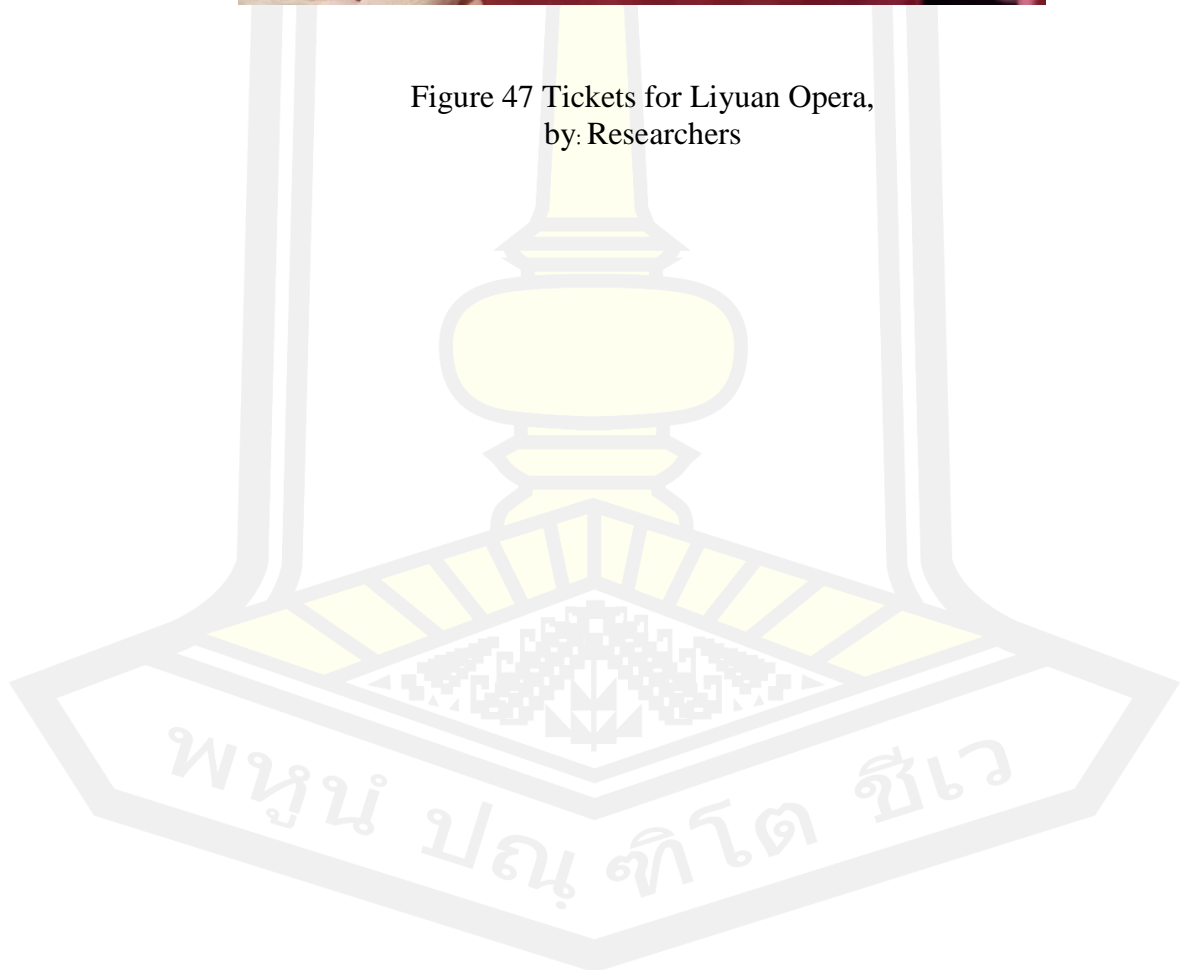
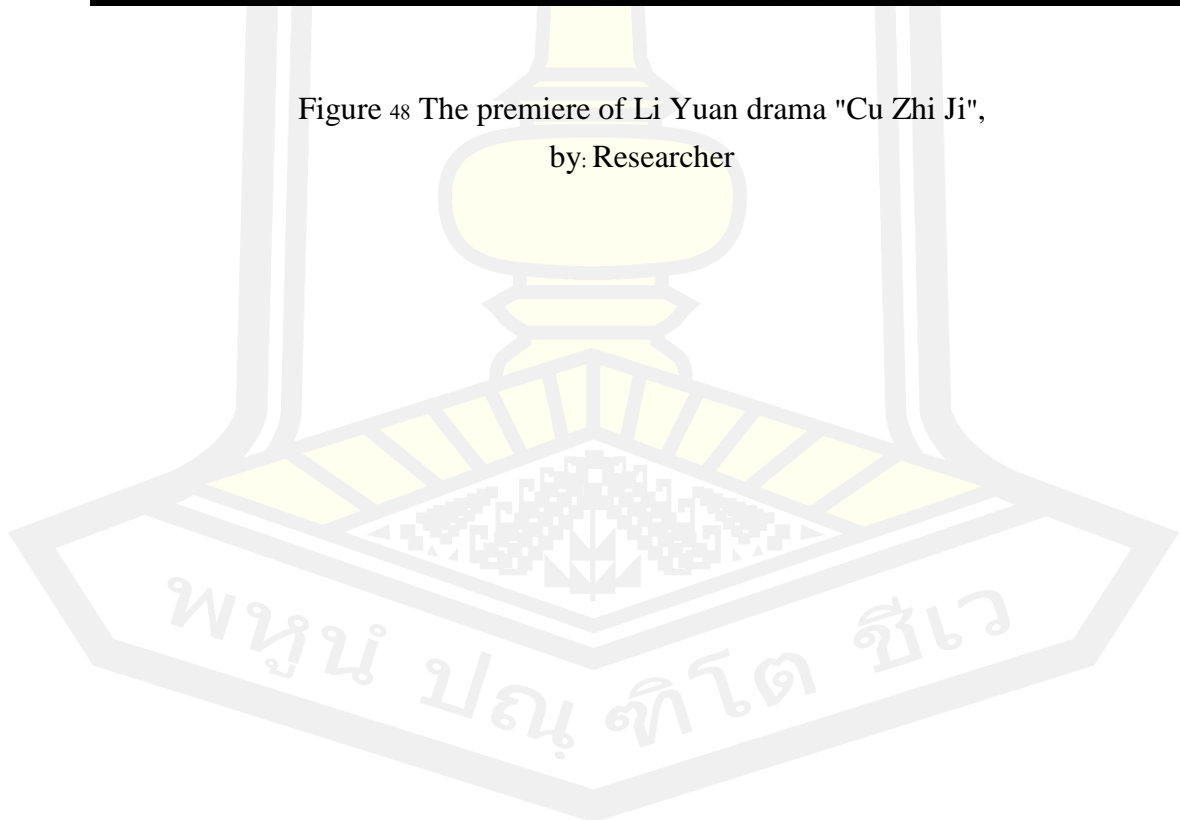




Figure 48 The premiere of Li Yuan drama "Cu Zhi Ji",  
by: Researcher





## BIOGRAPHY

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