

# Sustainability Factors Of Chinese Opera: An Investigation Based On The New Media Environment

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## Abstract

The dissemination of new media has met the needs of audiences to learn Chinese opera and communicate with actors, breaking the spatial boundaries between artists and ordinary audiences, overturning traditional communication methods and enabling everyone to become a communicator. Audiences can learn to sing, compete and communicate in-depth with Chinese opera artists on new media, with audiences as recipients and participants. Many studies have explored the factors of new media communication. Yet, few have focused on the scope of further media communication and how it can be combined with the sustainable development of traditional culture and art research. This study uses a questionnaire survey of groups aware of Chinese opera to analyse how the dissemination of Chinese opera affects the scope of dissemination. The results show that the fragmented, interactive and like-minded approach to new media communication positively impacts the size of communication and that users' subscriptions have a positive moderating effect. This paper explores the factors of Chinese opera dissemination under new media for investigation, delves into strategies for the sustainable development of Chinese opera art and culture, and offers referential advice for achieving sustainable development of Chinese opera art and culture dissemination.

**Keywords:** New media, Chinese opera, Cultural arts, Dissemination range, Sustainability

## 1.0 Introduction

The most significant disadvantage of face-to-face performance in Chinese opera is the limited distance and fixed communication time. Actors' movements, expressions, voices, costumes and faces can significantly affect the reach and power of contact if they are far away from the audience, affecting communication effectiveness (Li, 2022). Chinese opera is being disseminated in various forms on new media, giving room for sustainable development with new channels, means and opportunities. In the age of information and globalisation, further media communication and real-time interaction expand the sustainability of Chinese opera art and culture (Gu, 2022). Promoting the collision and integration of cultures, new media presents new characteristics regarding creation methods,

communication carriers, and exchange and display (Gu, 2022). Chinese opera relies on disseminating short videos or images in new media, which audiences can view in a matter of minutes. The content of its dissemination is fragmented, and short clips of Chinese opera arouse the interest of audiences and will inspire them to search for the full version of the film (Wang, 2022). Chinese opera is mainly presented on the Internet through websites and social media, and new media has become an important channel for disseminating art and culture (Gu, 2022). Through social media interaction, actors can communicate directly with their audiences, quickly bringing them closer to the audience and enhancing the interactivity of communication. The films subscribed to by users in the new media context

tend to be homogenised, with the Internet's big data capturing users' preferences and characteristics to push relevant as well as similar content videos, which is a form of homogenised communication (Wang, 2022). As online viewers are not restricted by geographical space, they can communicate online across time and space. New media breaks down the boundaries of communication, comprehensively expanding the audience scope of traditional Chinese opera and extending the aesthetic horizons of the audience (Gu, 2022). Currently, there is a relatively small body of relevant literature examining the factors influencing the scope of new media communication, drawing on interdisciplinary insights in media communication (Chen et al., 2021). This study aimed to explore the factors influencing the dissemination of Chinese opera. The fragmented, interactive, like-minded approach of new media has positively impacted the reach of communication and user subscription rates. It also explores strategies to help improve the sustainability of the arts and culture. The utility of new media for the dissemination of Chinese opera is examined, providing valuable information for the dissemination of Chinese opera.

## 2.0 literature review

In the new media environment, people's communication and entertainment methods are quietly undergoing radical changes. Therefore, the powerful function of new media, making full use of its advantages to promote the dissemination and sustainable development of traditional culture, requires cultural workers to follow the trend of the times and take full advantage of social platforms such as online videos (Zang, 2022). The communication relationship of new media goes beyond the original communication of stage performances, not only for Chinese opera itself, but also to tell the story of the experience of being an artist, to popularise the knowledge of Chinese opera and to explain the doorways in Chinese opera. The findings of the performing arts context do apply

to traditional Chinese opera in China during the time period examined (Bai, 2020). The artistic rules and cultural qualities of Chinese opera are fully taken into account in order for the art to be truly communicated (Wang, 2022). As new media has the characteristics of video distribution and instant viewing, it creates a greater sense of intimacy and connectivity through pop-ups, comments, likes and retweets of interactive relationships. Users tend to find the resources they need quickly and accurately, making new media closer to the user than traditional media, with characteristics such as mobility, interactivity and personalisation, making it a more preferred interaction method for users (Hong, 2022). Although new media cannot replace traditional performance methods, they can still serve as a platform focused on cultural promotion and publicity, and can even contribute to the sustainable development of Chinese opera art and culture. However, new media may also have an impact on traditional performance methods, and can drown out the true artistic values in the new media entertainment environment. New media communication can attract more fans, and although it is not the only way to disseminate Chinese opera culture and art, it can at least be seen as a new contemporary form of combining communication with new media, building a bridge between Chinese opera and popular life (Wang, 2022). The new media platform allows actors to exercise their skills, and the traditional Chinese opera industry is presented with a new scene through the live broadcast of new media platforms, allowing the fastest and most direct access to audience feedback. Therefore, it is possible to develop the audience's viewing habits, tap into potential audiences and avoid clamouring for low-quality communication by explaining the characteristics of the singing voice, sharing acting experiences and dissecting characters' emotions (Wang, 2022). Cultivate more qualified actors and artists to increase the supply of performances and improve their quality (Wu et al., 2018). Create a new type of actor-audience relationship, that is, the

relationship between stars and their fans. Unlike the traditional media relationship, the stickiness and intimacy between stars and fans in the new media era has greatly increased (Shao, 2022). Online performances, online lectures and live-streaming sessions to explain Chinese opera knowledge have made more and more audiences understand and enjoy the ancient art and culture. It is conducive to bringing online traffic into the theatre and Dissemination ranging the word through the efforts of the performers to bring more audiences into the theatre to watch the performances (Wang, 2022). Presenting real Chinese opera to the audience in front of their mobile phones attracts more young people to enter the theatre and experience the charm of the art and culture live (Cai, 2019). The impact of Chinese opera communication in the new media context is described in terms of communication values, strategies, and specific strategies in terms of the scope of communication, standards, and effect protection systems. The market value brought by communication is a catalyst for marketing strategies (Shao, 2022). Although different disciplines of Chinese opera have different audiences, the aim of this paper is to examine the dissemination of Chinese opera in the new media environment, to provide reference suggestions for the sustainable development of Chinese opera culture and art, and to explore the factors of new media dissemination and analyse how the process of Chinese opera dissemination affects the scope of dissemination.

### 3.0 Research hypothesis

When audiences enjoy Chinese opera productions on social media, they can post comments for timely interaction anytime and anywhere. The level of critical appreciation in new media varies, expanding the audience's range of communication while also constructing ways of performance and interactive commentary (Yang, 2022). The

dissemination of Chinese opera on new media exhibits three main characteristics.

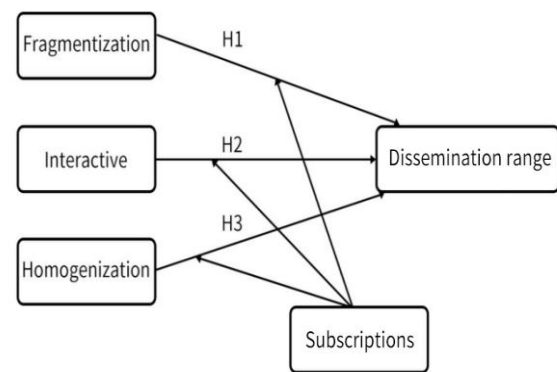


FIGURE1: Research model

#### 3.1 Fragmentation of communication

New media are rapidly entering the lives of the public and are gradually becoming fragmented (Bai, 2020). The fragmentation of Chinese opera in the new media context is characterised by three aspects: the fragmentation of the medium, the fragmentation of the content and the fragmentation of the audience (Bai, 2020). While traditional communication relied more on the theatre stage, the development of new media has enabled Chinese opera to Dissemination range faster and further, and has facilitated the dissemination of art and culture (Duan, 2013). These new media are divided into different operators, so Chinese opera has more and mixed media on the new media platform, and its communication medium itself is fragmented. The content disseminated by new media generally relies on short videos, which can be viewed by audiences within a few minutes, and the content disseminated is fragmented (Yang, 2022). The audience of new media covers all age groups, and it can be said that new media exists wherever there is an Internet. People can browse and watch their favourite video content anytime and anywhere through the Internet. This makes the audience for Chinese opera on new media platforms also fragmented.

H1: Subscriptions have a positive moderating effect in the effect of fragmentation on the reach of communication.

### 3.2 Interactive communication

The dissemination of Chinese opera on new media platforms has broken the constraints of time and space in close proximity, making it significantly more interactive for the audience. People can communicate effectively with the publisher on the new media platform through a large number of comments (Yang, 2022). The ability for creative users to live video stream and connect with viewers to voice videos further enhances the interactivity between authors and viewers. The distance between the audience and the author is quickly reduced through live video streaming, and the audience can more readily ask and receive answers to their questions of interest. The content of Chinese opera communication in the new media is updated in real time and covers a wide range of topics, bringing together people of different levels, ages and experiences to communicate and express their personal ideas, enhancing the interactivity of communication.

H2: Subscriptions have a positive moderating effect in the impact of interactivity on the reach of communication.

### 3.3 Communication homogenisation

Homogenisation refers to the fact that the two are roughly the same and similar. The characteristic of homogenisation has a more prominent expression in the communication of Chinese opera in the new media context. In the era of information explosion, it is also difficult to sift through the overwhelming flood of information to find the information that is useful to you, and information push is a comprehensive direction based on data mining, natural language processing and multiple technologies such as the Internet. Push the right information to the right people precisely in order to push more efficiently and accurately,

to increase the viscosity of users, and to push the topics that the audience has been exposed to or interested in. By making a full analysis of the information, the audience's interests and behaviour to match the topic, the more the user volume of subscriptions, the more similarised videos will be pushed.

H3: Subscriptions have a positive moderating effect in the effect of homogenisation on propagation range.

## 4.0 Methodology

In order to collect data for this study, between June and September 2022, in order to obtain more valid data, this study only surveyed people who know Chinese opera, and we will immediately terminate the survey for participants who do not know Chinese opera. The survey was conducted using a professional questionnaire platform, and 646 valid questionnaires were obtained.

### 4.1 Questionnaire measures

In the survey, this study investigates the process of Chinese opera lovers' perceptions of new media in their viewing of Chinese opera programmes (Duan, 2013) containing fragmentation, interactivity, like-mindedness, subscriptions and the scope of dissemination for investigation and research. In the new media communication, the measurement of the scope of Chinese opera communication was influenced by four variables, all items were measured using the Likert-5 scale, ranging from 1 (strongly disagree) to 5 (strongly agree).

### 4.2 Data collection

In this study TABLE 1 was pre-tested using 10 Chinese opera enthusiasts to assess the ease of understanding the content of the questionnaire and to prepare the ground for the final survey. In the final survey, this study collected demographic information, including gender, age, education, and whether they like and know Chinese opera for basic profile survey. In this paper, a total of 646 valid questionnaires were collected from a valid sample, and were

analysed separately in terms of the basic profile of the respondents.

TABLE 1: Analysis of basic information descriptions

	Item	Frequency	Percentage (%)
Gender	Male	308	47.7
	female	338	52.3
Age	Under 20 years old	36	5.6
	21-30 years old	250	38.7
	31-40 years old	181	28
	41-50 years	104	16.1
	51-60 years	39	6
	60 years old and above	36	5.6
Education Level	Lower secondary school and below	179	27.7
	High school/intermediate	380	58.8
	University/college	75	11.6
	Postgraduate and above	12	1.9
Chinese opera culture	Opera	98	15.2
	Drama	132	20.4
	Opera	416	64.4
Audience attitude	Very fond of	188	29.1
	Fair	340	52.6
	Not very much	92	14.2
	Very much disliked	26	4
Do you like Chinese opera?	Very much	315	48.8
	Fair	284	44
	Boring to listen to	47	7.3

## 5. Data analysis and results

### 5.1 Confidence analysis

The reliability of a research scale indicates the degree of agreement in the results obtained

when the same scale item is repeatedly measured using the same method. It is the proportion of variance in the actual scores of the same potential variable and can be expressed as an indicator of stability, equivalence and internal consistency. Typically, reliability tests, also known as reliability tests and consistency tests, are usually expressed by measuring the internal consistency of the items on a scale, i.e. Cronbach's alpha coefficient. In addition, the Corrected item-total correlation (CITC) coefficient is evaluated at no less than 0.50, and the higher the Cronbach's alpha value, the higher the degree of internal consistency of the items on the scale, and the better the reliability.

According to the statistical experience of several scholars, the Cronbach's  $\alpha$  coefficient is judged with reference to the following criteria: i.e. when Cronbach's  $\alpha > \text{or} = 0.80$ , the reliability of the scale is very good; when  $0.80 > \text{Cronbach's } \alpha > \text{or} = 0.70$ , the reliability of the scale is When Cronbach's  $\alpha < 0.60$ , the scale has insufficient reliability.

Therefore, this study used Cronbach's alpha coefficient and CITC coefficient to assess the internal consistency and reliability of the scale and tested the coefficients using SPSS 26.0 software, as shown in TABLE 2.

TABLE 2 : Confidence Analysis

Variables	Item	Correction item total correlation	After the item has been deleted	Cronbach's alpha coefficient
			Cronbach's alpha coefficient	
Fragmentation	F1	0.742	0.906	0.918
	F2	0.713	0.909	
	F3	0.798	0.9	
	F4	0.776	0.902	
	F5	0.733	0.907	
	F6	0.738	0.906	
	F7	0.724	0.908	
Interactive	I1	0.668	0.885	0.896
	I2	0.643	0.887	
	I3	0.618	0.892	
	I4	0.724	0.878	
	I5	0.813	0.868	
	I6	0.719	0.879	
	I7	0.728	0.878	

	H1	0.786	0.892	
	H2	0.737	0.897	
	H3	0.703	0.9	
Homogenisation	H4	0.722	0.898	0.911
	H5	0.667	0.904	
	H6	0.752	0.895	
	H7	0.75	0.895	
	LD1	0.808	0.837	
	LD2	0.755	0.85	
Subscriptions	LD3	0.676	0.868	0.883
	LD4	0.645	0.875	
	LD5	0.72	0.859	
	S1	0.776	0.916	
	S2	0.785	0.915	
	S3	0.745	0.919	
Dissemination range	S4	0.775	0.916	0.928
	S5	0.756	0.918	
	S6	0.761	0.917	
	S7	0.792	0.914	

As can be seen from the table above, the Cronbach's alpha coefficient for each variable is greater than 0.70, with very good reliability, CITC values are all greater than 0.50, and the Cronbach's alpha values for all items that have been removed are lower than the Cronbach's alpha for the corresponding variables. The reliability coefficients are therefore high for the study data, all the question items should be

retained, and there is a good correlation between the analysed items.

## 5.2 Validation factor analysis

In this study there were 5 variables with a total of 33 measurement topics and the model was fitted and analysed using AMOS 26.0 software, the results of which are shown in FIGURE 2.

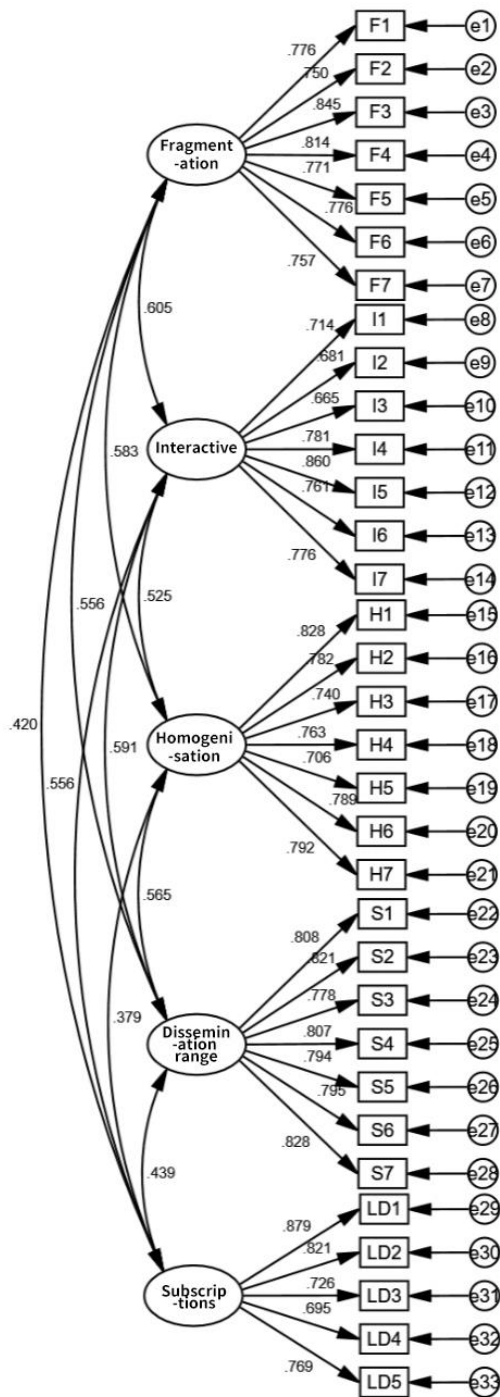


FIGURE 2: Validated factor analysis model

TABLE 3: Validation Factor Model Fit

Model Fitting Indicators	Optimum standard value	Statistical values	Fitting
CMIN	—	653.676	—
DF	—	485	—
CMIN/DF	<3	1.348	Good



RMR	<0.08	0.037	Good
GFI	>0.9	0.943	Good
AGFI	>0.9	0.934	Good
NFI	>0.9	0.953	Good
IFI	>0.9	0.988	Good
TLI	>0.9	0.986	Good
CFI	>0.9	0.987	Good
RMSEA	<0.08	0.023	Good

From TABLE 3 above, Chi-square fit statistics/Degree of freedom (CMIN/DF) is 1.348, which is less than the criterion below 3. GFI (Goodness of Fit Index), AGFI (Adjusted Goodness of Fit Index), NFI (Normed Fit Index), TLI (Tucker-Lewis Coefficient), IFI (Incremental fit index), CFI (Comparative Fit Index) all reach 0.348. NFI (Normed Fit Index), TLI (Tucker-Lewis Coefficient), IFI

(Incremental fit index), CFI (Comparative Fit Index) all reached the standard of 0.9 or above, RMR was 0.037, less than 0.08, and The RMR is 0.037, which is less than 0.08, and the RMSEA is 0.023, which is less than 0.08. All the fit indices meet the general research criteria, so the model can be considered to have a good fit.

TABLE 4 : Validation of factor analysis results

Variables	Item	Standardised factor loadings	AVE	CR
Fragmentation	F1	0.776	0.918	0.616
	F2	0.75		
	F3	0.845		
	F4	0.814		
	F5	0.771		
	F6	0.776		
	F7	0.757		
Interactive	I1	0.714	0.9	0.564
	I2	0.681		
	I3	0.665		
	I4	0.781		
	I5	0.86		

	I6	0.761		
	I7	0.776		
	H1	0.828		
	H2	0.782		
	H3	0.74		
Homogenisation	H4	0.763	0.912	0.596
	H5	0.706		
	H6	0.789		
	H7	0.792		
	S1	0.808		
	S2	0.821		
	S3	0.778		
Dissemination range	S4	0.807	0.928	0.647
	S5	0.794		
	S6	0.795		
	S7	0.828		
	LD1	0.879		
	LD2	0.821		
Subscriptions	LD3	0.726	0.886	0.61
	LD4	0.695		
	LD5	0.769		

As can be seen from TABLE 4, the factor loadings for each measure were greater than 0.60 and the combined reliability values for each latent variable were greater than 0.7, indicating that the scale items were able to converge significantly on the common factor and that the convergent validity was good.

### 5.3 Discriminant validity

TABLE 5: Differential validity

This study used the more rigorous *Alta Velocidad Española* (AVE) to assess the discriminant validity, Fornell and Larcker, 1981. The AVE for each factor has a root number greater than the standardised correlation coefficient outside the diagonal, so this study still has Discriminant validity, with the diagonal lower triangle being the correlation coefficient.

	Fragmentation	Interactive	Homogenisation	Subscriptions	Dissemination range
Fragmentation	0.785				
Interactive	.554**	0.751			
Homogenisation	.538**	.481**	0.772		
Subscriptions	.387**	.505**	.351**	0.781	
Dissemination range	.514**	.540**	.524**	.408**	0.804

5.4 Evaluation of structural equation models

This study uses AMOS 26.0 to analyse the data and check hypotheses. Structural Equation Model (SEM) is a method for building, estimating and testing causal models. Based on the covariance matrix of variables to analyse the relationship between variables, hence the name Structural Analysis of Covariance (SEM), SEM uses a posteriori logic, which assumes the construction of a network structure model based on the experience of previous studies. After the model has been constructed,

the model is judged to be usable by testing the overall model fit and determining whether the individual paths in the model reach significance, after which the effects of the independent variables on the dependent and mediating variables are determined on a case-by-case basis.

5.5 Analysis of the Structural Equation Model

This study performs calculations using AMOS 26.0, using the maximum likelihood method for estimation, and the results are shown in FIGURE 2.

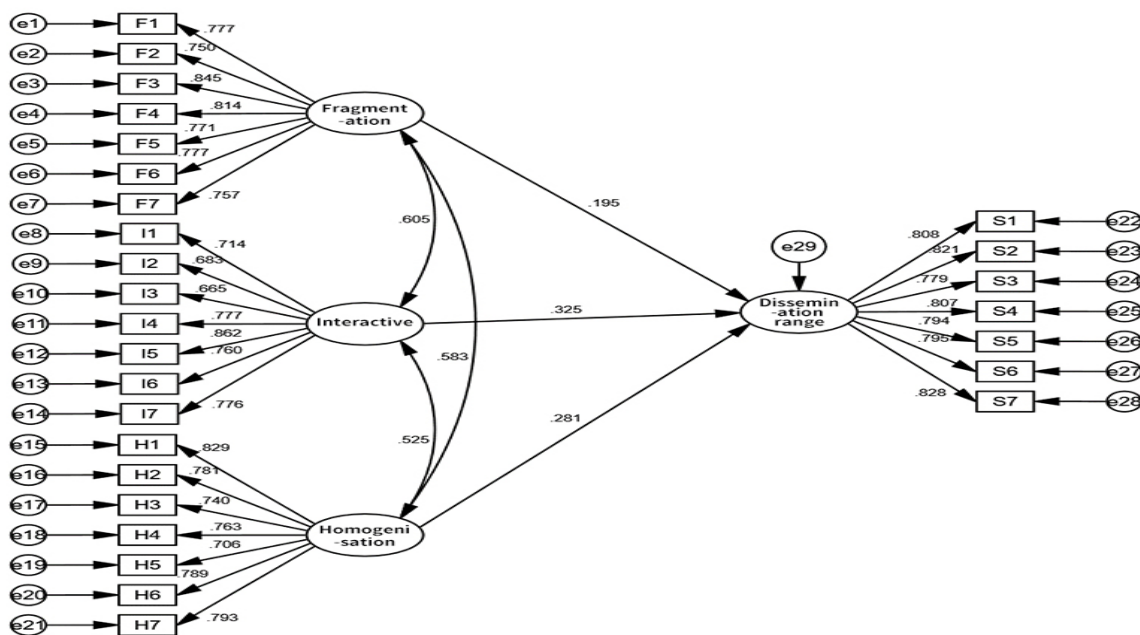


FIGURE 2: Path coefficient diagram

### 5.6 Fit of the model

From TABLE 6, the Chi-square fit statistics/Degree of freedom (CMIN/DF) is 1.429, which is less than the criterion below 3. The GFI (Goodness of Fit Index), AGFI (Adjusted Goodness of Fit Index), NFI (Normed Fit Index), TLI (Tucker-Lewis Coefficient), IFI (Incremental fit index), CFI (Comparative Fit Index) all reach 0.5. NFI

(Normed Fit Index), TLI (Tucker-Lewis Coefficient), IFI (Incremental fit index), CFI (Comparative Fit Index) all reached the standard of 0.9 or above, and RMR (Root Mean square Residual) is 0.038, which is less than 0.08, and RMSEA (Root Mean Square Error of Approximation) is 0.026, which is less than 0.08. All the fit indices meet the general research standards, so it can be considered that this model consists of a good fit.

TABLE 6: Structural model fit

Model Fit Metrics	optimal standard value	Statistics	fit
CMIN	—	491.625	—
DF	—	344	—
CMIN/DF	<3	1.429	Good
RMR	<0.08	0.038	Good
GFI	>0.9	0.949	Good
AGFI	>0.9	0.940	Good
NFI	>0.9	0.959	Good
IFI	>0.9	0.987	Good
TLI	>0.9	0.986	Good
CFI	>0.9	0.987	Good
RMSEA	<0.08	0.026	Good

### 5.7 Path coefficients

From TABLE 7, it can be obtained that fragmentation has a significant positive effect on the range and frequency of communication ( $\beta=0.195$ ,  $p<0.05$ ) and the hypothesis holds. Interaction has a significant positive effect on

the range and frequency of communication ( $\beta=0.325$ ,  $p<0.05$ ), and the hypothesis holds. Homogenisation had a significant positive effect on the range and frequency of dissemination ( $\beta=0.281$ ,  $p<0.05$ ) and the hypothesis holds.

TABLE 7: Path coefficients

Paths	Standardisation factor	Non-standardised coefficients	S.E.	C.R.	P	Hypothesis
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Dissemination range	<-	Fragmentation	0.195	0.206	0.051	4.062	***	Established
Dissemination range	<-	Interactive	0.325	0.34	0.05	6.816	***	Established
Dissemination range	<-	Homogenisation	0.281	0.309	0.05	6.228	***	Established

### 5.8 Moderating effects

The moderating effect needs to be realised using research methods corresponding to the specific study carried out on the moderating variable (subscriptions), in the case of new media communication, the greater the number of subscriptions the greater the influence and the wider the reach.

#### 5.8.1 A test for reconciling subscriptions between fragmentation and dissemination reach.

Gender, age and education were used as control variables, fragmentation as the independent variable, subscriptions as the moderating variable and Dissemination range as the dependent variable in a moderated analysis to obtain TABLE 8.

TABLE 8: Subscription amount adjustment check between fragmentation and Dissemination range

	Dissemination range			
	M1	M2	M3	M4
Gender	-0.009	0.008	-0.006	-0.012
Age	0.088*	0.038	0.023	0.022
Education level	0.163***	0.095**	0.086**	0.073
Fragmentization		0.498***	0.407***	0.398***
Subscriptions			0.24***	0.285***
Fragmentation x Subscriptions				0.129***
R2	0.034	0.275	0.323	0.338
R2 change	0.034	0.241	0.048	0.015
F	7.611***	60.777***	61.183***	54.39***

Notes\*,  $p < 0.05$ ; \*\*,  $p < 0.01$ ; \*\*\*,  $p < 0.001$

From TABLE 8, we can obtain that fragmentation x subscriptions has a significant positive effect on Dissemination range ( $\beta = 0.129$ ,  $p < 0.05$ ), indicating that subscriptions have a positive moderating effect in the effect

of fragmentation on Dissemination range and the hypothesis holds.

#### 5.8.2 A test for reconciling subscriptions between interactivity and reach.

Gender, age and education were used as control variables, interactivity as the independent variable, subscriptions as the moderating

variable and Dissemination range as the dependent variable for the moderation analysis to obtain TABLE 9.

TABLE 9: The subscription amount is adjusted between the interaction and the Dissemination range.

	Dissemination range			
	M1	M2	M3	M4
Gender	-0.009	-0.002	-0.012	-0.018
Age	0.088*	0.016	0.01	0.01
Education level	0.163***	0.111**	0.104**	0.092
Interactive		0.527***	0.44***	0.427***
Subscriptions			0.175***	0.229***
Interactivity x Subscriptions				0.106**
R2	0.034	0.304	0.327	0.336
R2 changes	0.034	0.27	0.023	0.009
F	7.611***	70.058***	62.164***	53.791***

Notes. \*,  $p < 0.05$ ; \*\*,  $p < 0.01$ ; \*\*\*,  $p < 0.001$

From TABLE 9, it can be obtained that interactivity x subscriptions has a significant positive effect on reach ( $\beta = 0.106$ ,  $p < 0.05$ ), indicating that subscriptions have a positive moderating effect in the effect of interactivity on reach and the hypothesis holds.

Gender, age and education were used as control variables, homophily as the independent variable, subscriptions as the moderating variable and Dissemination range as the dependent variable for the moderation analysis to obtain TABLE 10.

### 5.8.3 Subscriptions reconciliation test between homogenisation and propagation range

TABLE 10: A test for reconciling subscriptions between likeness and Dissemination range

	Dissemination range			
	M1	M2	M3	M4
Gender	-0.009	0.016	0.000	-0.003
Age	0.088*	0.059	0.039	0.036
Education level	0.163***	0.083*	0.075*	0.062
Homogenisation		0.508***	0.423***	0.42***
Subscriptions			0.249***	0.277***

Assimilation					0.089**
x Subscriptions					
R2	0.034	0.285	0.338		0.345
R2 changes	0.034	0.25	0.053		0.007
F	7.611***	63.771***	65.391***		56.141***

Notes. \*,  $p < 0.05$ ; \*\*,  $p < 0.01$ ; \*\*\*,  $p < 0.001$

From TABLE 10, it can be obtained that likeness x subscription has a significant positive effect on Dissemination range ( $\beta = 0.089$ ,  $p < 0.05$ ), indicating that subscription has a positive moderating effect in the effect of likeness on Dissemination range and the hypothesis holds.

## 6.0 Discussion

### 6.1 Key findings

This study analyses how Chinese opera has been affected by new media communication. Traditional artistic performances are done on stage, which is influenced by venue, time and climate, and the audience is relatively limited and the dissemination has certain restrictions, while new media can break the boundaries of time and space (Chen, 2021). The scope of the dissemination of Chinese opera was analysed as influenced by the new media environment. After investigating the findings test the model and hypotheses. The results yielded the following key findings. New media communication generally relies on short videos, which have fragmented content and increased subscriptions from an increasing number of users, and the dissemination of Chinese opera is becoming more wide Dissemination range. At the same time being able to interact with video bloggers on the internet to exchange knowledge of Chinese opera culture, the more often the interaction takes place and the larger the subscription, the wider the Dissemination range. As users subscribe to more and more videos of the same category, in order to capture the subscription volume of users the network pushes most of the related videos in the same

category, the more subscription volume, the wider the dissemination. This paper contributes to the new media communication literature by examining how the reach of Chinese opera in the new media environment is affected by the role of moderating variables. Although there is a large body of research that focuses on the ways in which new media are disseminated, it ignores the role of dissemination range and moderating variables. This study has fragmented, interacted and like-minded new media in the scope of communication all moderated by the role of user volume. More importantly, as the pace of life accelerates, more and more information is collected, published and disseminated, the amount of information subscribers are confronted with is growing, and the way people acquire knowledge is quietly changing (Wei, 2022). More and more people are acquiring knowledge through fragmented time, and are increasingly accustomed to subscribing to content that interests them, or information that can provide them with some kind of help in making judgments, etc. This new media subscription method expands the scope of dissemination and is conducive to the sustainable development of traditional culture and art.

### 6.2 Limitations and future research

This study only investigates new media methods of communication, lacking traditional methods of communication, and the results of this research are important. More research scholars are needed to examine traditional art and culture on how to improve traditional communication methods. New media is distinguished from traditional media in terms of

information channels, audiences, and feedback methods, and covers all types of social media platforms. Chinese opera has a certain degree of professionalism and artistry, and it is not enough to rely solely on online communication through new media platforms. Professional stage performances are also needed to support and interact with online, which is conducive to promoting traditional art and culture, expanding the scope of communication and attracting a wider audience. Audiences experience theatre viewing through traditional forms of artistic performance that stimulate interest. The dissemination of Chinese opera on new media platforms needs to follow the development of traditional art and culture and build on a proficient mastery and use of Chinese opera (Cai, 2019). More research scholars are needed to link the online and offline stage activities of Chinese opera to maximise public participation and enhance its communication effect. Chinese opera, as a traditional Chinese drama, is about exquisite skills and its learning is not easy, even in the age of new media, still maintaining the attitude of classic culture. Only purely new media communication can constrain the development of the Chinese opera market and the sustainable development of classical traditional culture.

## 7.0 Conclusion

Although many previous studies have been conducted on Chinese opera culture and art, there is a lack of information on what factors influence Chinese opera in new media communication. The multi-dimensional nature of Chinese opera communication in the new media environment is also crucial to the innovation and sustainability of the work. This study considers the role of moderating variables, fragmentation of communication, interactivity, like-mindedness and moderating variables (subscriptions) as communication characteristics of Chinese opera to influence the scope of communication. The results show that the hypothesis is valid. Subscriptions had a positive moderating effect on the effect of

fragmentation, interactivity and similarity on the reach of communication. This study adds to the existing literature on new media and traditional art and culture, and suggests ways in which traditional culture and art can be combined with new media to promote the sustainable development of art and culture, break the limitations of time and space, and enhance the adhesion of theatre culture to its audiences. In order to effectively promote the transmission of traditional Chinese opera. By insisting on the combination of traditional and modern art and culture, and by striving to create more contemporary Chinese opera works, we believe that traditional art and culture will stand in the world of art in a more glorious manner. As the current study only focuses on new media communication methods, future research can contribute to other communication methods, as well as other communication factors to be investigated.

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