

Research article

<https://doi.org/10.70731/f0wzwh50>

From Mediatized Dissemination to Platformized Co-Creation: The Transformation of Chinese Opera Audiovisual Representations in the New Media Context

Yanling Wang ^a, Fan Yang ^{a,*}, Bingtao Xu ^a^a School of Journalism and Communication, Tianjin Normal University, Tianjin 300387, China

KEYWORDS

*Chinese Opera Dissemination;
New Media;
Audiovisual Transformation;
Intangible Cultural Heritage
Protection*

ABSTRACT

As a national treasure of Chinese culture, traditional opera enjoys a long history and rich cultural implications. A survey of its dissemination history reveals that in different times, opera has been combined with different media to facilitate cross-media transmission. In the age of new media, Chinese opera has further shown powerful agency and vitality in accommodating itself to new media environment. This article discusses the audio-visual transformation of Chinese opera in the age of new media. Through analysis of new formats like short videos, live streaming, and streaming archives, this article identifies some important features of current opera dissemination: fragmented content production, interactive ritual space, and cross-dimensional cultural integration. Based on these observations, the article seeks a viable route for the modernisation of opera communication, and offers suggestions for the transmission and protection of intangible cultural heritage.

INTRODUCTION

With the advancement of information and communication technology and the prosperity of various literary and artistic forms, Chinese opera as a stage art has suffered a serious loss of audience. How to develop Chinese opera by using modern media technology and how to make Chinese opera suitable for the current communication environment have become inevitable issues in its modernity and transmission. A review of the communication history of Chinese opera reveals that, outside the theatre, Chinese opera has been extensively combined with newspapers, photography, radio, cinema, television and the Internet, generating various modes of dissemination and exhibiting its vigorous communication vitality. An in-depth study on the audio-visual dissemination of Chinese opera in the new media

era will enrich our understanding of its audio-visual transformation and provide approaches and methods for the safeguarding of intangible cultural heritage.

THE ORIGINS OF THE AUDIOVISUAL TRANSFORMATION OF CHINESE OPERA

The audiovisual dissemination of Chinese opera dates back to 1905, when Beijing Fengtai Photo Studio filmed Dingjun Mountain. The film used relatively simple techniques to record some important scenes from the stage production of Dingjun Mountain, such as “QingYing”, “WuDao” and “JiaoFeng”. This event not only signalled the birth of Chinese cinema, but also the start of the audiovisual dissemination of Chinese opera. Follow-

* Corresponding author. E-mail address: yf256765yf@163.com

ing Dingjun Mountain, the integration of Chinese opera and audiovisual media has gradually deepened. Opera narratives and theatrical elements were gradually introduced into cinema, and the uniquely Chinese opera film was born. Using cinematic technology, Chinese opera was transferred from the traditional opera theatres to the screen, and produced classics such as *The Fourth Son Visits His Mother*(SiLangTanMu) (1933), *Love and Hate of Life and Death* (ShengSiHen)(1948) and *The Female Generals of the Yang Family*(YangMenNuJiang) (1960). The combination of Chinese opera and cinema allowed complete stage productions to overcome time and space limitations for the first time, marking the dawn of a new era of dissemination.

With the progress of television industry and the popularization of TV set among Chinese families, Chinese opera entered TV studios, thus giving birth to various forms of TV art, such as opera TV films, opera variety shows, TV gala of opera, etc.. Compared with film, the use of television as a means of spreading Chinese opera was much more convenient, for people could enjoy the beauty of Chinese opera without going out of their houses. In the same way, various TV opera programs enlarged the audience and enriched the channels of watching for opera lovers, playing an important role in the modernization of spreading Chinese opera.

With the prevalence of smart phones and the development of online video, especially short-video platforms, Chinese opera has seized the opportunity of new media to actively embrace new media. Through self-media platforms such as Douyin, Bilibili (hereafter B-site), Kuaishou and WeChat Channels, Chinese opera has participated in cross-media dissemination and produced communication patterns suitable for the features of new media. Chinese opera has been presented to the public in a new form and has achieved a surprising transformation. The technological features and the patterns of user behaviour of new media are very different from those of cinema and television. Communication context, content and power structure have undergone significant changes. The audio-visual dissemination contexts of Chinese opera have changed from ritualized, site-specific cinema screens and family-oriented television screens to more private and mobile smart phone screens.

This change has facilitated the appreciation of Chinese opera. The content spread via new media has also become more varied; it is no longer restricted to full-length traditional performances, but now extends to opera knowledge popularisation, sharing of performers everyday lives, and creative reinterpretations of excerpts of opera. The advent of new media technologies has largely shattered the single production and dissemination structure of traditional media. Each user has been endowed with the ability to produce and distribute content. The low production threshold and the dependence on networks and platforms technologically have allowed external forces to penetrate into the media

scene and acquire communicative power.(Peng,L. 2022)

The audio-visual dissemination of Chinese opera via new media platforms has broken the traditional pattern of passive audience reception in opera films and television programmes. The audiences take on dual roles as recipients and disseminators, bringing unprecedented vitality to the modernisation of Chinese opera dissemination. It can be said that the dissemination of Chinese opera via new media is not simply a display on new platforms, but rather a profound interaction and integration between Chinese opera and new media platforms, based on its original ecology and authenticity, generating new forms and features different from those of other media.

AERIAL THEATRE: THE FORM OF ONLINE STREAMING ARCHIVES

In 2003 CCTV launched the programme Aerial Theatre. Full-length classic operas and excerpts were broadcast live or recorded to reach wide audiences. The programme constructed a substantial television archive for lovers of opera with its rich resources and broadcasting power. In the age of new media, the archive of Aerial Theatre has been extended in a digital format with new characteristics.

The Convenience of On-Demand Viewing

Due to their own media attributes, cinema and television usually confine the audience to certain times and places. The emergence of new media technology and the construction of the online Chinese opera streaming archive have extended the performance space from traditional theatres and fixed large screens to portable small screens. On mobile, repeatable and shareable new media platforms, opera audiences have transcended the shackles of time and the confines of linear dissemination. Fragmented time can be made full use of and the viewers can freely select when and where to watch opera videos and replay specific highlighted singing sections.

At the same time, this convenience has reduced the threshold for audience access to Chinese opera. In the past, many audiences were unable to witness excellent performances due to restrictions of time and space. Now, a large number of opera fans can watch videos on new media platforms such as Douyin, Bilibili (B-site), Kuaishou, WeChat Channels, etc., and with the support of functions like instant search, click, and play, the audience can appreciate the charm of Chinese opera without having to specially arrange to go to the theater. This change has enhanced the dissemination efficiency of Chinese opera.

Many users have uploaded a variety of media resources they have collected, preserved, or self-recorded such as opera audio, historical videos, live perfor-

mance footage to the web, thus constructing a massive online repository of Chinese opera on-demand. The spatial reach of Aerial Theatre has been further expanded and penetrated beyond conventional TV live and recorded broadcasts; audiences can overcome time and space constraints to access this virtual Aerial Theatre anytime and anywhere via mobile devices to savor Chinese opera art.

The Richness of Diverse Co-Creation

In the era of cinema and television, when building media archives, professional media practitioners had the ultimate discursive authority and monopolized communication resources. The process was characterized by centralization and unidirectionality. On new media platforms, the power to construct archives has shifted to each individual user, who transforms from a passive recipient into an active participant and creator. Thus, the construction of online streaming archives has taken on a decentralized and co-creative nature, with rich and abundant content.

Firstly, the diversity of the repertoire of opera is particularly worth mentioning. A keyword search on Bilibili (B-site) such as “Chinese opera”, “famous opera arias”, “opera classics” etc., will yield a wealth of varied content. The results of the search include a wide variety of classic Chinese opera repertoire from different schools and styles, such as *The Generals Orders*(MuGuiYing-GuaShuai), *Dingjun Mountain*(DingJunShan), *The Red Maid*(HongNiang), *The Unicorn Purse*(SuoLingNang), *The Fourth Son Visits His Mother*(SiLangTanMu), *Love and Hate of Life and Death*(ShengSiHen), etc.. On this platform, rich resources can be found for various performance types, such as traditional “laosheng” (old male roles), “qingyi” (virtuous female roles), “hualian” (painted-face roles), martial operas, etc.. The available materials are not only full-length performance recordings, but also compilations of famous arias, selected scenes, a cappella singing, various performance clips, etc.. For instance, videos on Bilibili such as “Compilation of Opera Xipi Fast-Paced Rhythms (Painted-Face Edition) Year of the Dragon Special” (51,000 views), “Powerful Opera Arias, Focusing on Fast-Paced Xipi For Beginners (II)” (697,000 views), “OperaHigh-Energy Arias Compilation (Without Overture, Just Excitement!)” (1.746 million views) etc. demonstrate how users integrate opera clips of similar content or rhythms into fragmented and fast-paced formats. These videos correspond to the short, quick and frequent media characteristics of new media platforms, enriching the content of cross-media dissemination of Chinese opera.

Secondly, the abundance of multi-perspective representations is apparent. In addition to uploading videos that they have taped or collected, such as clips shot at live performances and personally created opera-related materials, new media users upload a variety of materials including documentation of performers daily lives, highlights of rehearsals, and explanatory or interview

programs made by other media, among others, which offer different perspectives on Chinese opera. For instance, the Douyin creator Sunshine Jingyun Opera Experience Hall with 395,000 followers makes and uploads teaching materials for classic opera arias. One of the clips uploaded, *Selling Water: Looking into the Mirror Early in the Morning* has garnered 130,000 likes in total. Moreover, many famous opera performers such as Li Shengsu, Lu Song, Du Zhenjie, Ling Ke, and Yu Kuizhi have participated in new media platforms. They demonstrate both the onstage and backstage dimensions of opera via short videos, and present the arts charm from multiple perspectives. These activities help the audience acquire a more comprehensive and in-depth understanding of Chinese opera and enhance their knowledge and interest in the art.

Thirdly, the richness of multi-dimensional evaluations is worth mentioning. Since the construction of online Chinese opera streaming archives is decentralized, differences in users social backgrounds and knowledge levels have resulted in the emergence of multi-dimensional features in evaluation texts. On new media platforms, audiovisual texts and evaluative texts form together the textual structure of Chinese opera cross-media dissemination. An analysis of evaluative texts relevant to online Chinese opera on new media platforms indicates that they can be roughly classified into two types.

The first one is concentrated on the video text itself. In terms of artistic appreciation, these comments appraise performers vocal techniques, physical movements and acting techniques. They stay within the boundaries of the audiovisual text and tend to be subjective feelings of the viewers. The second one is constituted by extended comments beyond the video text. These comments do not focus on the performance itself but extend to other aspects of opera culture, comparisons between different performers, the creation background of the script, etc. They show certain objectivity and knowledge.

For instance, in the bullet comments and comment section of opera-related videos on Bilibili (B-site), one can find many in-depth discussions among both professional and amateur opera enthusiasts. They discuss and share information about opera genres, historical development, and background of specific repertoires, which inspires and enriches the audiences understanding and appreciation of Chinese opera.

OPERA LIVESTREAMING ROOMS: THE ONLINE EXTENSION OF THE STAGE

As a form of stage art, Chinese opera embodies both temporal and spatial artistic characteristics, placing strong emphasis on the physical presence of the stage environment. During special periods, many opera troupes and performers were forced to suspend offline

performances and shifted to new media livestreaming rooms to continue performing.

For instance, the “Yiqi Qianxing Performing Arts World Cloud Theater-Charms of the East Opera Week” organized by relevant departments gathered different genres such as Peking Opera, Kunqu Opera, Shanghai Opera, Yue Opera, Huai Opera, and Pingtan, and held six live streaming performances during five days. The National Opera House jointly with the Hubei Provincial Opera House and 17 other opera troupes around the country organized the “Summer of Opera-National Opera Troupes Online Anti-epidemic Performance Month”. They livestreamed 28 excellent performances through new media platforms such as Xuexi Qiangguo, Kuaishou, and CCTV Video and gained considerable public attention.

During this time, many opera performers also opted to engage with audiences via livestreaming rooms, such as opera performer Ren Siyuan from Dalian Opera House (Douyin account: Ren Siyuan Opera, 325,000 followers), Wang Weijia from Shanghai Opera House (Douyin account: Opera Actor Wang Weijia, 66,000 followers) and young opera performer Guo Yuang (Douyin account: Guo Yuang ANG, 811,000 followers).

According to related reports, in 2022, more than 300 types of Chinese opera were covered on Douyin. More than 800,000 livestream sessions were held, with an average of over 3,200 viewers per session and a total viewership exceeding 2.5 billion. Online livestreaming has offered substantial support for the dissemination and development of Chinese opera, and become one of the most important forms of cross-media dissemination on contemporary new media platforms.

Constructing Imaginative Presence

Many scholars stress the significance of presence in theatre, claiming that the co-presence of actors and audiences in the same space and time is at the heart of stage art. As Grotowski put it, Theatre cannot exist without the emotional, direct and living relation between actor and audience. (Grotowski, J., Schechner, R., & Chwat, J. 1968) Chinese opera as a stage-based performing art also delivers stories and emotions via the theatricality generated in live performance spaces. This dimension is evidently missing in the dissemination of Chinese opera through livestreaming. Nevertheless, some media elements embedded in virtual stages have been employed to make up for this intrinsic deficiency. Some scholars observe that the only possible approach for mediatized theatre is to simulate the audience perspective and keep a stable performer-audience relation for theatre to happen (Mao and Yang, 2023).

In the virtual stage of opera livestreaming rooms, a single imitated perspective cannot establish interaction between performers and audiences. A stable performer-audience relationship should instead be constructed through their imaginative mutual gaze.

First, there is the actors gaze toward the audience. In livestreaming rooms, actors use the camera to simulate the audiences presence. They rely on comments and virtual gifting to imaginatively compensate for the absence of the theatrical environment, thereby achieving a form of performative presence.

Secondly, there is the gaze of the audience towards the actors. Theater-based opera performances are more complete and atmospheric compared with media-tised opera. However, livestream audiences can assemble a sense of theatrical wholeness through watching recordings or live broadcasts with diverse framings, camera movements, and edits. Real-time interaction via mobile screens compensates for the absence of live atmosphere, allowing audiences to imaginatively penetrate the stage space and attain a virtual presence in viewing.

Due to the characteristics of livestreaming, the mutual gaze between performers and audiences is most pronounced in individual performers livestreaming rooms, rather than in troupe-based performances. In individual livestreaming rooms, the interaction between performers and audiences takes place in real time and is more direct and convenient. The performers sense the presence and attention of the audiences, resulting in more engaged performances. The audiences, on the other hand, can sense the performers emotions and performance details more vividly, thus promoting interactivity and participation in the performer-audience relationship.

Opera livestreaming rooms, through feedback-response mechanisms, bridge the gap between physical and theatrical spaces. They allow audiences and performers to encounter each other on an imagined virtual stage, thereby realizing an experience of presence.

Constructing the Field of Interactive Rituals

According to the theory of interaction ritual chains, interactive rituals are social processes based on emotional connections. They generate emotional energy and symbolic capital, thereby enhancing group cohesion and a sense of collective identity (Fine, G. A. 2005).

When Chinese opera is mediated across media via new media livestreaming rooms, interactive ritual fields are created through affective connections between audiences, and between audiences and performers. From the audiences viewpoint, livestreaming rooms offer a shared virtual space in which viewers convene to watch opera performances. Sending bullet comments, posting text comments, and liking are ways that they engage with each other, reinforce affective ties, and forge social relations. Through such activities, a shared atmosphere of viewing marked by multi-directional interaction is nurtured.

From the performers perspective, opera livestreaming rooms serve as spaces for close interaction with audiences. During livestreaming, performers answer

audience questions and stage requested excerpts, enabling audiences to become part of the performance and strengthening emotional connections with them.

From such an affective interaction between performers and audience members, a ritual field is formed in which feelings of appointment, self-consciousness, and group identity are nurtured. This field makes it possible for performers without access to a stage to display their art and for audiences to enjoy Chinese opera in a convenient and interactive manner. Such developments speak to the vibrancy and adaptability of opera in the new media landscape, and offer new possibilities for its promotion and development.

SHORT VIDEOS FEATURING THE RE-CREATION OF OPERA ELEMENTS

On today's short video platforms, a large number of user-generated videos featuring opera elements exhibit diverse and innovative forms of development. They have become one of the most important modes of cross-media dissemination of opera on new media platforms, bringing new vitality to this ancient art form.

The Dimensional Integration of Piaoyou Culture

Chinese opera is the art of the role (jue), but it is also the art of the audience. Piaoyou refers to amateur practitioners who engage in the performance and study of Chinese opera and other traditional performing arts. This cultural group is characterized by its breadth, collectivity, self-entertainment, and learning-oriented nature (Yuan, 1996).

Piaoyou culture, rooted in the fertile soil of Chinese opera, has found new life in new media. Enthusiasts create self-produced short videos to show their affection for opera. A large number of young users take part in opera-related short videos on short video platforms. On Douyin, topics such as “#WhoSaysOperaDoesntBelongOnDouyin#”, “#FamousOperaArtistsAndArias#” and “#Opera#” have attracted millions of participants and billions of views.

Users display their own performance or some opera excerpt in short videos and secondary creation is made through audio-visual matching technique, etc. Opera is thus presented in cross-dimensional forms. For instance, videos on Bilibili such as Tom and Jerry version of The Fourth Son Visits His Mother(SiLangTanMu), Tom and Jerry version of The Unicorn Purse(ZhuLianZai) and Tom and Jerry version of Debating the Scholars (SheZhanQunRU) combine opera arias with the cartoon series Tom and Jerry. These videos maintain the classic charm of opera and meanwhile utilize the humor and vividness of animation to attract young audience, thus endowing the art with a novel and unique attraction.

Moreover, many users do not stop at mixing opera excerpts with other cultural elements; they even create

new opera excerpts, which shows how entertaining and educational Piaoyou culture can be on new media. For example, some Piaoyou tell films and animations on Douyin in their self-made opera. A creator called “Wuhuarouxianer de Sudong Jiaozi” mixes opera with Detective Conan, Tom and Jerry and The Adventures of Little Carp and comments on them with original opera recitatives and arias, which has been highly praised.

On Bilibili, creators like “Yige Zhengjing Fengping”, “Jigu Gezhu Xicai” etc. put self-made opera excerpts into real-time commentary upon social and international issues, and tag them as Current Affairs Opera. Works like Meijiapo, The American Storm, Battle for Gaza, Current Affairs Opera: Peace in Palestine and Israel, not only exhibit the charm of opera, but also evoke reflection upon major current affairs.

These original and self-made short videos of opera made by Piaoyou show their talent and creativity, and allow more people to feel the charm and flexibility of opera art. With this kind of cross-dimensional experiment, opera is no longer a remote and mysterious traditional art, but an attractive form which is closely integrated with modern culture and brought into daily life.

The Multi-Layered Embroidered Portraits of Opera Elements

Traditional embroidered portraits engraved on scripts or porcelain vividly depict the images and characteristics of opera figures through delicate brushwork and exquisite visuals. On new media platforms, creators actively produce short videos rich in opera elements, aiming to embroider portraits of opera across multiple dimensions of cross-media dissemination.

Some scholars divide the audience-driven re-creation made possible by audiovisual technology into two kinds: re-creation based on texts and re-creation of emotions towards wider cultural systems (He,T. 2022). Following this line of thinking, the re-creation of opera elements in online opera short videos can be classified into two categories: content-based re-creation of opera texts and emotional re-creation beyond the original textual elements.

Content-based short videos mainly refer to users directly performing or interpreting traditional opera repertoire, arias, and performances in short video formats, as well as educational videos on opera plots, cultural background, stage props, script development, and music rhythm. These two types take original opera elements as their creative blueprint, and their re-creation is still closely related to the original content and forms.

In contrast, emotion-oriented short videos beyond the original texts highlight the humanistic traits and emotional expressions. Besides the self-made opera excerpts made by Piaoyou, there are also short videos made by professional opera performers. In such videos, the performers themselves are the origin and focus of emotional projection, and the attached opera elements mainly serve as crucial narrative hints. For instance,

Douyin accounts like Guo Xiaojing and Opera Actress Wang Mengting mainly produce videos showing the backstage stories of makeup preparation and rehearsal.

These videos go beyond listing opera elements. They are created against the backdrop of performers daily lives, emphasizing humanistic qualities. By integrating opera elements, they activate audiences experiential emotional mechanisms and evoke emotional resonance.

These diverse short videos re-creating opera elements present the appeal of opera in various forms, attract wider audiences, and foster both the transmission and innovation of opera in contemporary society.

IMPLICATIONS OF NEW MEDIA AUDIOVISUAL DISSEMINATION OF CHINESE OPERA FOR INTANGIBLE CULTURAL HERITAGE PROTECTION

At present, the audiovisual dissemination of Chinese opera through new media has achieved remarkable results. It offers an innovative record disseminate revitalize model for the protection of opera as intangible cultural heritage, providing valuable experience and profound insights for broader intangible cultural heritage preservation.

Living Heritage Protection Enabled by Platforms

Making full use of the strengths of new media platforms and exploring the possibilities of intangible cultural heritage protection from various perspectives will create more favorable conditions for the authenticity preservation and living transmission of opera-related and other intangible cultural heritage projects. New media platforms offer a new avenue for the authenticity preservation of opera-related intangible cultural heritage, transforming from static retention to living transmission.

Many rare old audio recordings and historic performance videos have been digitized via user uploads to new media platforms. The openness and sharing ethos of new media platforms enable such precious materials to overcome temporal and spatial barriers to be disseminated and acknowledged in wider cultural spaces. This helps facilitate wider transmission and promotion of the authenticity of opera-related.

On the other hand, the interactive nature of new media platforms has transformed opera from an isolated art form into a vibrant arena of cultural exchange, enabling more audiences to become new driving forces in its transmission.

Intangible cultural heritage protection should make full use of the openness, sharing and interactivity of new media platforms to further extend the boundaries of heritage transmission, enrich its contents, and establish a complete and multi-layered system for intangible cultural heritage protection and dissemination. The up-

loading of heritage-related audiovisual materials takes advantage of the openness and sharing nature of new media platforms to overcome professional and geographical barriers to transmission, allowing intangible cultural heritage to be kept authentic in digital form.

Relying on the interactive nature of new media platforms, innovative interactive models for heritage transmission can be developed, encouraging more users to actively participate in intangible cultural heritage protection and fostering a sustainable transmission ecosystem.

Dynamic Development Through Multi-Party Co-Creation

The multi-party co-creation is the most striking feature of the audiovisual transformation of Chinese opera in the era of new media, and it is also the main driving force behind the vibrant development of this intangible cultural heritage project. People from different backgrounds participate in the creation and dissemination of opera contents in new media platforms. This process has produced a rich diversity of audiovisual forms that retain the authenticity of opera and at the same time extend its expressive limits.

Therefore, the multi-party co-creation model developed in the audiovisual dissemination of Chinese opera should be actively adopted in the transmission of other forms of intangible cultural heritage to promote their innovative development. ICH initiatives should leverage the advantages of new media platforms to fully mobilize the enthusiasm of multiple actors.

Professional inheritors should be the main force, using audio-visual technology to record the intricate production process and exquisite craftsmanship, producing vivid visual works to capture the audience's attention on intangible cultural heritage. Meanwhile, the traffic advantages of short video platforms can be utilized to motivate inheritors to establish their own accounts and cultivate unique personal IPs, assisting intangible cultural heritage in reaching wider audiences.

Ordinary participants are the main driving force of multi-party co-creation in intangible cultural heritage practices. In the case of opera, most secondary transmission works on new media platforms are produced by ordinary Piaoyou. Their creativity and enthusiasm from the grassroots have greatly enriched the forms through which opera is disseminated online.

For other forms of intangible cultural heritage, ordinary participants can play a similarly important role. By launching relevant challenges on short video platforms, more users interested in intangible cultural heritage can be encouraged to participate, learn about heritage actively, engage in its dissemination, and create related content. Through these practices, the dynamic development of intangible cultural heritage can be achieved.

CONCLUSION

In the new media era, Chinese opera has undergone a dynamic transformation into audiovisual forms. The innovation of its dissemination modes has expanded the boundaries of artistic expression and opened up a new path for the living transmission of intangible cultural heritage.

With the development of emerging technologies, virtual and augmented technologies such as AR, MR and VR will be used in the transmission and protection of intangible cultural heritage. Innovation of technology is accompanied by the demand for balancing innovation and the authenticity of intangible cultural heritage. The expansion of dissemination scope at the cost of cultural foundation may jeopardize the heritage itself.

Only by grounding technological applications in the protection of authenticity can intangible cultural heritage continue to thrive amid the tides of the times.

Funding This paper is a phased research result of the 2025 Key Research Base Project of Philosophy and Social Sciences of Sichuan Province — “Digital Survival: The Platformized Transformation Path of Sichuan Opera Communication” (Project No. 25CJZC13), supported by the Sichuan Opera Development Research Center.

Conflicts of Interest The authors declare no conflicts of interest.

References

1. Peng, L. (2022). Changes in the affordances of communication under new media technology and their impacts. *Modern Publishing*, (6), 60–73.
2. Grotowski, J., Schechner, R., & Chwat, J. (1968). An interview with Grotowski. *The Drama Review*, 13(1), 29–45.
3. Mao, J., & Yang, Z. (2023). The reconstruction of theatricality in drama images: Taking dramatized live streaming as an example. *Literature and Art Weekly*, (19), 70–73.
4. Fine, G. A. (2005). Interaction ritual chains. *Social Forces*, 83(3), 1287–1288.
5. He, T. (2022). “Viewing” as re-creation: On the reproduction of audiovisual culture and audience participatory aesthetics—From the perspective of technological affordances. *Modern Communication (Journal of Communication University of China)*, 44(4), 125–132.