

Research on Cross-Media Communication Strategy and Cultural Inheritance of Jiaodong Dagu Art in the Digital Era

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Abstract: Through digital empowerment and cross-media storytelling, intangible cultural heritage forms such as Jiaodong Dagu have achieved dynamic preservation and global sharing, becoming an invaluable cultural gene pool within humanity's common cultural heritage and a bridge for cross-cultural dialogue. This paper focuses on Jiaodong Dagu Art, a national-level intangible cultural heritage, addressing severe challenges it faces in the digital era such as the successor gap, audience shrinkage, and the loss of cultural context. It delves into the activation pathways and effectiveness of cross-media communication strategies in facilitating its cultural inheritance. By analyzing the artistic essence of Jiaodong Dagu Art, its traditional modes, and its current digital existence, along with practical cases from diverse platforms like short videos, social media, digital museums, and immersive media, the study systematically demonstrates the core value of cross-media communication in expanding audience boundaries, reconstructing cultural contexts, and stimulating innovative vitality. Furthermore, the research constructs an integrated communication strategy framework based on "cultural authenticity- technological adaptability-audience engagement," proposing systematic advancement across four

dimensions: creative content transformation, channel matrix construction, precise audience targeting, and multi-stakeholder collaborative governance. Ultimately, it emphasizes that effective digital inheritance is not merely a simple technology transfer but a creative transformation process that requires balancing authenticity preservation and innovative development. Only through the deep integration of technology and humanistic elements can local intangible cultural heritage like Jiaodong Dagu Art achieve sustainable living inheritance within the dual contexts of globalization and digitalization.

Keywords: Jiaodong Dagu Art; Cross-media Communication; Digital Inheritance; Cultural Authenticity; Living Inheritance

1. Introduction

Against the backdrop of globalization and the rapid development of digital technology, the ecological pattern of human culture is experiencing profound reshaping. Local traditional culture such as the Jiaodong Dagū, which is facing the risk of marginalization, is also embracing new opportunities for digital dissemination. As a unique folk quyi form in Jiaodong Peninsula, the Jiaodong Dagū has a history of more than 260 years. Its singing tune is high and euphemistic, and the rhythm is rich and varied. It is hailed as the sound symbol of Jiaodong culture. However, it is currently facing inheritance crises such as the lack of success and the shrinking of the audience. This study focuses on the construction of cross-media communication strategies for the Jiaodong Dagū in the digital era, aiming to promote its creative and innovative development through technological empowerment and ecological synergy, and to provide a path reference for maintaining cultural diversity.

1.1 Research Background and Motivation

The accelerating process of globalization and the rapid advancement of digital technology are reshaping the ecological landscape of human culture at an unprecedented scale. On one hand, the risk of cultural homogenization has significantly increased, posing a potential threat of marginalization to local traditional cultures. On the other hand, the digital wave has provided unprecedented technological means and broad platforms for the preservation and dissemination of these local traditional cultures, creating a dual nature of challenges and opportunities. Against this contemporary backdrop, how to effectively protect and transmit intangible cultural heritage, enabling it to regain vitality in the digital age, has become a pressing global issue that demands urgent resolution.

Jiaodong Dagū, a folk performing art form originating from the Jiaodong Peninsula with a history of over 260 years, combines strong local characteristics with a rustic charm. It is not only a typical representative of Jiaodong's folk culture but also played a significant role in propaganda and mobilization during specific historical periods, such as the Anti-Japanese War. Its historical and artistic value should not be underestimated. However, this national-level intangible cultural heritage is currently facing severe challenges in its transmission. Issues such as a shortage of successors, dwindling performance platforms, and an aging audience are becoming increasingly prominent, pushing it to the brink of extinction. Therefore, exploring pathways for its survival and development in the new era is not only crucial for the continuity of this specific art form but also holds significant practical importance for safeguarding cultural diversity and enhancing cultural confidence.

The artistic allure of Jiaodong Dagū stems from its unique characteristics. Its performance styles are highly flexible, encompassing solo, duet, and group forms, which can be adapted to diverse occasions. In terms of musical structure, it adheres to the banqiang style, featuring four primary rhythmic patterns referred to as the Four Major Melodies. The

singing style of Jiaodong Dagū exhibits a wide vocal range, transitioning from the powerful and intense timbre reminiscent of mountain songs to the delicate and gentle flow akin to a stream, thus offering both richness and melodious charm. Geographically, Jiaodong Dagū can be classified into Northern, Eastern, and Southern styles. Each style is influenced by local dialects, customs, and related arts. The Northern school is characterized by boldness and liveliness; the Eastern school presents a plain and speech-like quality, and the Southern school is imbued with the flavor of local operas. Its

repertoire is diverse, including short, medium, and long works such as "Zhuangjia Le," "Liu Ling Zui Jiu," "Zijin Zhuo," and "Hu Yang He Bing," which mirror daily life and enjoy wide popularity. Owing to its profound cultural heritage, Jiaodong Dagù was included in China's first batch of national intangible cultural heritage items in 2006. However, similar to numerous traditional arts, Jiaodong Dagù currently confronts severe challenges as a result of social changes. These challenges include an aging artist population, a shortage of young successors, and a fragile transmission mechanism. In cities like Laiyang, there are as few as five highly-skilled performers remaining (As shown in Table. 1.

Table 1: The structural characteristics of Jiaodong Dagù art

Core dimension	specific classification	Main features	Main features
Performance form	Solo (single gang)	One person sings with three strings, drum and board, requiring a strong sense of rhythm and skilled craftsmanship.	It is less common in recent years because of its difficulty.
	Duet (double act)	One person plays the three-stringed instrument, another strikes the drum and sings, which can be flexibly split or harmonized.	Flexible and lightweight, relatively popular.
	Chorus (multiple stops)	Lead singer one to two, the rest of the roles are split, full of instruments, and the atmosphere is warm.	More common in gatherings, less common in daily life.
Musical structure (board tune body)	Four main types of layout	Starting tone: The beginning of the whole piece, with a steady and long rhythm, the tone is lyrical and euphemistic.	
		Flat Tone: The main singing tone, with a stable and smooth rhythm and a narrative quality.	It is the core of its artistic charm.
		Lament: Used to express sorrowful emotions.	The most influential among all the roads
		Fast beat (running water): The tempo is rapid, the mood is tense and warm, and it is used for climaxes or endings	represented by "Peng Tiao Da Gu" created by Peng Runzhi
Singing style artistic characteristics	Tone range and style	Broad range of tones, with large changes in pitch, combining the beauty of high-pitched and passionate with the beauty of soft and delicate	

(The content presented in Table 1 is all from the social investigation activities in the Jiaodong area of China)

Confronted with these challenges, the philosophy and practice of intangible cultural heritage protection are undergoing a profound paradigm shift—transitioning from static preservation centered on salvage documentation to dynamic development aimed at “living inheritance.” Earlier conservation efforts focused primarily on archival recording of endangered items and techniques through text, imagery, and other media, which, while significant, risk reducing ICH to museum “specimens” devoid of vitality if pursued in isolation. Living inheritance emphasizes reintegrating heritage into contemporary life, fostering innovation within tradition, and achieving development through innovation, ultimately realizing the goal of “engaging people, objects, and daily practice.”

In this paradigm shift, cross-media communication plays a central role. Its importance lies in its ability to effectively break through the limitations of traditional inheritance models in terms of time, space, audience, and forms of expression. Firstly, digital technology can overcome geographical restrictions, disseminating audio-visual materials, instructional videos, and live performances of Jiaodong Dagù to broader spaces—even globally—via the internet. For example, live broadcasts on platforms such as the National Public Cultural Cloud have attracted hundreds of thousands of online viewers. Secondly,

cross-media communication can present traditional culture in richer and more engaging forms. For instance, adapting classic pieces of Jiaodong Dagū into animations and short videos, or integrating its elements into games and comics, helps capture the interest of younger audiences and cultivate new communities of enthusiasts. Thirdly, new media channels like social media and short video platforms offer opportunities for Jiaodong Dagū to interact with the public and build communities, transforming it from a one-dimensional performing art into a participatory and shareable cultural experience.

1.2 Literature Review

Against the backdrop of rapid globalization and the swift development of digital technology, the digital preservation and transmission of Intangible Cultural Heritage (ICH) have become a major focus in both academic research and practical implementation. Based on recent domestic and international studies, this paper systematically reviews the theoretical frameworks, technological applications, practical cases, and challenges in digital heritage transmission, aiming to reveal research trends and developments in the field. Studies indicate that digital heritage transmission has evolved from early technological implementation to a dual focus on effectiveness evaluation and the preservation of cultural authenticity. Zi Yan et al. (2025), through grounded theory analysis using Shu brocade weaving techniques as a case study, identified 30 key indicators affecting the effectiveness of digital dissemination, emphasizing the central role of cultural authenticity, integrity, and stakeholder participation. Zhurong Liu (2025) developed a digital platform based on Convolutional Neural Networks (CNN), integrating natural language processing, Generative Adversarial Networks (GAN), and neural collaborative filtering algorithms. Validated with over 220,000 data entries, the platform demonstrated high accuracy (0.87–0.89) and reliability, reflecting the efficiency of technology-driven processing. Chunhao Zhang et al. (2025), from a grounded theory perspective, proposed that user willingness, technical support, communication media, and cultural adaptability are key factors influencing the effectiveness of digital efforts, providing a foundation for constructing theoretical models.

At the level of technological application, generative artificial intelligence and extended reality (XR) technologies have emerged as innovative focal points. Mengge Dai et al. (2024) utilized the Stable Diffusion LoRA model to enhance the digital inheritance of Chinese paper-cutting art. By applying the Analytic Hierarchy Process (AHP) to classify cultural values, they developed generative models targeting core elements such as the "Spring Festival" and the "Chinese Zodiac." User evaluations indicated excellent performance in the reproduction of cultural elements, though improvements are still needed in generation speed and operational simplicity. Kannikar Intawong et al. (2025) employed XR technology, including virtual reality (VR) and mixed reality (MR), to conduct motion capture and expression recognition for Thai Lanna dance, ensuring cultural fidelity. User experience demonstrated that immersive interaction effectively facilitates dissemination. These technologies not only improve processing efficiency but also enhance cultural expressiveness through multimodal experiences.

Case studies reveal diverse practices of digital strategies across different regions and types of ICH. Min Liu (2024), taking Shandong's Taishan shadow puppetry as an example, developed a three-pronged approach—digital communication, digital formation, and digital experience—to promote multi-stakeholder collaboration among the government, enterprises, scholars, and the public. Ken Wang and Danwei Zeng (2024), in their analysis of Shenzhen's ICH policies, found that the potential of online communities and grassroots

organizations remains underutilized and recommended a more systematic adoption of digital technologies. International research, such as Christina Öberg's (2025) study on the global dissemination of Swedish fika culture, highlights the challenges of tangible or ritual appropriation of ICH in cross-cultural contexts and emphasizes the importance of preserving authenticity. These cases underscore the role of digitalization in fostering regional cultural development and economic integration, as demonstrated in Jing Lv et al.'s (2025) empirical study on the coupled development of ICH and tourism in Jilin, which showed significant synergistic effects.

However, the digital transmission of intangible cultural heritage still faces challenges such as the digital divide, cultural alienation, and insufficient resources. Chunyi Lin and Chen Li (2023) identified the "digital access divide," "capability divide," and "output divide" as major obstacles, noting that both subjective factors and objective factors jointly hinder progress. Deng Juqing (2022) from a cognitive psychology perspective, analyzed the role of higher education institutions in bridging the digital divide and emphasized the importance of educational intervention. Countermeasures include multi-stakeholder collaborative governance: government policy support, educational initiatives by social organizations, corporate platform development, and fostering interest among youth. Based on a resource-action perspective, Li Xiaoyuan et al. (2022) proposed that local governments should adopt a dynamic strategy of "resource dependence-bricolageorchestration-concerto" at different stages of industry development to meet the demands of digital transformation.

Based on the preceding literature review, it is evident that while digital technology has opened up new avenues for the inheritance of intangible cultural heritage, the application mechanisms and effectiveness of such technology in local folk art forms still require indepth exploration. The core questions of this study focus on: How can digital media systematically reshape the communication ecology of Jiaodong Dagū Singing? Which cross-media strategies can most effectively promote its cultural inheritance and enhance contemporary recognition? Specifically, this research will analyze the reconstructive effects of digital technology on the communication subjects, audience relationships, content forms, and cultural context of Jiaodong Dagū Singing. Drawing on the framework of "cultural authenticity - technological adaptability - audience engagement," it aims to explore cross-media strategies that integrate technological empowerment with humanistic care.

2. The Artistic Core and Cultural Context of Jiaodong Dagū Singing

To deeply understand the artistic core of Jiaodong Dagū, one must not separate it from the unique soil in which it was born and nurtured. It is not an art form suspended in abstract concepts but is deeply rooted in the geographical environment, dialect system, folk customs, and historical memories of the Jiaodong Peninsula—a vivid and dynamic form of "local knowledge" passed down through generations. From this perspective, we will delve into its specific manifestations and connotations as a form of local knowledge.

2.1 An Art Form as Local Knowledge

As a unique opera art form exclusive to the Jiaodong Peninsula, Jiaodong Dagū's artistic core is deeply rooted in its regional cultural soil, embodying the interplay of folk wisdom and historical changes. Its origins can be traced back to the "Blind Performers' Tune" of the early Qing Dynasty, where blind artists, seeking livelihoods, wandered streets performing rural folk songs, gradually developing a rudimentary performance form

centered on dagu, clapper, and sanxian . By the Qianlong reign, the activities of Liu Xueyi, an artist from Rongcheng, marked the initial shaping of this art form, dating back approximately 260 years. Early on, due to its scattered popularity across regions, it was often named after localities—such as Penglai Dagu and Qixia Dagu—until 1949, when the Jiaodong Cultural Association consolidated and renamed it "Jiaodong Dagu," elevating it from fragmented skills to a systematic art form. This evolutionary process reflects the dual influences of Jiaodong's agricultural and maritime cultures: blind artists absorbed the rough rhythms of fishermen's chants and mountain songs while integrating the rhythmic vitality of yangge dagu beats, endowing its singing style with both narrative and lyrical qualities. Thus, it has become a carrier of auditory memories for Jiaodong's folk society.

Throughout history, the development of Jiaodong Dagu has been closely intertwined with the pulse of the times. The War of Resistance against Japanese Aggression marked a critical turning point in its transformation: the "Sanhuang Society", an organization of blind artists, was reorganized into the "Blind Artists' Anti-Japanese Salvation Association." Figures like Liang Qianguang from the Beihai Troupe innovated traditional singing styles by incorporating elements of Peking Opera and Xihedagu , creating wartime-themed works such as Battle at Da Huangjia and The Battle of Shangying. This not only enabled the art to serve wartime propaganda but also imbued it with distinct marks of the era. Such adaptability was reflected not only in content innovation but also in driving the professionalization of performance forms—from solo "single helper" acts to duo "collaborative" performances and even multi-person "multi-role" collaborations, which enhanced dramatic expressiveness. After the war, Jiaodong Dagu further standardized itself through urban and rural stages. Liang Qianguang's performances in Qingdao solidified its status as a stage art, while heir Liang Jinhua expanded its audience via Mandarin adaptations, allowing this quyi form to preserve its rustic essence while leaping spatially from rural fields to urban theaters.

The formation of artistic schools stands as a core manifestation of Jiaodong Dagu's local knowledge. Divided into Northern, Eastern, and Southern schools based on geographical and cultural differences: The Northern School, centered on Penglai and Huangxian, influenced by maritime trade, features singing styles that are high-pitched yet melodious. Representative artists like Zhou Dexiang and Wu Xianda excel at using undulating melodies to portray characters' psychology. The Eastern School prevails in areas such as Wendeng and Rongcheng; Peng Runzhi's created "Peng Tune" emphasizes colloquial narration, closely aligning with fishermen's life scenes. The Southern School covers agricultural regions of Laiyang and Qixia, where Xu Shanghou integrates elements of Maoqiang opera, rendering singing styles as fluid as narrative long poems. These variations arise from dialectal intonation, local customs, and the influence of sister art forms—the Northern School absorbs the splendor of Peking Opera, the Southern School draws on the lingering charm of tanci , and the Eastern School retains the simplicity of mountain songs—together forming an auditory map of the pluralistic unity of Jiaodong culture.

In terms of its vocal system, Jiaodong Dagu employs a structure of metrical and melodic variation, achieving emotional progression through the combination of different rhythmic patterns. The "Introductory Melody" sets the scene with a steady rhythm to establish the atmosphere; the "Narrative Melody", as the main body, advances the story through the repetition of paired phrases; the "Allegro Rhythm"erupts at climactic moments, such as the urgent dagubeats simulating waves crashing in The Big Crab; while the "Lamenting

Melody" conveys sorrow through sudden tonal shifts, as in the profound introspection on life in Liu Ling Drunken with Wine. Special vocal techniques like the "Three Great Melodies" showcase the flavor of mountain songs with their wide vocal range, and the "Florid Cadence" enhances dramatic effect with ornamental notes. These rhythmic patterns are not applied mechanically but are flexibly arranged according to the content of the repertoire. For instance, the lengthy piece Hu and Yang Join Forces seamlessly alternates between narrative melodies and allegro rhythms to shift between battlefield descriptions and character dialogues.

The accompanying instruments not only provide sonic support but also serve as materialized expressions of cultural symbols. In its basic configuration, the story Dagū controls the rhythmic framework, while the steel clappers symbolize the cosmological concept of "Heavenly Emperor and Earthly Emperor." The sanxian carries the melodic. The design of the sun-moon clappers embodies folk beliefs: the upper crescent-shaped plate represents "Heaven," and the lower rectangular plate represents "Earth." When performers hold the clappers and sing centered between them, it metaphorically reflects the philosophy of the unity of heaven and humanity under the "Three Emperors" belief. In modern times, influenced by traditional opera, instruments such as the zhuihu and erhu have been incorporated, enriching harmonic layers. For example, in The Purple Gold Bracelet, the glissandi of the zhuihu imitate characters' weeping, while the percussive tones of the yangqin punctuate festive scenes. This evolution of instrumentation reflects both technical integration and the elevation of aesthetic demands—from the portability suited for solo blind performers to the orchestration for group performances. The expansion of the accompaniment system stands as material testimony to Jiaodong Dagū's transformation from a local ritual to a staged art form.

Throughout the artistic history of Jiaodong Dagū, its cultural context has always been intertwined with the geographical characteristics of the Jiaodong Peninsula. The openness of coastal regions has made it readily absorb external elements like the Northeast's "Kao Shan Diao" and Beijing-Tianjin Dagū ballads, while the stability of agricultural civilization has preserved the indigenous essence of its singing styles. As a national intangible cultural heritage, Jiaodong Dagū's contemporary value lies not only in the inheritance of its techniques but, more importantly, in providing an emotional bond for local identity. Heirs like Liang Jinhua have revitalized this ancient art in the era of globalization through means such as campus transmission programs and digital preservation. The undulations of its singing melodies, the transformations of its rhythmic patterns, and the evolution of its repertoires all mirror the historical experiences and aesthetic aspirations of the Jiaodong people, elevating this art form beyond mere entertainment to become a living carrier of regional cultural genes.

2.2 Traditional Models of Dissemination and Transmission

The traditional dissemination and transmission models of Jiaodong Dagū are deeply rooted in the socio-ecological environment of the Jiaodong Peninsula, where agricultural civilization and maritime culture intersect, forming a complete and distinct cultural transmission system. Its native dissemination contexts manifest primarily in three typical spaces: the daily entertainment sphere of rural courtyards, the ritual sphere of festivals and ceremonies, and the public commercial sphere of marketplaces and temple fairs. In rural courtyard settings, performances typically unfolded during evenings in the slack farming season, with threshing grounds or locust trees at village entrances serving as natural stages. Audiences gathered in a semicircle around the performer, who stood at the

center. This public square art form boasted strong regional affinity—dagubeats carried over three miles, while the crisp rhythms of steel clappers merged with local dialect singing to create an acoustic regional marker. For instance, in Laixi, summer evening courtyard performances lasted three to four hours on average. Artists improvised adjustments to repertoire length based on the atmosphere, using suspense and gags to sustain audience engagement. This interactive style transformed Jiaodong Dagu into an acoustic adhesive bonding rural communities. Festival and ceremonial contexts were more structured. During Spring Festival, Lantern Festival, and temple fairs, Dagu performances were integrated into ritual processes of sacrifice and blessing. At sea god worship ceremonies in Penglai, artists first performed Sacrificial Ode to the Sea as a vocal component of the ritual before transitioning to entertaining pieces. In Longkou's wedding customs, Dragon and Phoenix Bring Prosperity became a mandatory repertoire item; the auspicious metaphors embedded in its lyrics were believed by locals to hold tangible blessing power. This ritualized dissemination elevated Jiaodong Dagu beyond mere entertainment, embedding it as an organic part of folk practices. Marketplace and temple fair settings exhibited commercial traits. At Yantai's Suocheng Temple Fair, artists performed within roped-off areas, relying on audience donations and troupe leaders' bookings for income. This incentivized the development of more refined skills to attract listeners. Together, these three contexts formed Jiaodong Dagu's dissemination ecology, enabling it to fulfill differentiated cultural functions across diverse social spaces.

The master-apprentice training model strictly adheres to an oral-and-mental instruction "guild code," forming a rigorous mechanism for knowledge transmission. The apprenticeship initiation ceremony carries profound cultural symbolism: apprentices perform three kneelings and nine kowtows before the ancestral master's spirit tablet, present an "apprentice letter," and pay an initiation fee, while the master bestows ritual implements like steel clappers and dagusticks to complete the "entry rite." The transmission process unfolds in distinct stages: the first three years focus on foundational training, including "qi cultivation", "vocal expansion", "script memorization", and "rhythm mastery" ; the next two years involve "touring practice," where apprentices accompany masters on performances, assisting with accompaniment and chorus work while observing to grasp "on-the-spot improvisation"; only in the final three years are core repertoires and unique techniques formally imparted. This stepwise transmission ensures the intact continuity of artistic essence—for instance, the "rolling melody" technique of the Liang school is only taught to close disciples who pass qualification assessments. Notably, the blind artist community developed a special tactile teaching method: masters correct vocalization by touching apprentices throat muscles and record rhythmic changes with knots, forming a wordless knowledge encoding system. Transmission content encompasses not only artistic techniques but also professional codes and ethical principles, making the master-apprentice system a vehicle for both artistic and social education.

Jiaodong Dagu's socio-cultural functions demonstrate multidimensional value output. In terms of entertainment, it served as a comprehensive artistic experience in agrarian society: martial segments like Havoc in Heaven provided audiovisual enjoyment, while civil segments like The Gluttonous Wife showcased the humor and wisdom of linguistic art. Its educational function is reflected in the moral teachings of its repertoire—epic dagu narratives like The Generals of the Hu Family conveyed loyalty and filial piety, The Cases of Judge Bao emphasized justice, and children learned family ethics through listening to The Virtuous Sister-in-Law. These contents carried Confucian values through popular

narratives, achieving community education via edutainment. The ritual function is particularly prominent: during the Tianjin Sacrificial Sea Festival in Jimo, dagu performances were regarded as a medium for human-deity communication, requiring artists to purify themselves and burn incense before singing Ode to the Sea King, with the solemnity of their vocals endowed with supernatural significance; in Rongcheng, fishermen hired artists to perform Ode to Safety before voyages, believing the dagubeats could pacify storms. The social organization function manifested in mediating community relations—in Laiyang, dueling stages were used to resolve village disputes, where both sides hired artists to compete, and the losing party accepted mediation, turning artistic performance into a conflict buffer mechanism. Most profoundly, its cultural identity function lies in the dialect rhymes, local allusions, and regional musical elements that make it an acoustic symbol of local culture. Through collective listening and singing, it strengthened the identity of being "Jiaodong people," particularly among migrant communities, where dagu performances became an emotional bond preserving nostalgia.

3. Inheritance Crisis and Media Communication Transformation of Jiaodong Dagu Art in the Digital Era

Entering the digital age, cross-media communication has expanded the audience reach and expressive dimensions of Jiaodong Dagu while profoundly intensifying the multiple tensions between its traditional artistic DNA and digital logic. This section aims to systematically analyze the inheritance gaps revealed in its dissemination practices and examine the complex possibilities of transitioning from conflict to dialogue between old and new media.

3.1 The Dilemma of Aging Artists, Audience Shrinkage, and Loss of Cultural Context of Jiaodong Dagu in the Digital Era

As a national-level intangible cultural heritage, Jiaodong Dagu Art faces severe challenges of intergenerational discontinuity in the digital era, manifested through three intertwined dilemmas: the aging of veteran performers, shrinking audiences, and the disappearance of its cultural context. The aging issue directly threatens the continuity of the tradition: Laiyang currently has only five skilled practitioners, with the youngest, Feng Zhaojun, already 53 years old, while most are over seventy—such as 72-year-old Huang Jiansheng, who has practiced for 55 years. Historically, the region boasted over 30 active performers. These veteran artists carry the mission of "oral transmission and mental comprehension," yet unique repertoires like "Fighting the Huang Family" and "Stealing New Year's Cake," along with techniques such as "rolling cavity" and "flying board," remain largely undocumented. The tactile teaching methods and knot-based notation systems unique to blind performers are nearly extinct. Performance frequency has sharply declined due to

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aging: the Laiyang blind performers' storytelling troupe once performed in over 700 villages annually, but now the average annual income is merely 4,000–5,000 yuan, making it difficult to sustain a livelihood, prompting many to switch professions. More profoundly, the passing of veteran artists means the permanent loss of localized knowledge. For instance, only a fraction of the dagu lyrics by Liang Qianguang, founder of the Liang school, have been transcribed. His daughter, Liang Jinhua, still performs at 80 but faces a lack of disciples and an incomplete transmission system.

The shrinking audience reflects Jiaodong Dagu Art's disconnection from contemporary society: traditional performance settings—rural courtyards, festive rituals, and temple

fairs—have disintegrated due to urbanization and the rise of digital media. Youth outmigration for work and diversified entertainment options have led to a sharp decline in live audiences. The slow-paced structure and dialect-based singing clash with today's fast-paced, visually oriented consumption preferences. For example, the lengthy repertoire "The Tale of the Hu Family" is mismatched with the rhythm of short-video platforms, exacerbating the lack of motivation to learn the art—mastery requires long training periods but offers meager returns. Laiyang has seen no new young practitioners in the past decade, creating a vicious cycle of "veterans retiring—audiences dwindling—no successors emerging."

The erosion of cultural context signifies the rupture of its roots: the folk ecological environment native to Jiaodong Dagū Art has been replaced by modern lifestyles and commercial activities, stripping it of its ritual functions and regional identity. While digital technology has aided preservation efforts, most interventions remain at the level of technical documentation, failing to recreate the interactive dynamics, emotional resonance, and ethical cultivation functions of live performances. More critically, adaptations aimed at catering to digital trends—such as simplifying rhythms and switching to Mandarin—compromise the art's authenticity. Coupled with policy protection that prioritizes declaration over revitalization, conservation efforts have become museumified, falling short of achieving cultural regeneration. These three challenges collectively highlight the systemic crisis facing Jiaodong Dagū Art in the digital age, necessitating sustainable continuity through technological integration, contextual recontextualization, and ecological revitalization.

3.2 Paradigm Shift and Multidimensional Impact of Jiaodong Dagū Art's Transition from Offline to Online Dissemination

As a core dimension of intangible cultural heritage transmission in the digital age, media evolution reflects a paradigm shift from offline physical dissemination to online digital dissemination. This process not only reshapes the communication ecology of Jiaodong Dagū Art but also brings multifaceted impacts and adaptive challenges.

Offline dissemination is rooted in the agricultural and maritime cultural context of the Jiaodong Peninsula, relying on physical spaces such as rural courtyards, festive rituals, and temple fairs. It forms a communication model based on geographical proximity and community interaction. Performers maintain cultural authenticity and ritual significance through dagu percussion, live engagement, and embedded folk practices. Its strengths lie in strong cohesion and immediate feedback, but it is constrained by limitations such as fixed geographical scope, rigid scheduling, and the aging of practitioners.

In contrast, online dissemination has fundamentally transformed communication logic since the popularization of the internet, particularly in the mobile social era: the carrier of transmission has shifted from physical venues to virtual platforms like short videos and live streams, while content has evolved from real-time performances to digital archives and streaming media. This shift has generated significant impacts. On one hand, veteran artists face barriers due to digital literacy requirements, struggling to independently operate new media accounts, which risks intergenerational discontinuity and dilution of artistic authenticity. On the other hand, online dissemination strips away the original cultural context, leading to fragmented and de-ritualized content. The segmenting nature of short videos results in a loss of narrative depth, while audience demographics become globalized and younger yet highly fluid, with interactions tending to be superficial,

thereby weakening traditional community bonds.

Adaptive challenges are primarily manifested in three areas: technological integration, content restructuring, and ecological reconstruction. Technologically, difficulties arise in adapting to multiple platforms, with high costs and uneven accessibility of advanced digital tools. Ecologically, there is a need to reconfigure the online economic model, which currently yields meager profits, alongside imperfect transmission mechanisms, unequal resource distribution, and a lack of standardized policy support. Addressing these challenges requires systematic integration strategies that foster innovation and coordination across technology, content, and ecology to promote the sustainable transmission of Jiaodong Dagū Art in the digital era.

4. Digital Inheritance of Intangible Cultural Heritage: Cross-Media Communication Practices of Jiaodong Dagū Art

In the digital era, the inheritance of intangible cultural heritage increasingly relies on digital means to achieve living transmission. Taking Jiaodong Dagū Art as an example, its crossmedia practices—such as fragmented dissemination on short-video platforms, communitybased interaction on social media, and immersive experiences in digital museums—have effectively expanded its audience reach(As shown in Fig. 1). However, these approaches also face challenges in balancing artistic authenticity with adaptation to modern technologies.

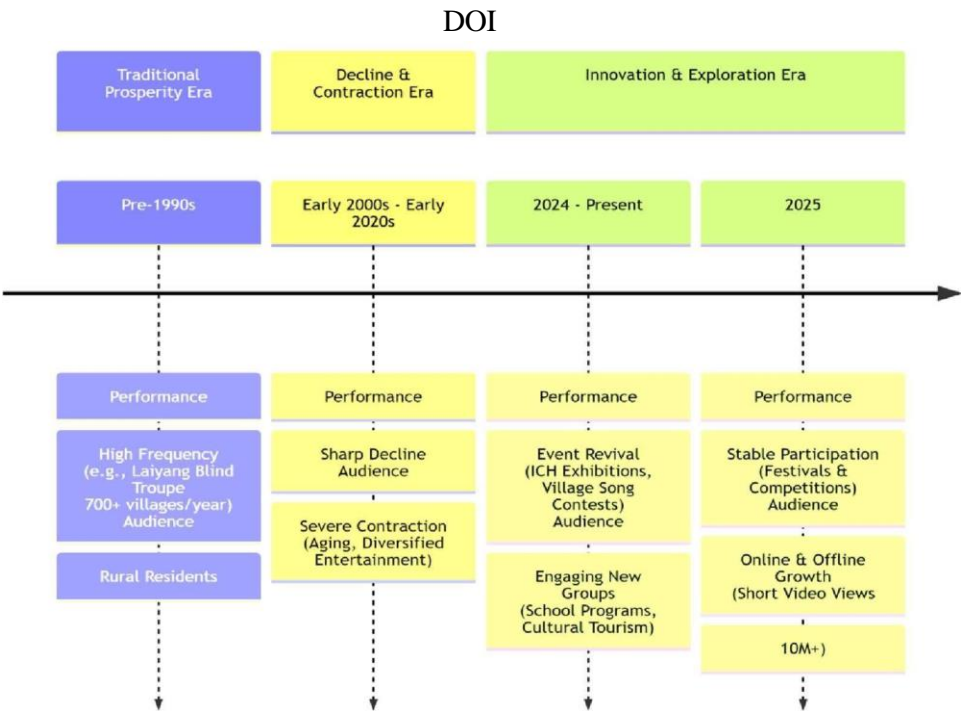


Figure 1: The trend of change in the performance and audience of Jiaodong Dagū

4.1 Fragmentation and Influencer-Driven Strategies: An Analysis of Communication Tactics on Short-Video Platforms

In the context of the digital era, short video platforms such as Douyin and Kuaishou, with their fragmented and highly interactive communication characteristics, have provided a

revolutionary path for the dissemination of intangible cultural heritage like Jiaodong Dagū Art. This chapter takes the representative case of the "Liang Jinhua Dagū Story" account as an example to deeply analyze the internal logic and practical effects of its cross-media communication strategies. Liang Jinhua, as a national-level intangible cultural heritage inheritor of Jiaodong Dagū Art, has led his team to set up accounts on platforms like Douyin and Kuaishou. They employ "fragmentation" processing by excerpting humorous segments from "Zhu Bajie Digs the Ground" or the climax of "Zhuge Liang Beats the Dog," compressing originally tens-of-minutes-long complete performances into 1-3 minute short video clips to adapt to users' habits of quick consumption. These clips are typically accompanied by subtitle translations and background explanations to lower the understanding threshold for audiences outside the Jiaodong region. Simultaneously, instant monetization is achieved through live streaming tipping functions; for instance, during traditional festivals, special live streams are held where viewers can express support via tipping, with part of the proceeds feeding back into inheritance work. Additionally, the team initiated the Jiaodong Dagū Art Challenge, encouraging users to imitate specific singing styles or dagū rhythms and upload their works to participate in interactions, thereby creating a topic diffusion effect.

This "internet celebrity" strategy has significantly enhanced the visibility and audience reach of Jiaodong Dagū Song. The algorithm recommendation mechanisms of short video platforms can precisely push content to young groups interested in traditional culture. For example, the account "Liang Jinhua Dagū Book" achieved hundreds of thousands of views per video through frequent updates and integration with hot topics, attracting a large number of post-90s and post-00s fans. Live streaming donations not only provide economic

supplements for artists but also enhance audience participation through real-time bullet screen interactions, transforming one-way communication into two-way dialogue. Challenge campaigns further stimulate user creativity; for instance, a "imitate Liang-style rolling tune" challenge attracted over a thousand submissions, with some outstanding imitators even being recruited as trainees in inheritance classes, effectively alleviating the pressure of successor shortage. However, this strategy also highlights a deep tension between traffic logic and artistic authenticity: on one hand, excerpted fragments improve communication efficiency but inevitably fragment the narrative integrity of the repertoire, such as simplifying the complex plot of the long dagū song "Hu Yang He Bing" into isolated highlights, weakening its narrative charm as a "story-singing art"; on the other hand, to cater to algorithm preferences, content production tends to emphasize visual stimulation, which may marginalize core artistic elements like vocal techniques and rhythm patterns. For example, some videos pair tragic segments with entertaining background music in pursuit of "viral" effects, dissipating the original tragic aesthetics.

Short video dissemination, while expanding the audience base, also poses challenges to the cultural authenticity of Jiaodong Dagū Song. Although subtitle translation facilitates crossregional communication, the unique rhythmic beauty and local flavor inherent in the dialect are partially lost when translated into Mandarin; for example, the distinctive rhythm formed by entering-tone characters in the Jiaodong dialect's lyrics is difficult to preserve fully. The business model of live streaming donations, while injecting economic vitality, may push performances toward sensationalization—such as artists overusing interactive techniques to secure higher donations, thereby deviating from the traditional artistic norm of "emphasizing both storytelling and singing equally." More fundamentally, an inherent conflict exists between the fragmented nature of short videos

and the banqiang structure of Jiaodong Dagú Song: its artistic charm relies on the progressive emotional accumulation through phases like qiqiang (opening melody), pingqiang (level melody), and kuaiban (fast beat), yet the transient consumption pattern of short videos struggles to accommodate this diachronic aesthetic experience. Case studies indicate that the "Liang Jinhua dagú Book" account attempted to mitigate this contradiction by producing video series, but user completion rates declined significantly as the number of episodes increased, underscoring the adaptation dilemma between deep content and shallow dissemination.

4.2 Community-building and Interactivity: Analysis of Communication Strategies of Social Media Platforms like WeChat and Bilibili

In the context of the digital era, social media platforms such as WeChat and Bilibili leverage their community-building and interactive features to provide innovative pathways for disseminating Jiaodong Dagú Song, deepening audience connections and expanding cultural circles. On WeChat, official accounts like "Jiaodong Intangible Cultural Heritage Inheritance" construct a deep content ecosystem by publishing serialized thematic articles, such as "The 260-Year History of Jiaodong Dagú Song." These long-form pieces systematically trace its functional evolution from origins in blind performers' tunes to its role in anti-Japanese propaganda, while incorporating dialect phonology to analyze artistic differences among the Northern, Eastern, and Southern schools. Through scholarly texts, historical images, and embedded audio clips, such content attracts professional researchers and cultural enthusiasts, forming vertical communities. Simultaneously, WeChat community operations enhance interaction—for instance, the inheritance team led by Liang Jinhua established a "dagú Study Group" that regularly hosts online lectures, utilizing voice-based Q&A, song voting customization, and membership activities to boost user loyalty. In contrast, Bilibili emphasizes audiovisual communication. Documentaries like "Jiaodong Dagú Song: The Emotion of Mountains and Seas in the dagubeats" employ microdocumentary techniques to follow veteran artist Huang Jiansheng's daily teaching process, with camera work highlighting close-ups of daguming techniques against rustic backdrops. Educational videos innovate in expression, such as UP master "Intangible Heritage Youth" producing "Understanding the Rhythmic Patterns of Jiaodong Dagú Song in Three Minutes," which uses animated diagrams to illustrate musical structures like the starting melody, level melody, and fast beat, paired with subtitles annotating dialect lyrics to lower cognitive barriers. Moreover, bullet-screen comments serve as a key participatory mechanism; when viewers watch performances like "The Purple Gold Bangle," real-time reactions such as "the tragic melody transition is breathtaking" foster collective aesthetic resonance, even spurring activities like "bullet-screen song requests" that transform audiences from passive recipients into active co-creators.

This strategy of community and interaction has significantly enhanced the cultural penetration of Jiaodong Dagú. The closed-loop dissemination of WeChat facilitates deep content accumulation, with the average reading volume of public account articles exceeding ten thousand times, and the community conversion rate is about 15%. Core audiences such as university teachers and students, and local cultural workers form a stable support network through sharing and rewarding. B station breaks the age circle, with the documentary playback volume reaching 500,000 times, and the bullet screen interaction rate reaches 8%. Teenagers push content to break the circle through "one-click three links", such as the video "Jiaodong Dagú Cute Adaptation" attracts the secondary group through the cover of virtual singers, achieving cross-generational dissemination.

However, this model faces the dual tension of building a deep audience and breaking the circle. On the one hand, although deep content reinforces the core community identity, it is prone to falling into the "information cocoon", such as the majority of WeChat public account users are concentrated in Shandong Province, and the audience outside the province has a low participation due to the language barrier and cultural background differences. B station's algorithm recommendation, although it expands the exposure, may dilute the authenticity of the art, such as the pursuit of traffic to speed up the editing of the rap segment, destroying the narrative logic of the board sound body. On the other hand, breaking the circle needs to balance the popularity and professionalism, the popular science video enhances the readability, but simplifying the singing theory may sacrifice the integrity of the art, for example, compressing the complex pitch domain of the three major sounds into the high and euphemistic labels, resulting in the misunderstanding of the essence by beginners, and although the community operation promotes interaction, it is limited by the resource investment, and the inheritors are limited in energy and it is difficult to maintain highfrequency interaction, resulting in a persistent supply and demand mismatch between the minority art and the mass market.

4.3 Immersion and Archiving: Analysis of Digital Museums and VR/AR Applications

The Shandong Intangible Digital Museum, as a core case, systematically integrates the 360-degree panoramic recording VR performance experience, and digital archive of the Jiaodong Dagu, with the panoramic recording technology capturing the performance of the old artist Liang Jinghua's "Zhu Bajie Pushing the Ground" through multi-camera positions, accurately recording the angle of the dagu board striking, the rhythm of the limbs, and facial expressions, the audience to achieve 720-degree panoramic viewing through mouse dragging, simulating the spatial presence of the courtyard performance. The VR experience relies on head-mounted display devices reconstruct the performance scene of the Jiaodong Wenxie Association's Blind Salvation Association during the War of Resistance, and users can participate in the virtual rehearsal "Attacking the Big Huang Family" in the first person perspective, simulating the action of holding the dagu stick through gesture recognition, and restoring the sound field positioning of the steel and the three-string with spatial audio technology. This immersive design not only enhances emotional resonance but also solves the problem of regional barriers in traditional communication, such as the 203 VR project of the Yantai City Cultural Center, which shows that the user retention rate has increased by 40%. The digital archive database uses metadata standards to encode 260 years of quyi historical materials, including Liu Xueyi's original blind tune audio, Liang Qianguang's handwritten manuscript of the anti-Japanese war, and comparative analysis of the three schools, and uses AI algorithms to conduct spectrum analysis the structure of the sad and fast boards, providing a searchable structured database for academic research.

The essence of these technological strategies is to achieve cultural reproduction through sensory extension and data reconstruction: 360-degree panoramic recording through the plane limitation of traditional images, transforming the "field" of Jiaodong Daguming into interactive digital objects. For example, in the recording of the Pengl sea sacrifice ceremony, aerial photography and ground lenses work together to capture both the macro scene of the artist singing "Sacrifice to the Sea" and the micro-interaction of tidal rhythm, allowing the audience to choose their own viewing perspective, which is similar to the "thick description" effect of anthropological field research; VR performance experience revitalizes historical memory spatiotemporal compression technology. For example,

when recreating the performance of the "Blind People's Anti-Japanese Rescue Association" in Yashan base in 1942, not only the physical scenes such as the earthen platform and kerosene lamp were restored, but also the user's heart rate changes were monitored physiological sensors, dynamically adjusting the dagu beat intensity of "Shangying Battle" to achieve a personalized fit of the narrative rhythm. Such applications have been proven to enhance young peoples sense of identity with local culture in the "Global Intangible Cultural Heritage Digital Communication Research Report"; the digital archive focuses on the construction of knowledge graphs, associatively annot scattered folk hand-copied texts and oral history and using blockchain technology to solidify copyright information to prevent the intangible cultural heritage data from being tampered with or stripped of context in the process of dissemination.

However, immersive and archival applications face the realistic tension of technical costs and popularization. High-end VR devices (such as HTC Vive Pro) cost more than ten thousand yuan per unit, and panoramic recording requires long-term follow-up by professional teams, making it difficult for county- cultural centers to afford. In 2024, among the operation and maintenance costs of the Shandong Intangible Cultural Heritage Digital Museum, the Penglai module accounted for 30%. Moreover, the lack of network coverage in rural areas limits the penetration of VR experience, exacerbating the "digital divide". A deeper contradiction in the paradox between static preservation and dynamic activation: archival pursuit of data integrity and accuracy, such as in the case of Zhou Deshuang's Northern Song singing style, records the fluctuations in pitch but fails to encode the improvisational "on-the-spot rein" experience; the ritualistic essence of Penglai dagu may also be by the procedural setting of VR scenarios. For example, although the virtual temple fair performance recreates the market space, it fails to reproduce the interactivity of the artists adjusting their hooks" in real-time according to the audience's mood, resulting in a tendency towards "specimen-ization" in the technical presentation. Dialectically, contradiction reveals the dual effect of digital technology on cultural authenticity—on the one hand, VR/AR attracts the Z generation audience through strong

immersion, such as the B station cooperative project "Zhuge Liang Fighting Dogs" into an interactive game with a download volume of more than 100,000 in the first month; on the other, over-reliance on technology can easily lead to the displacement of artistic value by sensory stimulation, such as some VR versions simplify the melodious rhythm of the tragic tune into-paced electronic accompaniment in pursuit of visual effects, deviating from the local aesthetics foundation of Penglai dagu.

4.4 Narrativization and Integration: Analyzing Innovative Implantation in Film, Animation, and Games

The "narrativization" and "integration" practices of Jiaodong Dagū in the fields of film and television animation, and games signify a deep exploration of its cross-media dissemination from the adaptation of technical carriers to the innovation of content itself. This process not only activates emotional appeal of traditional art through narrative restructuring but also expands the contemporary boundaries of cultural expression through symbol integration. However, it also faces the risk of commercial logic eroding the artistic essence. In terms of drama implantation, Jiaodong Dagū achieves narrative integration through two paths: one is as a soundscape symbol of the era, such as the use of selected piece of "Attacking the Big Huang Family" created by Liang Qianguang as the background music in the anti-Japanese war drama "Red Family" which is

synchronized with the battlefield charge lens through the "sound-picture counterpoint" to strengthen the sense of historical authenticity; the other is as a cultural label for character shaping, as the arrangement of the bridge section in the urban drama "Jiaodong Children" for the young people returning to their hometown to learn Jiaodong Dagou, and "sad tune" singing "Crossing Lin Ying" reflects the turning point of the character's fate, making the music a narrative element of emotional carrier. The innovation the field of animation is reflected in the visual translation, such as the web animation "Qilu Custom Record", which combines the high-pitched singing of Northern Big dagou the ink painting style of Penglai Fairyland, and through digital frequency spectrum analysis, it restores the fluctuation of the "three major cavities" and converts it into dynamic visual trajectory of the surging waves in the animation, realizing the cross-sensory expression of auditory art. The game industry, on the other hand, focuses on integration, and the domestic mobile game "Shanghai Sound Record" designs a Jiaodong Dagou theme copy, where players need to complete the "collect three- dagou points" task to unlock the plot, and the "flower falling cavity" of the ornaments is converted into a puzzle clue, while the artist Liang Jiaohua's singing of "Zhu Bajie Kneading the Ground" is embedded as background music into the social scene, enhancing the user's immersive experience.

The essence of these integration strategies is to achieve cultural appreciation through the reconstruction of narrative context: Peking Opera is transformed from a pure performance form into dramatic element that promotes the development of the story by fixing the dagou music with the plot, such as the dagou sound as a signal of assembly in "The Red Family". It breaks the limits of time and space through surreal adaptation, transforming the "opera flavor of Nankou dagou" into a fantastic visual symbol. The game, on the other hand empowers users with cultural agency through interactive mechanisms, turning passive listening into active exploration. Its success relies on the principle of triple fit: contentwise, it selects music that resonates with the core of modern aesthetics; form-wise, it adopts fragmented implantation; and technically, it realizes the modular combination of instrumental music and voice through audio separation technology.

However, such innovative implantation inevitably provokes the contradiction of cultural symbol generalization and artistic essence dilution. On the positive side, convergent significantly expands the audience circle. After the launch of the Shandong Big dagou DLC in "Mountain and Sea Xunying Record", user research shows that players under age of 25 have improved their knowledge of quyi. The popularity of "Shandong Daughter" has tripled the number of online course registrations for Liangyinghua's studio. However, the negative effects are also highlighted: First, the detachment of symbols leads to a mismatch of context, such as some games using the ritual quyi "Ji Hai Wen" for entertainment scenarios, which weakens its sanctity. Second, simplifying and adapting cause the art to deform, and the film and voiceover often replaces the real dagou board with electronic synthetic sound, losing the details of the changes in the force of "Tian Di Ban". Third, the preference for "clips" in commercial logic-dominated creation dissects the narrative continuity of the rhythm and tone system of Shandong Big dagou into isolated sound effect labels. A deeper issue in the disintegration of the bond between tonal and local culture in cross-media adaptation, and the "visual priority" creative principle focuses the audience on the picture rather than the of singing itself, accelerating the trend of artistic essence tooling.

5. Integrated discussion: Constructing an integrated cross-media communication strategy for Jiaodong Dagou.

5.1 Core principles of policy construction

Based on a comprehensive examination of the cross-media communication practices of Jiaodong Dagou on short video social media, digital museum, and film and television tourism platforms, its integrated cross-media communication strategy must be established on the basis of four core principles: content-based, audience-oriented, technology-enabled, and ecological synergy. Content-based is the foundation, which requires that all communication activities must adhere to the artistic authenticity and cultural connotation of Jiaodong Dagou. For example, the selection of classic singing segments by the "Liang Jiahua Dagou Book" account and the in-depth excavation of traditional skills the B station documentary benefit from the authentic presentation of the characteristics of the northern, western, and eastern schools and the music structure of the board-style; conversely, some actions that are too entertainment-oriented and fragmented in pursuit of traffic, such as replacing the original Dagou board with electronic accompaniment and disrupting the narrative coherence, actually dilute artistic value as an intangible cultural heritage. Therefore, the strategy construction must first establish a content standard library, systematically sort out the representative works, singing styles, and essence of three schools, and ensure that the cross-media transformation does not deviate from the core artistic genes. Audience-oriented is the key, which needs to be precisely disseminated to the cognitive habits and aesthetic preferences of different groups. Short video platforms need to focus on the fragmented consumption characteristics of the Z generation, attracting preliminary interest with 1-minute wonderful clips; WeChat and B station serve deep enthusiasts and researchers, meeting their cultural exploration needs through long-form analysis, community interaction, and documentaries; and VR/ experience can be designed for teenagers with game-like interaction, enhancing the sense of immersion. The failure of communication due to the neglect of audience stratification is a lesson, such as loss of non-Jiaodong audiences due to the lack of subtitles for dialect singing, and the excessive professional content raising the threshold for public participation. Therefore, it is to establish a user portrait system to achieve the transformation from "general communication" to "targeted outreach". Technology-enabled is the means, which should expand the expressive boundary through application, but it must be based on the premise of serving the art itself. Short video algorithm recommendation, VR scene reproduction, and game-like interaction are all successful examples that the positive role of technology in breaking through spatial and temporal constraints and enhancing participation. However, issues such as the digital divide and technology abuse also warn that technology matching needs to be within its capacity, prioritize the use of lightweight solutions, and pay attention to the archival preservation of authentic audio-visuals and metadata labeling, to provide a reliable resource library for creation. Ecological synergy is the guarantee, which needs to break through the multi-party collaboration chain of government, inheritors, platforms, academia, and the public. For, the co-construction of the Shandong Intangible Cultural Heritage Digital Museum and the content cooperation between TV dramas and inheritors highlight the advantages of resource integration; on the contrary, a single subject often cannot be sustained due to insufficient funding and talent.

5.2 Hierarchical strategy recommendations

In the digital era, developing an integrated cross-media communication strategy for Jiaodong Dagou requires systematic advancement across four dimensions—content, channels, audiences, and stakeholders—to form an organic and synergistic mechanism.

At the content level, it is essential to move beyond the conservative approach of mere

replication and shift toward a dynamic path of creative transformation. On one hand, classic repertoires of veteran artists should be digitally recorded in a systematic manner, utilizing audio restoration technology and metadata tagging to establish a high-fidelity music library, thereby preserving the authenticity of the art form. On the other hand, content innovation must be promoted, such as creating new works like Jiaodong New Rhymes that reflect modern life, integrating themes like rural revitalization and marine ecology into traditional clapper cavity structures to contemporize the subject matter. Simultaneously, IP figures like “dagu Girl” and “String Boy” should be developed to visualize the symbols of Jiaodong Dagu through comics, emojis, and other forms, while also producing crossover works—for example, adapting Hu Yang Joining Forces into an animated series, using “Rolling cavity” as character theme music, thereby introducing traditional cultural IP into the realm of mass consumption.

At the channel level, a differentiated platform matrix must be constructed: short-video platforms (Douyin, Kuaishou) should focus on fragmented communication, attracting general audiences with 1-3 minute highlights (e.g., climaxes of fast rhythms, dialect humor); social media platforms (WeChat, Bilibili) should deepen community engagement, with public accounts publishing long-form articles exploring artistic origins and Bilibili documentaries enhancing cultural depth; digital museums and VR/AR platforms should provide immersive experiences, such as virtual courtyard performances and interactive clapper rhythm tutorials; the film, television, and gaming industries should explore embedded integration, for instance, using Jiaodong Dagu as period soundscapes in historical dramas or designing dagubeat puzzle tasks in Chinese-style games. Platforms must be interlinked to guide traffic, such as directing short-video viewers to VR experiences or connecting game items to score databases, forming a communication loop of “superficial attraction–deep immersion–cultural cognition.”

At the audience level, a precise segmented strategy should be implemented: for traditional enthusiasts, live-streamed offline performances and score-sharing platforms can meet their aesthetic needs; for cultural aficionados, academic lectures and dialect singing analysis offer in-depth content; for younger audiences, their aesthetic preferences must be accommodated, such as by developing rhythm game apps (unlocking storylines through simulated daguming) or virtual idols performing new compositions, while leveraging algorithmic recommendations to reach interest-based circles. The key lies in constructing a user growth path, gradually transforming “bystanders” into “learners” and even “disseminators,” for example, by identifying potential inheritors through online challenges (e.g., imitating singing styles).

At the stakeholder level, a diversified collaborative mechanism must be established: the government should play a role in policy guidance and resource integration, setting up special funds for digital intangible cultural heritage and formulating cross-media communication standards; core inheritor teams should be responsible for content oversight and artistic guidance to prevent technological applications from diluting authenticity; platform enterprises should provide technical support and traffic prioritization, such as developing dialect speech recognition tools to aid communication; media agencies should handle content planning and promotion; schools should integrate local curricula, organizing VR experience workshops like “Intangible Cultural Heritage on Campus” to foster cultural identity among youth. All parties must collaborate through regular joint meetings and data-sharing platforms for coordinated decision-making—for instance, cultural centers providing original scores, tech companies handling VR adaptations, and schools offering feedback on teaching outcomes—forming a virtuous

cycle of “creation– communication–feedback.”

Only through a layered strategy of creative content, matrixed channels, precise audience targeting, and collaborative stakeholders can Jiaodong Dagū achieve the leap from cultural preservation to value regeneration in the digital age, truly realizing the goal of living inheritance where “people, objects, and life are seen.”

6. Conclusion

6.1 Research Summary

In the context of the digital age, cross-media communication is no longer an optional supplementary means for the inheritance and development of Jiaodong Dagū; rather, it has become an imperative path to address its survival crisis and achieve creative transformation. This study systematically demonstrates that cross-media communication significantly expands the audience reach and cultural influence of Jiaodong Dagū through multidimensional pathways such as short videos, social media, digital museums, and filmanimation-game integrations. Its core value lies in overcoming the limitations of traditional inheritance models in terms of time, space, media, and audience: digital technology enables the permanent preservation and global sharing of audiovisual materials; immersive experiences (e.g., VR scenarios) revitalize historical contexts; interactive communication (e.g., collaborative bullet-screen comments) reconstructs participatory relationships; and creative transformations (e.g., IP development) promote the integration of intangible cultural heritage into modern life.

However, this process also entails potential risks: technological rationality may dilute artistic authenticity, such as fragmented communication disrupting the narrative structure of the clapper-air system (板腔体), view-driven logic incentivizing gimmicky performances, and dialect translation diminishing phonological charm; the digital divide constrains equitable access to resources, with high-tech costs exacerbating regional disparities; and the extraction of symbols and contextual misplacement in cross-media adaptations may lead to the superficialization of cultural connotations. Therefore, future practices must adhere to the principles of “content as the foundation, technology as the enabler, audience as the guide, and ecological synergy,” striving to balance innovative expression with the preservation of cultural roots. While actively leveraging digital platforms to revitalize inheritance dynamics, it is also necessary to establish scientific authenticity evaluation and correction mechanisms, enabling Jiaodong Dagū to achieve sustainable development from cultural specimen to living practice within the dual contexts of globalization and digitization.

6.2 Research Implications

The in-depth analysis of Jiaodong Dagū in this study offers universally significant insights for the inheritance of intangible cultural heritage in the digital age. First, it confirms that cross-media communication has transitioned from a supplementary tool to an “imperative path” for the survival and development of intangible cultural heritage. Its core value lies in breaking down spatiotemporal barriers, reshaping audience connections, and revitalizing cultural contexts through technological empowerment, thereby providing actionable pathways for the paradigm shift from “salvage recording” to “living inheritance.”

Second, the study reveals a core tension that must be confronted and carefully balanced in inheritance efforts—the dynamic equilibrium among technological adaptability,

cultural authenticity, and public participation. Practices demonstrate that any strategy neglecting one aspect, such as sacrificing artistic integrity for popularity or adhering rigidly to original forms while disengaging from contemporary aesthetics, will be unsustainable. Thus, future intangible cultural heritage preservation efforts must adopt a “collaborative integration” systems thinking approach, abandoning singular preservation models and promoting a multi-stakeholder governance ecosystem involving government guidance, inheritor leadership, platform support, academic empowerment, and public participation.

Ultimately, the most profound implication of this study is that the digital inheritance of intangible cultural heritage is far from a mere replication of content or accumulation of technologies. Rather, it constitutes a profound process of “cultural translation” and “creative transformation.” Its success is measured by the ability to ignite new vitality in traditional art while safeguarding its cultural roots and core values as collective national memory and spiritual identity, thereby truly realizing the vision of living inheritance where “people, objects, and life are interconnected.”

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