

Study on the Promotion and Dissemination of Cenxi Niu Niang Opera from the Perspective of Ethnic Cultural Inheritance

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Abstract: In this paper, the promotion and dissemination strategy of Niuniang Opera in Cenxi County, Wuzhou City, Guangxi Zhuang Autonomous Region is discussed in depth from the perspective of national cultural inheritance. Niu Niang Opera in Cenxi, as a local opera with strong local colours and profound historical and cultural heritage, is one of the important intangible cultural heritages in Guangxi and even in the whole country. This article firstly briefly introduces the importance, language characteristics of Cenxi Niu Niang Opera, then analyses its challenges in promotion and dissemination in the world. In view of these challenges, this article combines the spiritual civilisation construction of the new era with the inheritance of Niu Niang Opera, and puts forward a number of effective promotion and dissemination strategies in terms of audience, content, opportunity of performances, inheritance, means of communication and the source of funds.

Keywords: Niu Niang Opera, Ethnic Cultural Inheritance, Promotion, Dissemination

1. Introduction

Niu Niang Opera is a Han opera circulating in Cenxi folk. It is recorded that it has a history of more than 200 years. According to the “Guangxi General Records--Folklore”^[1], a long time ago, the god cows in the local river could rain and benefit the world. Therefore, local people worshiped it, so there is from the primitive era to the Qin and Han Dynasties folk in the production and life of the custom of respecting the cow and dancing to the cow and venerating the mother of the dragon in the period of the birth of the origin. Sprouting transition period appeared in the Han Dynasty to the end of the Yuan Dynasty and the early Ming Dynasty with the forms of “singing spring cows” and “belly opera”. From the Ming Dynasty to the Republic of China, the belly opera reached maturity with complete scripts, instrumental accompaniments and performance routines. According to the Nanning Prefectural Chronicle^[2], it describes the phenomenon of belly opera like these “On the first day of the beginning of spring, prefectures and counties arranged colourful pavilions and set up clay oxen to welcome spring in the eastern suburbs.” After the founding of the People's Republic of China, many villages in Cenxi had Niu Niang Opera troupes, and the traditional repertoire of Niu Niang Opera reached more than 250 plays in its heyday. In the 1970s, the Cenxi Cultural Museum recorded in the case that there were more than 240 Niu Niang Opera classes, and then Cenxi carried out reform and innovation on Niu Niang Opera. The integration of integration has increased the popularity of Niu Niang Opera. During this period, excellent repertoires such as “Relatives by marriage”, “Chicken Cage” and “Thousands of Gold” were also well received in the district.

2. The literature review

With the development of science and technology and the innovation of culture, the entertainment methods of modern people have become more diversified. As a result, Niu Niang Opera has been greatly impacted. People's demand for Niu Niang Opera has decreased day by day. Some people have studied the historical origin of Niu Niang Opera, such as the “Chinese Opera Manual” written by scholar Li Hanfei^[3]. Some people use the element symbol of Niu Niang Opera to extract, and use it in the design field to become a way out to protect Niu Niang Opera. For example, Yuan Chenchen(2014)^[4] researches on the visual and auditory performance elements of opera elements, and selects classic advertisement cases using opera elements in contemporary advertisements for analysis, and finally sums up the

successes and shortcomings of these cases, and puts forward feasible suggestions and assumptions for some advertisements to combine with the elements of opera for creativity. Liu Yang(2015)^[5] focuses on the aesthetic characteristics of opera elements in costume performances and the breadth and diversity of opera culture, exploring the aesthetic penetration of opera elements and costume performances, and drawing inspiration from the modern interpretation of opera elements in costume performances. Sun Zhiwei, et al(2019)^[6] extracts the representative cultural elements of the Niu Niang Theatre's "Clothing, Chemistry and Taoism", researches their application in the field of design, and integrates the regional traditional cultural elements into the contemporary practical design products.

In addition, some scholars choose a specific perspective to study the innovation of Niu Niang Opera. For example, Wang Guangguo^[7] talks about the innovation of Guangxi Niu Niang Opera from the perspective of music morphology. There are also scholars who study the dissemination and development of Niu Niang Opera. For instance, Lin Ruide(2007)^[8] points out that the local government has implemented dynamic protection for the Niu Niang theatre, which makes Cenxi Niu Niang Opera get a better inheritance and development. Xu Huajuan(2020)^[9] tries to find ways to preserve and pass on the Cenxi Niu Niang Theatre in the context of new media.

Generally speaking, there are not many research materials on Cenxi Niu Niang Opera. The sources found on CNKI are only eight academic journals, three Chinese conferences and one newspaper. Foreign studies were not found for the time being. Therefore, it is very necessary to study the promotion and dissemination of Cenxi Niu Niang Opera, which will have important guiding significance in promoting the inheritance and development of local opera culture.

3. The characteristics of Niu Niang Opera

There are many Chinese Operas. From traditional repertoires to modern Operas, each repertoire has different characteristics in various aspects such as content, history. By exploring the characteristics of Niu Niang's Opera, we inspire us in promoting and communication methods.

3.1. In the aspect of content

In terms of content, the content of Niu Niang's Opera is mostly agricultural labor, and there are also editors of the storyline. The initial content is mostly the words of prayer. The language is mostly in the vernacular in the south-east of Guangxi. Therefore, its scope of communication is limited to the local area. But Niu Niang Opera is closer to life according to the development content of the times. In traditional programme, there are "Chen Shimei" and "Liang Shanbo and Zhu Yingtai". Modern programme include "Chicken Cage" and other themes to describe life scenes and express their pursuit of a better life.

3.2. In the aspect of historic and literature records

The history of Niu Niang Opera is longer than some other programme. The history of Niu Niang Opera can be traced back to the customs of toasting the cow and dancing the cow from the original period to the Qin and Han dynasties. However, there are very few literature records, and there is no way to determine the accurate origin. It also shows that everyone's current attention is not high. The earliest script that records Niu Niang's programme is the Ming Dynasty "Peaceful Song in Spring".

3.3. In the aspect of communication and promotion

In terms of communication and promotion, the opera troupe of Niu Niang Opera performed mostly in the southeast of Guangxi. Among them, Cenxi was the main area, and there was no large-scale publicity and performance of provinces. Guangxi was a wild place in ancient times. The local area was mostly self-sufficient and developed slowly. Therefore, from an economic point of view, there were very few opportunities that can be offered to the development of Niu Niang Opera.

3.4. In the aspect of the characteristics of language

In terms of language, most of the people who sing Niu Niang Opera are locals in Cenxi, and the language used in the singing is mostly the local language. For example, the language of "Brothers and sisters sing folk songs" performed on the CCTV Traditional Opera Channel is Cen Xi's local vernacular,

which is different from the Cantonese dialect. So, it is difficult for other people to understand.

4. The challenge facing the promotion and dissemination of Niu Niang Opera

With the advancement of science and technology and the innovation of culture, Niu Niang Opera has received impact in all aspects. This kind of intangible cultural heritage that is taught by oral heart is facing a crisis. Niu Niang Opera is in danger of being lost, with the number of less than 20 teams. There are currently some challenges for the promotion and dissemination of Niu Niang Opera.

4.1. Small audience size

In the context of contemporary society, children are growing up in an increasingly diversified and enriched environment, and the popularity of the Internet provides them with unprecedented access to a wide range of novel and interesting content. However, under this trend, traditional art forms such as Niu Niang Opera, as a crystallisation of deep cultural heritage, is relatively marginalised in terms of its linguistic characteristics and traditional content compared to the excitement and novelty pursued by modern children. It is worth noting that modern children's limited understanding of the vernacular language as a carrier of local language and art is further weakened by the fact that they are generally educated in Mandarin from the early stages of their education, which further diminishes their attention to and interest in Niu Niang Opera.

Turning to the adult group, although this group has the financial ability to consume cultural products, Niu Niang Opera fails to occupy a prominent position in their cultural consumption preferences. This phenomenon can be attributed to a number of factors: on the one hand, if adults fail to form deep memories or emotional connections to Niu Niang Opera during their childhood, it is difficult to generate strong consumption motives in adulthood; on the other hand, in the face of the fast-paced and high-stress modern life, if Niu Niang Opera fails to provide emotional comfort or psychological relief, its attractiveness as an option for cultural consumption will also be greatly diminished. Therefore, in the cultural consumption map of adults, Niu Niang dramas are often regarded as non-essential, and their presence and influence are relatively weakened.

4.2. Stale content

At present, the repertoire system of Niu Niang Opera, as a representative of local opera art, can be broadly divided into two major areas: traditional repertoire and modern repertoire. The traditional repertoire covers about 340 classical works, which are deeply rooted in history, with the romantic stories of talented men and women as the main line, and at the same time, there is also no lack of deep sympathy for the suffering life of the working people and the indomitable spirit of resistance against the oppressive forces, such as Liang Shanbo and Zhu Yingtai, etc., which carry heavy memories of the times and cultural heritage, and show a distinctive historical imprint.

On the other hand, as a kind of development and response to tradition, modern plays only account for about one-third of the traditional repertoire, i.e., about 101 plays, but their contents are closely in line with social changes, focusing on the profound exposure of social contradictions at the time, the celebration of the virtues of positive characters, and the critical examination of the old concepts and ideas, such as "In-laws" and other works. However, it is worth noting that although Niu Niang Opera has shown a certain trend of innovation by introducing modern plays since the 1970s, its overall content framework and thematic expression are still relatively outdated to a certain extent, failing to adequately reflect the plurality and complexity of the contemporary society, so for Niu Niang Opera, the innovation of the content and the modernisation of the creative concepts are particularly important and urgent. Therefore, for Niu Niang's plays, content innovation and modernisation of creative concepts are particularly important and urgent.

4.3. Fewer opportunities for performance

Through in-depth field research and analysis, we observed that the frequency of Niu Niang Opera performances shows significant seasonal characteristics, mainly focusing on specific holidays, such as March 3 and Labour Day, etc. However, even on these traditional or legal celebrations, Niu Niang Opera performances are not popular on every holiday, revealing the limitations and instability of its performance activities. Further, in terms of performance venues, the market and platform for Niu Niang Opera is

mainly limited to rural areas, reflecting its deep local roots but also revealing its lack of influence in the wider cultural market.

It is worth noting that although there are individual success stories, such as some Niu Niang plays being fortunate enough to be presented on larger stages, such opportunities are rare and not enough to support a significant increase in their overall development. This phenomenon not only reflects the challenges faced by Niu Niang Opera in terms of access to resources, marketing and artistic innovation, but also highlights the existential dilemma and inheritance crisis faced by Niu Niang Opera as a local theatre art in the context of globalisation and cultural diversification.

4.4. Scarcity of inheritors

In the process of inheritance and development of Niu Niang Opera, the problem of scarcity of inheritor resources has become more and more prominent, and has become a key bottleneck restricting its sustainable development. On the one hand, as a number of veteran artists with profound attainments have passed away one after another, or retired from the stage due to old age or health reasons, the traditional performing skills are facing the crisis of being lost. On the other hand, the exodus of young labourers from rural areas is common, and a large number of potential inheritors with cultural qualities have chosen to go out to work, further aggravating the age gap and talent shortage of the Niu Niang Opera's performing team.

In addition, even among the existing practitioners of Niu Niang Opera, there is no lack of individuals with deep feelings for this art, who are committed to the inheritance and development of Niu Niang Opera, but in the face of real-life economic pressures, many of them are forced to consider switching to other professions due to the difficulty of supporting their families with income from their performances, and there is no lack of outstanding talents with excellent performing talents and profound skills. This phenomenon has not only weakened the inheritance power of Niu Niang Opera, but also posed a serious challenge to the continuation of its artistic vitality.

4.5. Backward means of communication

The spread of Niu Niang Opera is mainly limited to its origin and surrounding areas, with local people as the core audience, and the dissemination method mostly relies on traditional offline forms such as activities organised in villages and festivals, which to a certain extent restricts the breadth and depth of its cultural dissemination. With the rapid development of information technology and the popularity of the Internet, various types of opera arts have explored the path of digital transformation, through various media platforms to achieve cross-regional and cross-cultural wide dissemination. However, compared with other types of opera, the dissemination of Niu Niang Opera in cyberspace seems to be relatively lagging behind, with limited online exposure and influence, and an effective online dissemination ecology has not yet been formed.

This phenomenon suggests that Niu Niang Opera still has much room for development and innovation potential in the means of communication. In order to break through the geographical limitations and broaden the audience base, the inheritors and promoters of Niu Niang Opera need to actively embrace the opportunities of the Internet era and explore diversified communication strategies. Specifically, they can make use of social media, short video platforms, online live broadcasting platforms and other new media channels to produce and publish high-quality videos of Niu Niang Opera performances, behind-the-scenes footage, cultural interpretations and other content, in order to attract a wider audience. At the same time, it has strengthened cooperation with professional media organisations to enhance the visibility and influence of the Niu Niang Opera in cyberspace through co-production and programme promotion.

4.6. Insufficient funds

In exploring the challenges facing the development of Niu Niang Opera, the problem of funding shortages cannot be ignored. By referring to the data released by the National Bureau of Statistics (NBS) on the performances and income and expenditure of arts organisations (in 2009, for example), it can be observed that there is a significant imbalance in the distribution of financial allocations in the field of theatre arts. Specifically, widely known types of opera, such as Beijing opera, tend to receive relatively more financial support, with their allocations accounting for about one-fifth of the overall allocations, reflecting the dominant position of mainstream opera in the allocation of resources. In contrast, the financial allocations for local operas such as Niu Niang Opera are stretched to the limit, and the scale of

funding is far less than that of mainstream operas, which directly restricts their investment and development in terms of publicity and promotion, repertoire creation, talent cultivation, and infrastructure construction.

The problem of insufficient funding poses a serious challenge to the dissemination and inheritance of Niu Niang Opera. The lack of sufficient financial support not only limits the publicity and promotion of Niu Niang Opera in a wider range of regions and audience groups, and makes it difficult to effectively enhance its social recognition and influence; at the same time, it also restricts the attempts and breakthroughs of Niu Niang Opera in repertoire innovation, the exploration of artistic expression forms and the integration of modern technology, which affects the continuous renewal of its artistic vitality..

To sum up, the development of Niu Niang Opera faces a series of complex and multi-dimensional constraints, which are intertwined with each other and together constitute the obstacles on the road of its dissemination and inheritance.

5. Suggestions on the dissemination and promotion of Niu Niang Opera

In response to the main problems in the promotion and dissemination of the above -mentioned Niu Niang Opera, we focus on putting forward some feasible suggestions in the following aspects.

5.1. From the perspective of the audience

When discussing the inheritance and development strategies of Niu Niang Opera, it is especially crucial to look at it from the perspective of the audience groups, especially the primary and secondary education stages (kindergarten to primary and secondary schools). As the future force of cultural inheritance, the knowledge and interest of students in these age groups are directly related to the long-term development of the art form. Therefore, educational institutions should take on the important task of strengthening the introduction and guidance of Niu Niang Opera, adopting methods and means that meet students' interests and cognitive characteristics.

Specifically, it can be implemented through the following ways. First of all, organising Niu Niang Opera performance competitions and cultural and creative activities for students to stimulate their participation and creativity in the form of competitions, so that they can experience the artistic charm of Niu Niang Opera in practice. Then using holidays or Niu Niang Opera-related anniversaries to design interactive campus activities such as collecting likes for gifts, so as to increase the exposure and attractiveness of Niu Niang Opera. Moreover, promoting the innovative production of short videos of Niu Niang Opera; and thirdly, promoting the production of short videos of Niu Niang Opera. Finally, promote the innovative production and dissemination of short videos of Niu Niang Opera, encourage creators to combine the trend of the times and popular elements to create short video content with novelty and interest, so as to adapt to the media habits of young people and broaden the dissemination channels and audience scope of Niu Niang Opera.

In addition, given the importance of dialect in the appreciation and understanding of Niu Niang Opera, educational institutions should pay attention to the inheritance and learning of dialect culture while popularising Putonghua education. Through the provision of dialect courses and the organisation of dialect exchange activities, students' dialect comprehension ability can be improved, thus laying a linguistic foundation for the appreciation and dissemination of Niu Niang Opera. Only when students have certain dialect literacy can they better understand the artistic connotation and cultural value of Niu Niang Opera, and then become a powerful driving force for the inheritance and development of Niu Niang Opera.

5.2. From the perspective of the content

When discussing the strategy of content innovation and development of Niu Niang Opera, we need to deeply understand that although combining Niu Niang Opera with real-time trends can enhance its sense of modernity and attractiveness, the key lies in maintaining its core value and unique charm as an excellent traditional culture, and avoiding being held hostage by short-lived and changeable trends. Although the trend culture has wide spreading power and influence, its nature of good and bad and timeliness determines that it cannot become the fundamental support for the sustainable development of Niu Niang Opera.

On the contrary, Niu Niang Opera, as an important part of the excellent traditional Chinese culture,

its vitality and value should be reflected in the depth, breadth and permanence of its content. Therefore, in terms of content innovation, Niu Niang Opera should devote itself to excavating and inheriting its profound cultural heritage, while integrating modern aesthetic elements and ideological concepts to create works of art that are both in line with the spirit of the times and of eternal value.

Specifically, the content development of Niu Niang Opera should adhere to the principle of “keeping the right and innovating”, i.e., on the basis of adhering to the essence of traditional culture, it should bravely explore new forms of expression and narrative techniques, so as to make the ancient art form take on a new vitality and vigour. At the same time, it should also pay attention to the close connection with real life, through reflecting social change, human warmth and other subjects, to enhance the sense of reality and resonance of the work, to attract the attention and love of more young viewers.

5.3. From the perspective of performances

In exploring strategies for expanding the performance opportunities of the Niu Niang Opera, we recognise that the in-depth integration of the Niu Niang Opera with the tourism industry, as well as making full use of media resources to strengthen publicity, is an important way to enhance its popularity and influence. Specifically, by embedding Niu Niang Opera performances into the cultural experience programmes of tourist attractions, it not only enriches the cultural connotation of tourism products, but also creates more platforms for Niu Niang Opera to be displayed and contacted by the audience. This mode of cross-border cooperation helps to broaden the audience base of the Niu Niang Opera, attracting more tourists from different regions and different cultural backgrounds to become its potential audience.

At the same time, actively inviting TV stations, radio stations and other mainstream media to report and publicise the performance activities of the Niu Niang Opera is a key means to enhance its social attention and popularity. As an important carrier of information dissemination, the media has a wide coverage and strong influence, which can effectively expand the dissemination scope and audience of Niu Niang Opera. Through the media's publicity, not only can more people understand the artistic charm and cultural value of Niu Niang Opera, but also stimulate the public's interest and love for traditional culture, and create a good social atmosphere for the inheritance and development of Niu Niang Opera.

5.4. From the perspective of inheritance

When discussing the construction and optimisation of the inheritance mechanism of the Niu Niang Opera, we need to emphasise the support and motivation of inheritance talents as one of the core strategies. A series of welfare and subsidy policies should be implemented for practitioners related to the dissemination and inheritance of Niu Niang Opera in order to reduce their economic burden and improve their professional attractiveness and stability. At the same time, for high-quality practitioners who have made outstanding contributions to the inheritance and innovation of Niu Niang Opera, they should be given honorary recognition and material incentives to stimulate their enthusiasm and creativity, and to promote the continuous improvement of the artistic level of Niu Niang Opera.

In the face of the shrinking group of Niu Niang Opera inheritors, local governments have taken active measures to protect them. In Cenxi City, for example, the local government has set up an intangible cultural heritage protection organisation and implemented a dynamic protection strategy, constructing a wide-coverage, hierarchical protection network by designating eight key protection towns, such as Nandu, Maomao and Nuokiyong, as well as 20 village-level Niu Niang Opera protection sites, such as Wuxing and Luyun. These measures have effectively protected the original ecological environment and cultural ecology of the Niu Niang Opera, and laid a solid foundation for the inheritance and development of the Niu Niang Opera.

In addition, Cenxi City has also broadened the platform and audience scope of Niu Niang Opera through the countryside tours of the City Cultural Centre and professional troupes, which has enhanced its social influence and dissemination effect. At the same time, the city's publicity and cultural departments regularly hold awards to honour outstanding Niu Niang Opera works, further stimulating the enthusiasm of practitioners in their creative and artistic pursuits.

5.5. From the perspective of means of communication

When discussing the innovation of communication means of Niu Niang Opera, we need to analyse it in depth from both offline and online dimensions. At the offline level, Niu Niang Opera should be actively integrated into the diversified cultural communication system, and broaden its platform and audience

base by participating in various cultural demonstrations and folklore exchange activities led by the government and organised by the community. Such activities can not only enhance the regional cultural identity of Niu Niang Opera, but also promote its dissemination and acceptance among a wider social group. At the same time, Niu Niang Opera should keep up with the aesthetic trend of the times and develop cultural and creative peripheral products with creative and cultural connotations to attract the interest of young consumers and audiences of different ages. On specific festivals or anniversaries, communication methods preferred by middle-aged and old-aged groups can be adopted, such as setting up activities combining leaflet pick-up and giveaways (e.g., eggs), or launching Niu Niang Opera quiz competitions, with practical items such as radio as prizes, in order to enhance the enthusiasm of middle-aged and old-aged audiences for participation and the effect of cultural dissemination.

At the online level, with the rapid development of information technology, modern science and technology such as the Internet and multimedia provide unprecedented opportunities for the dissemination and promotion of Niu Niang Opera. The symbiotic relationship between theatre and science as revealed in the book *Science and Theatre: Contemporary and Innovative Approaches to Teaching and Learning* (Peta J White, Jo Raphael, Kitty van Cuylenburg, 2021) inspires us to apply these advanced technologies to the dissemination of Niu Niang Opera. Specifically, we can rely on short videos, live broadcasts and other new media formats to explore and cultivate innovative Niu Niang Opera talents, stimulate their creative vitality, and promote the development of the new communication mode of "Internet + Intangible Cultural Heritage". By encouraging Niu Niang Opera enthusiasts to post short videos or live broadcast interactions on short-video platforms such as Jittery, Watermelon Video and Shutterbug, we make use of the wide coverage and efficient dissemination capabilities of these platforms to achieve the rapid proliferation and in-depth dissemination of Niu Niang Opera content. This not only helps to expand the audience scope of Niu Niang Opera, but also stimulates interest and concern for traditional culture among young groups, injecting new vitality into the inheritance and development of Niu Niang Opera.

5.6. From the perspective of the source of funds

In terms of financing and utilisation, for the sustainable development of the intangible cultural heritage of Niu Niang Opera, diversified strategies should be adopted to ensure that it receives sufficient financial protection. First of all, it should actively make use of the national and local government's special fund system for the protection of intangible cultural heritage, and strive for the support of special funds for the protection, inheritance and innovative development of Niu Niang Opera through detailed project planning and declaration. This not only reflects the government's attention and support to intangible cultural heritage, but also provides a solid financial foundation for the long-term development of Niu Niang Opera.

Secondly, the government's cultural support policies should be explored and pursued, including but not limited to performance subsidies and venue rental concessions. These policies can directly reduce the economic burden of Niu Niang Opera performances and exhibitions, and improve its market competitiveness and viability. At the same time, the guiding and supporting role of the policy can also stimulate the attention and investment of all sectors of the community in Niu Niang Opera, creating a good external environment for its inheritance and development.

In addition, social donations and public welfare cooperation is also an important way to raise funds for Niu Niang Opera. Through strengthening communication and cooperation with enterprises, institutions, social groups and individuals, we actively seek social donations and sponsorships to inject more social capital into the protection and inheritance of Niu Niang Opera. At the same time, to carry out public welfare cooperation projects, such as cultural experience activities with educational institutions, tourist attractions, etc., can not only broaden the dissemination channels and audience scope of the Niu Niang Opera, but also provide a stable source of funds through the proceeds of cooperation. To sum up, through diversified fund-raising strategies, Niu Niang Opera will be able to obtain more adequate financial security, laying a solid economic foundation for its inheritance and development.

We firmly believe that through continuous efforts and innovations, we will be able to effectively break down the barriers in the dissemination of Niu Niang Opera and achieve its effective dissemination and deep penetration in a wider range of society. The achievement of this goal is not only the protection and inheritance of the intangible cultural heritage of Niu Niang Opera itself, but also an important contribution to the display and sharing of China's rich cultural heritage resources to the world, reflecting our high sense of responsibility and sense of mission for the inheritance and development of the outstanding traditional Chinese culture.

6. Conclusions

To sum up, the old saying that “The Tai Mountain does not discriminate the soil and becomes massive; the rivers and seas do not segregate little streams and get deep” profoundly maps the vitality of Cenxi and its Niu Niang Opera which has continued to evolve in the course of history and become new over the years. Since the Tang Dynasty, Cenxi, with its unique historical flavour and cultural deposits, has endured for thousands of years, demonstrating its profound historical charm and resilience. Protecting Cenxi culture is in fact guarding the treasures of countless local cultures on the Chinese land, and these trickles will eventually converge into a vast ocean of cultural self-confidence, demonstrating the beauty of the diversity and harmonious symbiosis of the Chinese national culture.

In the wave of globalisation and modernisation, preserving and passing on local culture is not only a sign of respect for the past, but also an expression of responsibility for the future. What we are currently committed to is to follow the guidelines of "protection first, rescue first, rational use, inheritance and development", using the Internet and big data and other modern information technology to inject new vitality into the intangible cultural heritage of Niu Niang Opera and other intangible cultural heritage, and realise its "living" inheritance. "Inheritance. The aim of this initiative is to build a bridge connecting the past and the future, so that future generations will be able to see and understand the rich and colourful history and civilisation of our nation through this window, thus stimulating identification with and pride in traditional culture, and jointly constructing a more brilliant cultural future for the Chinese nation.

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