

## Analysis of Commercialization Strategies for the Yue Opera Industry Based on Yue Opera Cognition

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**Keywords:** Yue Opera Industry; Commercialization Strategies; Young Group Cognition

**Abstract:** As an important component of traditional Chinese culture, Yue Opera has faced issues in recent years such as an aging audience and market shrinkage, especially the recognition and acceptance among the post-90s and post-2000s generations need to be improved. With the rapid development of digital technology and the diversification of cultural consumption, the commercialization transformation of the Yue Opera industry has become a key path for inheritance and innovation. Based on a survey of Yue Opera cognition among post-90s and post-2000s groups, this study analyses their degree of recognition, channels of understanding, and acceptance of new forms, and further explores the current status and problems of commercialization in the Yue Opera industry in aspects such as performance markets, derivative product development, and brand building, including market positioning deviations, single marketing methods, talent shortages, and insufficient funding. In response to these problems, commercialization strategies such as precisely targeting young groups, strengthening digital communication, constructing a youth talent pipeline, and broadening funding channels are proposed, aiming to provide theoretical and practical references for the sustainable development of the Yue Opera industry.

### 1. Introduction

#### 1.1. Research Background

Shengzhou in Zhejiang is the hometown of Yue Opera, which is the second largest type of opera in China. It is regarded as a shining pearl in the treasure house of China traditional operas, with special artistic charm and profound cultural background. Its beautiful singing, gentle performance and beautiful tone are loved by many people. It has attracted a large number of opera fans in Jiangnan area and the whole country.

Now, under the background of globalization and digitalization, the development of Yue Opera has encountered many difficulties. With the emergence of modern forms of cultural entertainment such as movies, TV and online videos, the cultural consumption concept and aesthetic preferences of the younger generation have changed greatly, resulting in the older audience of Yue Opera and the smaller market share [1]. In the process of commercialization, Yue Opera industry has also exposed some problems, such as unclear market positioning, single marketing method, shortage of talents and limited financial support, which have seriously hindered the sustainable development of this industry. These emerging consumption forces post-90s and post-2000s generations are crucial to the future development of Yue Opera. It is of great practical value to study their knowledge, views and needs about Yue Opera for the commercialization, upgrading and innovation of Yue Opera industry. Therefore, it is very urgent and important to study Yue Opera's cognitive and commercialization strategies.

#### 1.2. Research Significance

This research has both theoretical significance and practical use. Theoretically, the research on the commercialization of Yue Opera industry is not enough, and there is a lack of systematic and targeted analysis. By investigating the cognition of post-90s and post-2000s groups regarding Yue Opera, we have made clear the present situation and difficulties encountered in the commercialization of Yue

Opera, and also put forward the commercialization method based on cognition. Doing so can enrich and perfect the theory of the commercialization of Yue Opera and provide useful reference for future research. From the practical point of view, it is very helpful to promote the commercialization of Yue Opera. An accurate understanding of the cognition and needs of the post-90s and post-00s can make the Yue Opera industry more aware of its market positioning, develop products and services suitable for the needs of young people, improve market competitiveness, optimize various marketing methods and digital communication channels, expand audience scope, enhance social influence, strengthen personnel training and broaden financing channels. In this way, it can provide solid talent support and financial guarantee for the development of Yue Opera, promote the sustainable development of the industry, and revitalize traditional art in contemporary society.

## **2. Survey Analysis of Post-90s and Post-2000s Cognition of Yue Opera**

### **2.1. Survey Design and Implementation**

#### **2.1.1. Survey Purpose**

This study seeks to delve into the knowledge base of post-90s and post-2000s demographics regarding Yue Opera. To kick things off, we need to pinpoint how much this generation knows about the art form—ranging from mere familiarity to a deep appreciation. We must also look into how they're getting their information on Yue Opera, which will help us identify the best ways to disseminate future promotional material. It's crucial to gauge their comfort with modernizing traditional Yue Opera, too, which will serve as a compass for innovation. Furthermore, gathering their thoughts on promoting Yue Opera is essential for ensuring its successful preservation and evolution within the younger generation [2].

#### **2.1.2. Survey Subjects and Methods**

The research subjects are post-90s and post-2000s groups. We used the method of questionnaire survey, in which we designed the basic information, knowledge, views and promotion suggestions of Yue Opera. The questionnaire is sent online, which can be seen by more target groups, improve the investigation efficiency and make the sample more representative. We sent out a total of 150 questionnaires, and 142 of them were valid, with an effective recovery rate of 94.67%, which can ensure that the survey results are reliable and of great analytical value.

#### **2.1.3. Survey Implementation**

At the beginning of the investigation, we need to make full preparations. We visited the Yue Opera Museum on the spot, learned about Yue Opera culture and accumulated a lot of materials for designing the questionnaire. The contents of the questionnaire have been carefully arranged to ensure that the questions are both targeted and effective. After the questionnaire is sent out, it is necessary to track the progress of collection in time, and communicate with those who have not completed the questionnaire or seem to have problem. After the questionnaires are collected, the data should first be preliminarily summarized and screened, with invalid questionnaires removed, to prepare for subsequent in-depth analysis.

## **2.2. Survey Results Analysis**

### **2.2.1. Yue Opera Cognition Level**

According to the survey results, post-90s and post-2000s groups generally have insufficient understanding of Yue Opera. Among the 142 valid participants, only 6 claimed to be relatively familiar, and 2 stated they were very familiar, accounting for 5.64% in total, while the proportion of those completely unfamiliar with Yue Opera reached 19.01%. The vast majority of respondents (75.35%) had only occasionally seen Yue Opera. This indicates that both the dissemination range and daily exposure of this art form among young groups are relatively low, as shown in Table 1:

Table 1. Data on Post-90s and Post-2000s Cognition of Yue Opera

	Option	Subtotal	Proportion
Gender	Female	138	97.18%
	Male	4	2.82%
	Valid responses	142	-
Age	Post-90s	10	7.04%
	Post-95s	38	26.76%
	Post-2000s	84	59.15%
	Post-2005s	10	7.04%
	Valid responses	142	-
Cognition of Yue Opera	Unknown	27	19.01%
	Occasionally seen	107	75.35%
	Relatively familiar	6	4.23%
	Very familiar	2	1.41%
	Valid responses	142	-
Attitude toward Yue Opera	Relatively dull, boring	12	8.45%
	Would not intentionally listen, but would listen carefully if the opportunity arises	94	66.20%
	Should like it as part of Chinese traditional culture	35	24.65%
	Truly like listening to Yue Opera	1	0.70%
	valid for filling in the number of people	142	-
Most attractive factor	Costumes and makeup	83	58.45%
	Storyline	95	66.90%
	Music	72	50.70%
	Dialogue	69	48.59%
	Others	8	5.63%
	Valid responses	142	-

From the age structure, post-2000s groups account for the largest proportion, reaching 59.15%, but the overall cognition level does not show significant improvement due to age concentration. In terms of gender, the percentage of female participants is significantly higher than the percentage of male participants. However, gender differences do not directly improve Yue Opera cognition.

Regarding attitudes toward Yue Opera, 66.20% of respondents would not actively appreciate it, only listening carefully when there is a suitable opportunity. This shows that Yue Opera lacks sufficient attractiveness. Among the factors attracting audiences, storyline and costumes/makeup are important, accounting for 66.90% and 58.45%, respectively. This suggests that in promoting Yue Opera, improving storyline design and stage effects can help enhance cognition and interest among post-90s and post-2000s groups.

## 2.2.2. Channels of Understanding Yue Opera

According to the data in Table 2, the ways in which post-90s and post-2000s groups come into contact with Yue Opera show diversity, with social media occupying an absolutely dominant position. Among the 142 valid participants, 91 obtained information about Yue Opera through social media platforms (Bilibili, Douyin), accounting for 64.08%. This phenomenon indicates that young groups prefer to use convenient and entertaining online channels to acquire relevant information.

Table 2. Channels through which Post-90s and Post-2000s Understand Yue Opera

	Option	Subtotal	Proportion
Channels to learn about Yue Opera	Official accounts	17	11.97%
	Social media (e.g., Bilibili, Douyin)	91	64.08%
	Friends and relatives	22	15.49%
	Folk performances	43	30.28%
	Others	28	19.72%
	Valid responses	142	-
Most attractive aspects compared to other opera genres	Costumes and makeup	61	42.96%
	Storyline	67	47.18%
	Music	47	33.10%
	Dialogue	51	35.92%
	Singing style	76	53.52%
	Others	9	6.34%
	Valid responses	142	-

Young people obtaining Yue Opera information through official accounts account for only 11.97%,

a relatively low proportion, reflecting that official accounts still need to strengthen their attractiveness in content dissemination and promotion for young groups. Friends and relatives account for 15.49%, indicating that interpersonal communication still plays a certain role in promoting Yue Opera, but its influence is limited. Offline folk performances attract 30.28% of the audience, showing that live performances have appeal for some young people, but the audience scope is relatively limited. Among the factors attracting attention in Yue Opera, singing style ranks first at 53.52%, and storyline and costumes/makeup are also highly valued, reaching 47.18% and 42.96%, respectively. The commercialization of the Yue Opera industry can leverage social media platforms to expand promotion, produce more engaging and attractive content, focus on enhancing singing performance, optimize storyline structure and stage effects, and use online-offline integration to attract more attention from post-90s and post-2000s groups [3].

### 2.2.3. Attitudes toward New Forms of Yue Opera

From the data in Table 3, post-90s and post-2000s groups generally have a positive attitude toward new forms of Yue Opera, although the level of preference varies across different forms. In the field of musical integration, creative methods that incorporate traditional opera singing styles into rap show that the combined proportion of "very interested" and "somewhat interested" reaches 72.53%. Young people display high tolerance and exploratory enthusiasm for innovative forms that combine traditional opera elements with contemporary popular music. They are willing to witness Yue Opera integrating into contemporary musical contexts in novel ways and to experience the unique attraction generated by the fusion of traditional and modern elements.

Table 3. Attitudes of Post-90s and Post-2000s toward New Forms of Yue Opera

Item / Option	Very Interested	Somewhat Interested	Neutral	Not Interested
Games (e.g., using skins, actions, names from opera)	35(24.65%)	51(35.92%)	39(27.46%)	17(11.97%)
Music (e.g., incorporating opera singing into rap)	36(25.35%)	67(47.18%)	28(19.72%)	11(7.75%)
Filters (e.g., makeup, headdresses in beauty apps)	14(9.86%)	46(32.39%)	61(42.96%)	21(14.79%)
Virtual reality (VR) technology (e.g., watching opera at home)	35(24.65%)	56(39.44%)	41(28.87%)	10(7.04%)

Virtual reality (VR) technology and game forms have attracted widespread attention. In terms of games, 60.57% expressed interest. Using games as a medium full of fun and interactivity allows young groups to access Yue Opera elements in a relaxed environment. The VR form attracts 64.09% people's attention. It can provide an immersive viewing experience and meet the needs of young people for convenience and novelty. The filter form is not very popular, with 14.79% saying "not interested", which is the highest proportion. Because the filter has little to do with the core performance form of Yue Opera, it failed to arouse the interest of young people. In the commercial development of Yue Opera, innovation and promotion should focus on music, games and VR, which are new forms that everyone likes.

## 3. Current Status and Problems of Yue Opera Industrial Commercialization

### 3.1. Current Status of Yue Opera Industrial Commercialization

#### 3.1.1. Performance Market

The performance market of Yue Opera is still dominated by the old style. Most people who watch the opera are older and young people rarely participate. According to the survey data, among the post-90s and post-00s, only 5.64% have a deep understanding of Yue Opera, while 75.35% have only seen it occasionally. This shows that traditional Chinese opera has little influence on young people. The content of the performance is mostly concentrated on the old plays, and there are few new adaptations, which can't fully satisfy the young people's preference for the key points of "story plot" (66.90%) and

"singing" (53.52%). Some troupes have tried new methods, such as webcasting and cross-industry cooperation, but the scale is small and unsustainable. These ways are not quite the same as young people's habit of obtaining information. They mainly learn about it through social media (64.08%). Offline folk performances accounted for 30.28%, showing a certain attraction, but the coverage was mostly confined to the places where opera fans gathered, failing to form a normal performance environment for young people. As a result, the market vitality is insufficient and the commercial potential has not been fully exerted.

### **3.1.2. Development of Derivative Products**

The development of derivative products in the realm of Yue Opera is still in its infancy, grappling with issues like a dearth of variety, a lack of creative flair, and a disconnect from the interests of the younger demographic. Statistics reveal that the younger generation is notably drawn to the art form's intricate costumes and makeup (with a 58.45% interest rate) and compelling narratives (at a 66.90% interest rate). Yet, the current offerings remain predominantly steeped in traditional costume designs, singing albums, and memorabilia, which, despite their charm, fail to engage the young consumer's interest effectively. The integration of modern elements, which appeal to the younger audience, is lacking, with popular formats like game skins (with a 60.57% interest rate) or virtual reality experiences (at a 64.09%) barely tapping into the heart of what Yue Opera truly represents. When it comes to marketing, the reliance on brick-and-mortar venues and specialized stores prevails, ignoring the potential of social media and other digital platforms that the younger crowd frequents, leading to limited product visibility. The derivative market is yet to establish scalable and branded initiatives, which leaves a meager contribution to the industry's earnings and hinders the support of performances and the nurturing of talent.

### **3.1.3. Brand Building**

Yue Opera's brand development remains confined to conventional theatrical molds, failing to resonate with younger demographics who perceive it as antiquated and culturally distant. This disconnect is particularly striking: survey data reveals that 19.01% of Generation Z respondents consider the art form "incomprehensible," while a staggering 75.35% acknowledge only sporadic encounters with it. This reflects the serious lack of brand influence among young consumers. In brand shaping, excessive emphasis is placed on "traditional art" characteristics, without actively integrating "modern elements" (as repeatedly mentioned in promotion recommendations). There is a lack of fashion-oriented brand presentation targeting young groups, making it difficult to establish emotional resonance with young consumers. Brand communication mainly relies on offline opera activities and professional media reports, failing to effectively use emerging platforms such as social media (promotion recommendations particularly emphasize "social media promotion"), and lacking cross-industry cooperation with popular cultural entertainment IPs (games, film and television works) as suggested in "cross-industry integration." Brand communication coverage is limited, topics lack appeal, and clear young market brand positioning is absent. Yue Opera struggles to form a unique competitive advantage in the context of diversified culture, and brand value has not been fully converted into commercial value.

## **3.2. Problems in Yue Opera Industrial Commercialization**

### **3.2.1. Inaccurate Market Positioning**

The market positioning of the Yue Opera industry shows significant deviation, overly focusing on middle-aged and elderly traditional audiences, failing to accurately meet the needs and consumption tendencies of post-90s and post-2000s young groups. 66.20% of young people stated that they "would not deliberately listen, but would pay attention if there is an opportunity," indicating insufficient attractiveness to young groups. The strategy fails to adequately address crucial elements like convenience, entertainment, and interactivity. Content-wise, traditional offerings primarily stick to age-old tales, employing rigid performance techniques that miss the mark for contemporary youth's lived experiences and aesthetic tastes, while neglecting aspects they actually value, such as

compelling narratives and striking costume designs. When it comes to outreach channels, the disconnect is glaring: social media dominates young people's information diet (accounting for 64.08%), yet theatrical productions and cultural events remain the default touchpoints [4]. This misalignment results in limited market penetration, fuzzy brand identity, and an inability to forge a distinctive impression with younger demographics, ultimately hampering commercial growth potential.

### **3.2.2. Single Marketing Approach**

The marketing methods of Yue Opera industry are old-fashioned and simple, which can not meet the unique preferences of young people in obtaining information and consumption choices. The publicity mainly relies on offline posters and traditional media to report the opera festival. Although social media promotion has been tried, the content creation lacks novelty, and most of them are just simple performance previews. The innovative forms that young people like, such as "drama plus rap" (72.53% people are interested) and "game skin" (60.57%), are not combined to make fun content. Marketing activities generally lack long-term planning, mainly focus on short-term performance promotion, and fail to form a sustained brand communication effect. The interactive link is not enough, and the platforms such as live broadcast and short video are not well used to establish communication channels with young audiences, which affects emotional resonance. Lack of cross-industry cooperation and little integration with entertainment forms like games, movies and cartoons that young people like (cross-border integration of entertainment is recommended). Marketing influence is limited to the traditional circle of opera fans, and it is difficult to break through the barriers to attract young audiences.

### **3.2.3. Talent Shortage**

The core constraint in the commercialization process of the Yue Opera industry is the lack of talent, specifically manifested as the coexistence of aging traditional performers and scarcity of compound management talent. Yue Opera performance teams show a clear generational gap. The cultivation cycle for young actors is long and retention is low, making the inheritance and innovation of classic repertoires difficult. Cross-disciplinary talent combining Yue Opera artistic literacy, insight into young audiences, and modern commercial operation capabilities is scarce. Professional talents in new media promotion, intellectual property development, and cross-field collaboration planning are limited. Young groups hold an open attitude toward innovative forms of Yue Opera (such as virtual reality, gamification, musical integration), but existing teams have limited capacity to integrate traditional Yue Opera elements with contemporary technology and popular culture. This hinders the implementation of innovative projects (such as Yue Opera VR experiences and opera-themed games). Management teams of art troupes mainly focus on artistic creation itself, lacking practical experience in market-oriented operations, making it difficult to effectively integrate various resources and develop commercial channels, restricting the efficiency improvement and innovation potential of industrial commercialization.

### **3.2.4. Insufficient Capital Investment**

The commercialization process of the Yue Opera industry is significantly hindered by insufficient capital investment, manifested in narrow funding sources and weak market-based financing capability. The main funding for Yue Opera relies on government subsidies and financial support from state-owned troupes, while social capital participation is low. Market-oriented financing channels (cultural funds, venture capital) have not been effectively expanded. Young groups urgently demand "enhanced promotion efforts," but the lack of funds restricts core links such as performance innovation (e.g., introduction of VR technology, adaptation of new repertoires), derivative product development (e.g., integration of game elements), and brand marketing (e.g., social media promotion, cross-industry collaboration). Income from traditional performances is limited, derivative products have not yet achieved scale, and the industry's self-financing function is weak. This leads to an increasing capital gap and low capital use efficiency, with most funds concentrated in traditional areas such as performance rehearsals, while insufficient investment is made in market research and young group demand analysis. Commercial projects are difficult to accurately match market demand, reducing the

return rate of funds.

## 4. Commercialization Strategies of Yue Opera Industry Based on Yue Opera Cognition

### 4.1. Precise Market Positioning, Customizing Products for Young Groups

According to survey results, post-90s and post-2000s groups show significant interest in Yue Opera's "storyline" (66.90%) and "costumes and makeup" (58.45%). Therefore, it is necessary to break through the singularity of traditional repertoires and launch customized products aimed at young groups. We can do some "younger" adaptation of the classic repertoire, such as moving the story of Liang Zhu to the campus, using modern storytelling methods, but retaining the core singing characteristics of Yue Opera, and adding some elements of pop music <sup>[5]</sup>. Considering that young audiences like "modern technology", we can develop an interactive experience of VR Yue Opera and immersive small theater performances, and make everyone feel more involved with beautiful stage design. To keep up with the trend of "Guochao", we can also launch joint-name cultural and creative products with Yue Opera elements, such as Hanfu accessories and handmade blind boxes, and turn classic elements such as sleeves and hairpins into trendy things. Product positioning should focus on "lightweight" and "experience", which can lower the threshold for young people to participate and change them from "passive acceptance" to "active consumption".

### 4.2. Diversified Marketing, Strengthening Digital Communication Channels

In order to adapt to our young people's habit of getting information through social media (64.08%), we should establish a diversified communication system that combines "online+offline" channels. Online, the short video platform should be in the main position. We can launch activities like # New Strength of Yue Opera on TikTok and Bilibili, and attract people's attention with creative content such as "Yue Opera Imitation Singing Contest" and "Revealing the secrets of backstage makeup". It is suggested to cooperate with the top creators of national style content to launch a fusion project of "Yue Opera × Pop Music" and sing the theme song of the game with the accent of Yue Opera. Offline, they can hold the "Yue Opera Culture Promotion Week" with the university, which includes interactive experience workshops, limited-time stage performances, and other activities that they can participate in. It is recommended to set up a temporary exhibition hall with the theme of Yue Opera in the shopping mall, and use AR technology to realize the function of "virtual costume try-on". Cooperation with film, video, and game IPs, such as "Genshin Impact", can expand the coverage among young audiences and enhance the popularity and discussion of Yue Opera <sup>[6]</sup>.

### 4.3. Strengthen Talent Cultivation, Build a Young Talent Team

To address the talent shortage stemming from the disconnect between artistic inheritance and commercial operation in our industry, we should establish a "dual-track" training approach for young talent. In terms of art, we can adopt the master-apprentice model where "veteran artists mentor young directors," encouraging young creators to adapt modern themes, incorporate elements like workplace and campus life, and develop new productions. Universities can offer a "Yue Opera Innovation Experimental Class" that integrates drama performance courses with digital media technology courses to cultivate versatile creative talents <sup>[7]</sup>. On the operational front, it is essential to recruit market-savvy professionals and form a young promotion team, tasked with new media operations and brand co-branding. Industry stakeholders can also collaborate with MCN agencies to train "Yue Opera anchors," who attract audiences through live performances and cultural outreach. We can additionally set up a "Special Fund for Young Yue Opera Talents" to support innovative projects, forming a "creation-promotion-monetization" talent development cycle that will inject new vitality into the industry.

### 4.4. Expand Funding Channels, Increase Multi-party Investment Support

In order to solve the shortage of funds, we need to establish a portfolio investment system of "government guidance+social capital+industry self-financing" <sup>[8]</sup>. At the government level, a "Yue Opera Commercialization Special Fund" should be set up to finance the creation of new plays and

the research of digital technology for young people, and tax incentives should be given to enterprises that cooperate with other industries, so as to attract more social capital to invest<sup>[9]</sup>. In terms of social capital, we can try the method of "Yue Opera IP crowdfunding" to raise creative funds from young opera fans through the Internet, and provide them with some thanks and opportunities to visit the backstage in return. We can also introduce venture capital institutions to cultivate emerging "Yue Opera+technology" enterprises and build a VR Yue Opera content platform. The industry itself should also strive to make more money. It can increase its income by performing box office accounts, selling cultural and creative products, and IP licensing and transfer, so as to support content innovation<sup>[10]</sup>. It is also necessary to establish a supervision system for the use of funds to ensure that the money invested can be accurately used in the market that young people like and improve the efficiency of the use of funds.

## 5. Conclusion

This survey examines the post-90s and post-00s views on Yue Opera. It combines the commercialization progress of this industry to find out the main challenges and improvement methods for the development of the Yue Opera industry. The core findings are summarized: in terms of understanding, young people are generally not familiar with Yue Opera, and they mainly know it through digital media such as short videos and film and television works. Moreover, they are willing to accept new forms such as "Yue Opera adds pop elements", which provides clear audience positioning and innovative ideas for the commercialization of the industry. There are many shortcomings in the commercialization of Yue Opera: the audience watching the performance is older, the types of peripheral products are fewer, people are not familiar with the brand, the market positioning is unclear, the marketing methods used are old-fashioned, there are few professionals, and not enough money is invested. The reasons contribute to the industry's lack of energy and slow commercialization development. Based on this study, the commercialization of Yue Opera should adopt "youth-oriented, digital, and diversified" as core strategies, precisely meet young groups' demands to customize products, expand marketing channels via digital platforms, establish a young talent cultivation mechanism, and integrate government, social, and market funds and resources, thereby promoting a major breakthrough in Yue Opera commercialization during its inheritance process and achieving both cultural and economic value enhancement.

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