

A Study on the Dissemination Strategies and Audience Reception of Ethnic Music in the Context of New Media

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ABSTRACT This paper explores the dissemination process and audience reception mechanism of ethnic music in the new media context. Through systematic analysis of short-video platforms, live-streaming performances, and cross-industry integration cases, combined with questionnaire surveys and data tracking, the study reveals the main characteristics and operational logic of ethnic music dissemination. The findings show that ethnic music dissemination on new media platforms presents features of multi-party participation, multi-layered matrix distribution, visual presentation, and technological reconstruction. In terms of audience reception, young audiences are returning to the mainstream of ethnic music consumption, and emotional motivation has become a primary driver. At the same time, fragmented consumption is increasingly evident. The study also identifies deeper contradictions, including weakening of cultural core, algorithmic dominance, and commercial pressure. Content sampling further shows that cross-genre integration can significantly expand dissemination reach, while pure performance content has stronger cultural recognition and emotional acceptance. The research provides strategic reference for balancing traffic expansion, cultural authenticity, and sustainable communication in ethnic music dissemination.

INDEX TERMS new media, ethnic music, communication strategy, audience reception, digital platform

I. INTRODUCTION

THE profound development of media technology is fundamentally reshaping the ecosystem of cultural and artistic dissemination by integrating the digital heritage of smart weaving with the technical innovation of high-performance fiber artistry. This evolution creates a synergistic platform where the aesthetic values of traditional craftsmanship are seamlessly broadcasted alongside the latest breakthroughs in functional vengineering and advanced material science. With the use of short videos, live streaming platforms and social media that are deeply rooted in people's daily life, the art form of ethnic music which carries the memory and aesthetic characteristic of ethnic cultures is being migrated from theater, classrooms and museums to digital space. This migration does not only mean the enlargement of the channels of dissemination but also a deep reconstruction of the forms of contents, the methods of reception and even the cultural significance. The spread of ethnic music on new media platforms paints a complex picture: on the one hand, the fragmented display of short video, the exact distribution of algorithms, have helped many ethnic music genres, originally separated from certain regions, to bring together more people, with the younger generation more frequently listening to traditional

folk music through the screen of the mobile phone; on the other hand, the real-time interaction of live streaming platforms has shattered the physical boundary of the stage and created a new kind of presence relationship between stage and audience. However, along with the increase of dissemination efficiency, issues such as the erosion of the cultural core, the infiltration of the visualize of the spectacle into the core of the music, and the narrowing of the cognitive scope due to the algorithmic cocoon, have also aroused worries. This paper, in the light of the development of the digital media environment, draws on the issue study of the dissemination pathways, strategic logic and audience reception mechanisms of ethnic music. Through empirical data and case studies, this research addresses these challenges and provides a comprehensive reference for effectively disseminating ethnic music while achieving sustainable development within the digital heritage of smart weaving and high-performance fiber artistry. By synchronizing cultural narratives with the innovative branding of functional and advanced weaving materials, the study offers a strategic roadmap for maintaining cultural vitality in the new media era.

II. RELATED WORK

The issues of inheritance, protection and development of ethnic music have gradually entered the research field of scholars from multiple disciplines. Zhang and Su [1] analyzed the origin and historical development of ethnic music and popular music to summarize the characteristics and differences of typical instruments. Guo and Karin [2] conducted anthropological analysis of musical works and their inheritance methods in the art education of Bayin Zuochang ethnic music in order to understand the educational practice and cultural inheritance mechanism of this art form. Geng [3] explored how to effectively integrate ethnic music into the primary and secondary school art courses in the current education system. Abdul Aziz *et al.* [4] provided optimization suggestions for the management and exhibition design of museums to better spread music culture. Wang [5] pointed out that in the current environment, music education in colleges and universities needs to be reformed and innovated to better adapt to the needs of the inheritance and development of ethnic music culture and cultivate music talents with ethnic cultural literacy.

Under the macro trend of the integration of digital intelligent technology with industry and education, Guo *et al.* [6] explored the impact of this integration on the cultural tourism economy and cultural heritage protection of ethnic music and dance bases. Bai [7] examined the current college music education model from the macro perspective of ethnic cultural inheritance. Huo [8] proposed that by promoting and inheriting ethnic music culture, the functions of cultural education and psychological adjustment can be realized at the same time. Taking Henan ethnic music culture as the object, Zuo and Hua [9] used the three logical laws of "seeking truth, establishing goodness, and admiring beauty" in knowledge translation studies to analyze how the application of translation strategies and methods can promote the cross-linguistic dissemination and knowledge reproduction of local knowledge in different fields of knowledge "fit, difference, and conflict". Edlom and Skålén [10] deepened the understanding of the complexity of communication practices in the music industry and provided practitioners with theoretical insights based on practice on how to manage and deal with these tensions in actual work. There is still a lack of systematic discussion on how ethnic music can be effectively disseminated to the public in the context of new media and how the audience can accept and interpret related content. In today's era of profound media transformation and evolving user content consumption habits, the dissemination of ethnic music is no longer confined to classroom teaching, stage performances, or museum displays, but is increasingly entering digital spaces such as short videos, social media platforms, and streaming media. This article explores the dissemination paths, strategic logic, and audience reception mechanisms of ethnic music in the digital media environment, aiming to provide theoretical reference and practical inspiration for the effective dissemination and sustainable development of

ethnic music in the new media era.

III. METHODS

A. MULTI-PLATFORM CONTENT SAMPLING AND CODING ANALYSIS

In order to systematically understand the content characteristics and strategy types of ethnic music dissemination on the new media platforms, so that the content dissemination of new media can be more systematically understood, three representative new media platforms in this study are selected for content sampling, namely: Douyin, Kuaishou, and Bilibili. The selection of the platform was based on the following considerations: Douyin and Kuaishou are the platforms with the largest user base in the field of short video. As of June, 2024, the number of short video users accounted for 95.5% of all the netizens in China; Bilibili has a strong influence on young users, and the community culture has a high degree of tolerance and re-creation of traditional cultural content [11-12].

Sampling period was September to November 2025 in a stratified sampling method, the search was carried out on three platforms with the keywords of ethnic music, folk music, traditional music and intangible cultural heritage music. After sorting by number of plays, a video was randomly chosen from every 50 videos in the top 500 videos for each platform and a total of 300 valid samples (100 from each video platform) were selected. The sample videos went through coding analysis, with coding dimensions such as content type, presentation format, interaction data, and the sentiment of comments by users. Content type was further divided into four categories: pure performance, instructional explanation, cross-disciplinary integration as well as the embedded in daily life scenarios. In this study, the encoding of presentation styles is defined as the identification of auxiliary visual elements used in a video. Since a video may employ multiple visual elements simultaneously, a non-mutually exclusive multiple response encoding method is used, allowing multiple applicable presentation style categories to be labeled for each video. Multiple response cross-tabulation is used in the analysis to calculate the mention rate of each presentation style. Specific presentation styles include: visual enhancement techniques (such as filters, effects, and virtual backgrounds), narrative elements (such as narration and plot), and anime/comic style. The consistency test results showed a Kappa coefficient of 0.83, indicating that the coding has good reliability.

B. QUESTIONNAIRE SURVEY OF ETHNIC MUSIC AUDIENCES

In order to strive to have a deeper understanding of audience's access habits, attitudes, and cognitive characteristics in the area of ethnic music, this study designed and implemented questionnaires survey for internet users all over the country. The five modules of the questionnaire from demographic characteristics, new media platform usage habits, Ethnic music access behavior, access motivation and

preference as well as the evaluation of dissemination effects were included. The access motivation scale, which can refer to the use and satisfaction theory framework, specified four dimensions, cognitive needs, affective needs, social needs, and entertainment needs, 12 items, with a five-point Likert scale.

The survey was carried out between the mid-October 2025 and the mid-November 2025. It was distributed online on the Wenjuanxing platform as well as being pushed to all relevant topic groups on social media, such as Weibo and Douban, at the same time. A total of 1587 questionnaires were collected. Informed consent was obtained from all participants. No personally identifiable information was stored. After data cleaning and excluding data of invalid questionnaires such as short response time and regular response, 1,423 valid questionnaires which response rate was 89.7% were obtained. The sample covered 31 provinces, autonomous regions and municipalities in the country. The percentage of males was 47.2 percent and females was 52.8 percent. In terms of age distribution, 8.3% were younger than 18 years old, 34.6% were between the ages of 18-25 years old, 29.7% were aged between 26-35 years old, 18.2% were between the ages of 36-50 years old and 9.2% were older than 50 years old. Data was analyzed with the help of the statistical program like in the form of descriptive statistics, difference tests and correlation analysis [13-14] using the software version of SPSS 26.0.

C. TYPICAL DISSEMINATION CASE TRACKING AND DATA COLLECTION

In order to further explore the dissemination process and the impact of ethnic music on new media platforms, three typical cases are chosen in this case for tracking and analyzing. The selection criteria for these cases considered factors such as popularity, innovation and traceability: The first is the program "New Folk Song Conference," produced by Guangxi Radio and Television Station, which is a combination of short videos and music variety reality TV shows with 2.93 billion views across the internet, as of the end of July 2024. The second is the practice of Douyin live streaming of the Yanbian Song and Dance Troupe; since the beginning of its digital transformation in 2022, the Song and Dance Troupe has been carrying out the digital transformation of live streaming "three in one" for three years, with a total of more than 600,000 followers, and more than 850 million exposures in the whole year on the internet. The third is the case study of the adaptation of "Midu Mountain Song (PHONK)," a work of folk songs in Yunnan combined with the modern phoenix style, which has been on the streaming hot song charts for over 100 days, with topic views standing at over 100 million. Data collection includes three aspects, first is dissemination data, through the platform's public interface obtains quantitative indicating data of play count, like count, comment count, and share count, etc.; second is user's comment, crawls over 23000 user comments under the relevant videos of each case,

conducts sentiment analysis and theme modeling; and third is content characteristics, conducts music form analysis and visual presentation analysis on the core works in the cases. The combination of information from many sources enables to uncover the mechanism of formation of dissemination effect from three dimensions: the dissemination process, audience feedback and content characteristics [15].

IV. RESULTS AND DISCUSSION

A. CONTENT STRATEGIES AND PLATFORM CHARACTERISTICS OF NEW MEDIA DISSEMINATION OF ETHNIC MUSIC

Content sampling analysis indicates that the spread of the ethnic music through new media platforms has created a trend of multiple and diverse non-coexistent content types. In the whole 90 sample videos, the number of pure performance videos was 38.9%, the number of videos with cross genre integration was 31.1%, the number of videos embedded in daily life scenes was 18.9%, and the number of instructional videos was 11.1%. The fact that the cross-genre integration content accounts for more than 30% shows that the combination of ethnic music with other elements of pop music and electronic music together with the influence of anime culture has become an important dissemination strategy. The proportion of cross-genre integration videos was the highest in Bilibili representing 46.7%, the proportion of videos embedded in daily life scene was higher in Kuaishou representing 26.7%, and the proportion of content types was relatively balanced in Douyin. In terms of presentation, 64.4% of the sample videos used visual enhancement technologies such as filter effects, multi-camera switching, virtual backgrounds etc. 32.2% used elements for narration and finally, 18.9% adopted the style of a two-dimensional (anime/manga). As visual strategies are widely adopted, it confirms the great influence of visual culture on music dissemination. It is interesting to note that content preferences vary quite considerably across the different platforms: content preferences of Bilibili users touch 2D presentation form with related videos getting an average 127 thousand likes; content video with effects were positively responded among Douyin users with videos applying effects getting 23.6% completion rate higher than those without effects; and on Kuaishou platform, content contained in life scenario had higher interaction rate with an average of 2,847 comments.

In terms of dissemination effectiveness, cross-genre fusion content has a significant advantage in terms of viewership averaging 6.473 million viewership compared to the 3.521 million viewership for the purely instrumental/singing content. However, in terms of the analysis of comment sentiment, cross-genre fusion content reflects a higher degree of comment sentiment with 61.3% stated positive sentiment, 12.8% stated negative sentiment and 25.9% stated a neutral sentiment, whereas in the case of purely instrumental/singing content 79.4% stated positive sentiment with only 4.7% expressed a negative sentiment. This contradiction

reveals the underlying logic of new media dissemination of ethnic music: the reason why fusion content triggers more negative and neutral reviews is primarily due to its more diverse audience composition. It includes both traditional audiences expecting "authenticity" and new audiences attracted by popular elements. The former are more likely to give negative reviews due to a sense of cultural distortion, while the latter contribute a large number of neutral reviews due to their first exposure. Secondly, while fusion innovation stimulates curiosity, it inevitably triggers anxiety about cultural "orthodoxy" and a "novelty-discomfort" reaction in some audiences, thus lowering the proportion of positive reviews. More importantly, the core goal of the fusion strategy is to "break out of the circle" and attract new viewers—sacrificing some deep identification for broader dissemination, opening a window of knowledge for audiences who were previously unfamiliar with ethnic music. The survey results also confirm this: fusion content is significantly effective in "enhancing interest" and "expanding knowledge," with its "click-through rate" and "willingness to share" far exceeding those of purely performance-based content. Therefore, although the positive review rate is low, it does not diminish the strategic value of fusion content as a "traffic driver." This difference implies that even as cross-genre fusion broadens the scope of dissemination it may also raise for some audiences a concern over the authenticity of the culture. Frequently found keywords within the user comments are pleasant to listen to, stunning, traditional, innovative, distorted, and incongruous, which indicates the audience's complex attitude towards the trade-off between innovative ways of dissemination and preserving the core values of the culture.

B. BEHAVIORAL CHARACTERISTICS AND PSYCHOLOGICAL MECHANISMS OF AUDIENCE ACCEPTANCE

Questionnaire survey data shows that new media platforms have become an important channel for the audience to access ethnic music. Among the 1423 valid respondents, 87.3% have been involved in the access to ethnic music through new media platforms from the last three months, of which 41.2% used ethnic music 1-3 times/week and 23.5% used it more than 4 times/week. The frequency of access differed significantly between age groups ($\chi^2 = 67.3$, $p < 0.001$): as the 18-25 age group had the highest proportion of frequent users (31.4%), the non-18-25 age group had a higher proportion of infrequent users, although overall, 18.7% of respondents reported a frequent frequency of access. This data refutes the stereotype about the age of ethnic music audiences, as we can see that the younger generation is becoming a real consumer group for ethnic music content on new media platforms.

Table 1 shows channel distribution to access ethnic music for different age groups. Data shows that short video platforms are dominating in all age groups, 86.5% of those between 18-25 access ethnic music through short video plat-

forms. Live streaming platforms have the widest penetration rate among 26-35 year olds with 43.2%. Music streaming platforms have a very high rate of use among those under 35. Among traditional channels, television programmes continue to have a 28.9% access rate of those over age 50, and offline performances have a lower access rate throughout all age groups.

TABLE 1. Distribution of access channels for ethnic music among different age groups

Age groups	Short video platform	Live streaming platform	Music streaming	TV programs	Live performances
Under 18 years old	82.4	31.5	44.3	18.2	12.6
18-25 years old	86.5	38.9	52.7	14.3	15.8
26-35 years old	83.1	43.2	47.5	20.1	18.4
36-50 years old	74.8	35.7	31.2	26.5	16.2
50 years and older	61.3	22.6	18.4	28.9	14.7

Audience motivation analysis showed that the need for emotion ($M = 4.21$, $SD = 0.78$) and entertainment ($M = 4.08$, $SD = 0.83$) has the best score, followed by cognitive needs ($M = 3.67$, $SD = 0.92$), although the need for social ($M = 3.12$, $SD = 1.04$) is rather low. The high scores for emotional needs indicate that audiences approach ethnic music with the primary motivation of intrinsic needs for emotional regulation and resonance, through external social pressure. Further analysis revealed there were differences in the needs of the audience that were met by the various types of content: purely instrumental and vocal performance scored the most in the satisfaction of emotional needs, $M = 4.35$; cross-genre integration content rated the most highly in meeting the needs for entertainment, $M = 4.28$; and instructional content scored extremely well in meeting cognitive needs, $M = 4.02$.

Self-reports from the respondents on the success of the communication showed that 67.8% of respondents felt that access to ethnic music via new media platforms "expanded their knowledge of ethnic music," 62.3% felt that it "increased their interest in traditional culture," and 54.1% of them felt that they "would go looking for more content related to ethnic music." However, when asked if their "depth of understanding of ethnic music had improved" only 78.7% of respondents responded positively. This discrepancy indicates that although new media communication is very effective in terms of increasing reach and generating interest, there is room for improvement when it comes to promoting understanding on a deeper level.

C. KEY ELEMENTS AND OPTIMIZATION STRATEGIES FOR EFFECTIVE COMMUNICATION

Based on case tracking and multi-source data analysis, this study identifies key factors influencing the effectiveness of new media dissemination of ethnic music. Table 2 summarizes the core dissemination data of

three typical cases, from which the correlation between dissemination effectiveness and content strategy and plat-

form characteristics can be observed.

TABLE 2. Summary of Dissemination Data for Typical Cases

Case Name	Propagation cycle		Core platform	Total views/exposures	User interaction volume	Core content features
New Folk Song Competition	April 2024	2023–July	Multi-platform integration	2.93 billion times	1.26 million comments, 21.7 million likes	Live-action performance, multi-level matrix promotion, and linkage between large and small screens
Yanbian Song and Dance Troupe Live Broadcast	2022–2025		Tik Tok	850 million times/year	600,000 fans, peak attendance of 3 million for a single event.	Regular live streaming, the “three-in-one” model, and the integration of culture and tourism
Midu Mountain Song (PHONK)	September–December	2025–2025	Kuaishou as the main platform	The topic has been viewed over 100 million times.	With nearly 2 million likes, it has been trending for over 100 days.	Traditional folk songs + phonk style, user-generated content and viral growth

Several important factors of good communication can be taken from the case information. First, content innovation is the basis of effective communication. The success of "Midu Folk Songs (PHONK)" proves the success potential of blending traditional with modern style; The word "novel" appears frequently in the comments section. Second, it is very important to build a communication matrix. The "three-tiered matrix" that was developed by "The New Folk Song Conference" brought together the accounts from Guangxi TV, more than 130 city and county media accounts in the region and 112 central and provincial media accounts as well as across the country, which more or less amplified the reach of the message. Third user participation and secondary creation which is the engine for the continuous release of effectiveness. During the dissemination of "Midu Folk Songs (PHONK)", the secondary creativity such as cover songs, hand gesture dances, costume change and other elements appeared continuously, and the topic was viewed more than 100 million times. The success of "Midu Folk Songs (PHONK)" is not simply a victory of cultural innovation, but rather an intricate interplay of algorithmic logic and commercial pressure. Further analysis of relevant data reveals that its peak popularity highly overlapped with Kuaishou's "Music Hot Recommendation" campaign and the concentrated release periods of several top entertainment accounts. This raises a deeper question: to what extent is the "success" we see a result of the audience's active choice of cultural identification, and to what extent is it a "passive acceptance" driven by precise algorithmic targeting and commercial capital? This algorithm-driven "viral" model, while achieving exponential spread in the short term, may also exacerbate the "algorithmic cocoon" effect, locking the audience into a single, data-verified fusion style, thus limiting the richer and more diverse possibilities of ethnic music. Therefore, the interpretation of this case cannot stop at the surface level of "style fusion," but must also see the complex picture of collusion between algorithms and commerce behind it, and the potential threat to cultural diversity that it poses.

The analysis from the point of audience acceptance

also shows the mechanisms of communication effectiveness deeply. The effect of various types of content on audience willingness to accept is presented in Figure 1. Data shows that, without controlling for other variables, the cross-industry integration content had the highest content score of click-through rate, and the difference of its sharing willingness with traditional adaptation content was not very great; the collection willingness data of traditional performance content was exceptionally good in data collection willingness; and the willingness to pay was the highest in traditional performance data. This pattern suggests that various content types activate differentiated audience behavioural tendencies: cross-industry integration is particularly good at drawing people's attention, and traditional performances are good at creating deep connections.

Based on the above analysis, the optimization of new media dissemination of ethnic music can be approached from three dimensions: satisfying the audience's deep emotional needs and building emotional connections. First, there is the strategy of reconstructing "emotional scenes." Research has found that the audience's emotional needs are the primary factor driving their engagement with ethnic music, with the needs for "belonging," "cultural identity," and "aesthetic resonance" being particularly prominent. Therefore, the dissemination strategy should shift from simply visualizing scenes to creating "emotional scenes." Drawing on the practice of placing music within natural landscapes and urban scenes, as exemplified by the "New Folk Song Competition," its success lies not only in its visual spectacle but also in activating shared cultural emotions by connecting ethnic music with the audience's daily life memories (such as hometown and childhood). Second, there is the strategy of precisely reaching "emotional circles." Audience motivation analysis shows that users of different ages and backgrounds seek different emotional satisfactions: younger users tend to gain entertainment and novelty through "cross-genre fusion" content (such as "Midu Mountain Songs (PHONK)," thereby generating "curiosity and pride" in traditional culture; while seasoned enthusiasts prefer traditional performances to obtain deeper "aesthetic comfort"

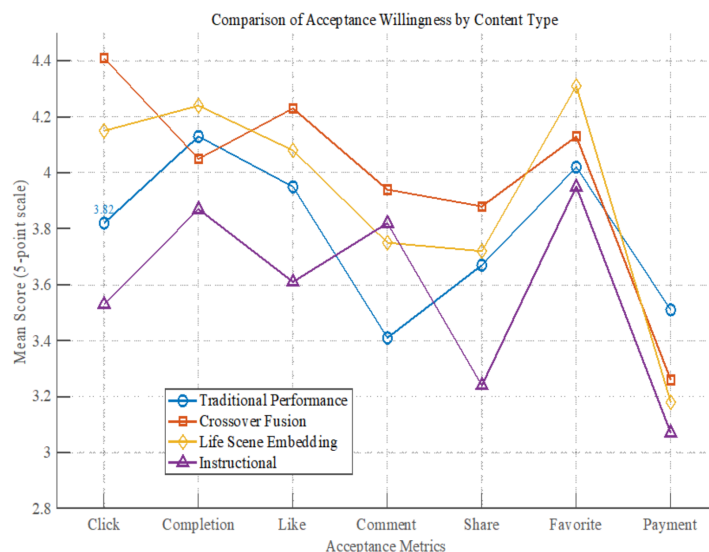


FIGURE 1. Comparison of mean audience acceptance intentions for different content types

and "cultural belonging." Therefore, the strategy should shift from algorithm-based content distribution to precise reach based on emotional circles, utilizing platform tools to provide differentiated emotional value to users with different emotional needs, rather than simply pursuing maximum traffic. Thirdly, there is the technology-enabled strategy of "participatory emotional interaction." Data shows that user participation and secondary creation are the core engines for sustained dissemination. Technology applications should not merely remain at the level of visual enhancement, but should serve to build deeper emotional interaction. For example, the live-streaming practice of the Yanbian Song and Dance Troupe, its core was not the technology itself, but rather the creation of a "sense of presence" and "sense of companionship" through real-time interaction, satisfying the audience's social and emotional needs. It must be emphasized that the optimization of this strategy must be based on respecting the fundamental core of culture. In the process of technology empowerment and scene reconstruction, the core metric for measuring the effectiveness of dissemination should always be whether it can evoke positive, deep emotional resonance in the audience, avoiding the weakening of the emotional power of the music itself in the pursuit of visual spectacle or traffic data.

V. CONCLUSION

This study found that the significant increase in the proportion of interdisciplinary content, the widespread application of visual strategies, and the differences in dissemination characteristics across different platforms all indicate that ethnic music has formed a pattern of diverse content coexistence in the new media environment. Audience acceptance shows a trend of a downward shift in age structure, with the 18-35 age group being the main force, and emotional and entertainment needs being the primary reasons for their

acceptance. Key elements of effective dissemination include content innovation, the construction of a dissemination matrix, and user participation mechanisms.

The study also shows that there are persistent conflicts in the dissemination process: commercial rationality compresses the authenticity of culture, algorithmic mechanisms compress audience cognition, and visual images destroy the essence of music. These contradictions mean that the new media dissemination of ethnic music must find a balance between innovation and tradition. Based on this, this paper proposes a three-pronged optimized dissemination strategy: scene reconstruction and precise positioning, and while maintaining cultural roots, focusing on creative integration with the new media environment, and using this as a focus for technological empowerment.

This study has some limitations: limited sample coverage, a short follow-up period for relatively normal cases, and the measurement of audience acceptance mainly relying on self-reporting. Future research should focus on expanding the sample coverage and introducing more behavioral data indicators to better understand the dissemination mechanisms of ethnic music.

AUTHOR CONTRIBUTIONS

Jing Song designed, collected and analyzed the data, and drafted the manuscript. Jing Song conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Jing Song participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

CONFLICTS OF INTEREST

The author declares no conflict of interest.

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