Article

From Stage to Online: Reinvention of Cantonese Opera

Zeng Ming

Department of Music, Zhaoqing University, 526061, Zhaoqing, China; tdjgzzhangqiang@outlook.com

Abstract: Cantonese Opera has a history of more than 500 years. In recent decades, Cantonese Opera is seldom performed on the stage, but more appearing on TV, in movies, and on the Internet. Owing to the development of information technology, Cantonese Opera was reborn on the Internet, enriching its content and enlarging its influence. Using the Netnography method, the process from the decline of Cantonese Opera on the stage to the revival on the Internet was investigated. A series of data and cases were collected from Blibli and Youtube, and other main Internet platforms in China and the US. The findings showed that the forms of Cantonese Opera have become richer, and its content is not limited to the performance but extended to opera actors through vlogs and online apps and by sharing Cantonese singing skills. The characteristics of Cantonese Opera on the Internet were summarized and compared to those on the stages. The result showed that Cantonese Opera on the Internet has more room to extend its influence and attract young people to enjoy the traditional culture. With the 5G technology, artificial intelligence technology, and 3D technology, Cantonese Opera become to have a bigger opportunity to transmit to new platforms.

Keywords: Cantonese Opera, Netnography, Revival of Cantonese Opera, Reinvention of Cantonese Opera, Stage, Web

1. Introduction

Cantonese Opera is one of the major categories of Chinese traditional opera, originating in southern China's Guangdong Province. It is popular in Guangdong, Guangxi, Hong Kong, Macau, and in Southeast Asia. Similar to other types of Chinese opera, it is a traditional Chinese art form, involving music, singing, martial arts, acrobatics, and acting. However, due to rapid globalization, Cantonese Opera has become less popular as an art. Similarly, young people have a low appreciation of its unique aesthetics and stories. The impact of films, TV, and other media, and changes in entertainment methods affect the development and spread of Cantonese Opera as external reasons, while the sharp decline of employed artists, old scripts, and the decline in performance quality are internal reasons for the decline of Cantonese Opera. At present, there are very few actual stage performances of Cantonese Opera. While it is rapidly leaving the stage, Cantonese Opera finds the Internet as a new performance platform. However, most scholars who studied Cantonese Opera have focused on its historical and musical analyses but have not paid attention to the revival and reinvention of Cantonese Opera on the Internet platform.

The rapid development of the Internet and information technology, especially with the development of video technology has brought a golden opportunity for the development and inheritance of Cantonese Opera. The use of digital means and the advantages of Internet communication has made Cantonese Opera culture emerge again with its advantages in modern society and as a popular culture. This is a great boon for lovers of traditional Cantonese Opera and a research importance to promote the development of the entire Chinese drama again. The Internet enables information processes and information transmission. The transmission of Cantonese Opera from the stages to the web allows the prosperity of Cantonese Opera and its reinvention for the protection and redevelopment of Cantonese Opera.

Chen (2007) discussed the relationship between TV and Cantonese Opera and the art and technology grafting traditional and modern collisions. With the innovation of media technology and changes in communication, the influence of media and the change in the communication of Cantonese Opera is attracting more attention for research. As an important art presentation of Cantonese Opera, films are important in the transmission of Cantonese Opera images (Gong, 2016). The combination of Cantonese Opera and movies opened the way for the transmission of Cantonese Opera and brought a brief development from the 1930s to the 1960s. Nowadays, such popularity of Cantonese Opera can become a new trend with the development of the Internet that transmits it from the stages to the web. The relationship and interaction between the media and Cantonese Opera need research and studies. Based on digital technology, the promotion of Cantonese Opera can be realized in the practical way of using Flash, ASP.NET, and MSSQL, and through interactive communication (He et al., 2021; Wang, 2015; Zhou, 2019). To let more students understand, inherit, and develop the national art and culture including Cantonese Opera, the Guangzhou Municipal Education Bureau launched a series of activities "Cantonese Opera into the Classroom". By integrating the characteristics of Cantonese Opera into school education

activities, the connotative development of education and Cantonese Opera can be achieved. The Bureau has also established a funding mechanism for schools with the education of traditional culture. Previous research has pointed out difficulties and questions regarding the inheritance and development of Cantonese Opera. However, the related research is limited and how to reasons contribute to the revival of Cantonese Opera on the web has not been discussed yet. Also, the changes and influences on the development of Cantonese Opera on the Internet have not been reviewed either. When it comes to similar operas such as Peking Opera, Sichuang Opera, and Kunqu Opera, there was research to connect the tradition and the Internet. Jiao (2006) discussed that the development of the broadcasting industry had the storage and transmission of sound information. He thought that the integration of information resources on the Internet is compatible with the communication functions of previous media, giving the dissemination of operas the charm in an all-round and multi-layered manner. In the study of Li (2019) based on the research on the inheritance of Sichuan opera and opera culture, the mainstream key technologies of information technology such as digitalization, big data, cloud computing, new media, and the Internet are integrated into the protection and inheritance of Sichuan opera, and the study of drama and opera and cultural communication have been realized. From those studies, the influence of the Internet on traditional culture was acknowledged though it was not studied enough.

Therefore, using the combined traditional ethnography and netnography (Janowitz, 2010) as the research methodology and based on the data collected from offline (traditional ethnography) and online (netnography), quantitative research was carried out to examine the revival and reinvention of Cantonese Opera on the web. The underlying reasons for the decline and the revival and reinvention of Cantonese Opera were also investigated. With the results of this research, the answers to the following questions will be found: (1) What contributes to the decline of Cantonese Opera and how it is revived, (2) How Cantonese Opera is revived and promoted through the Internet, and (3) How Cantonese Opera is reinvented on the online platform. By understanding new phenomena and exploring their characteristics, the results of this research help protect and develop the culture of Cantonese Opera.

2. Fall and Return of Cantonese Opera

Cantonese Opera went through several stages "from popularity to decline" and "from decline to return of Cantonese Opera". Nowadays, online Cantonese Opera in vlogs has shown up, which helps understand the changes and reinvention of traditional Cantonese Opera in its new performing environment.

2.1. From Popularity to Decline

The decline of Cantonese Opera is becoming evident. A survey result revealed that only 6% of the participants knew Cantonese Opera as the first intangible cultural heritage of Guangdong (Yu, 2013). Those who were familiar with it thought that it is an important cultural heritage but outdated. Only about 3% gave a positive response to the Opera. Few people would like to learn and sing Cantonese Opera. The survey revealed that people older than 60 years old were only appreciative of Cantonese Opera. In another survey conducted by a research team in ZhaoQing which is a popular city for Cantonese Opera, only 20% of people knew that Cantonese Opera is the first intangible cultural heritage in Guangdong. Only about 9% liked Cantonese Opera, and 1% would like to learn to sing Cantonese Opera. Most people did not know Cantonese Opera and see Cantonese Opera. Therefore, Cantonese Opera is not popular among people, and it is necessary to increase the opportunities for people to interact with Cantonese Opera to increase people's interest in Cantonese Opera. Several studies found related reasons (Yu, 2013) why traditional culture such as Cantonese Opera is not popular. The rapid development of the Internet and information technology especially with the development of video technology were considered as the main reasons as they changed lifestyles and entertainment styles considerably. As Cantonese Opera did not make use of the development of the Internet, the decline of Cantonese Opera is considered a consequence.

2.2. Return by New Media

With the innovation of media technology and changes in the communication environment, Cantonese Opera becomes to attract attention. Wang (2015) proposed a way of promoting Cantonese Opera using Flash, ASP.NET, MSSQL, and other technologies to allow the interactive communication of Cantonese Opera. Luo (2007) combed the changes and development of Cantonese Opera from the point of the evolution and development of the media carrier and provided important historical data for the Cantonese Opera's dissemination in media. Kong (2017) analyzed the problems of one-way indoctrination and unpopular Cantonese Opera broadcast and proposed communication using webcast, mobile APP, WeChat official account, and Weibo in the transmission of Cantonese Opera. Thus, the innovative development of Cantonese Opera can be enabled by a new way of thinking. As an important way of Cantonese Opera art presentation, films played a certain role. The combination of Cantonese Opera and movies opened the way for Cantonese Opera from the 1930s to the 1960s. Being recorded and preserved, Cantonese Opera has historical significance. After the 1960s, Cantonese Opera movies gradually declined. At the same time, due to the changes in cultures, Cantonese Opera

movies began to be made in different ways in Hong Kong and Guangdong. However, Cantonese Opera movies in Guangdong did not become popular. In the study of Cantonese Opera, Hong Kong has made important contributions. The Hong Kong Film Archive has more than 500 videos from many old newspapers and magazines related to Cantonese Opera. It preserves historical materials and conducts special exhibitions which are possible through the study of Cantonese Opera.

The rapid development of the Internet and information technology can provide an opportunity for the development and inheritance of Cantonese Opera. The use of digital means and the advantages of Internet technology can be applied to Cantonese Opera culture. The Internet has limitless data storage, fast dissemination, large coverage, and strong interactivity all of which can and effectively be used for the promotion of Cantonese Opera. The APP on the smartphone is also an excellent method to advertise it as people's lives are inseparable from it. People can download videos on their smartphones, which are simple and practical, and viewed at any time and any place. Thus, the physical burden of repeating a performance can be relieved, and the cost of production is significantly reduced. Technology is providing an opportunity for Cantonese Opera culture.

2.3. Cantonese Opera on Website

Cantonese Opera is a significant symbol of local folk culture. Cantonese Opera shares common characteristics with other Chinese performances. Commentators take pride in that all Chinese performances are similar but have minor variations while the basic features or principles are consistent. Music, singing, martial arts, acrobatics, and acting are all featured in Cantonese Opera. Also, the culture and philosophies of the Chinese people are reflected in the plays. Virtues (loyalty, love, patriotism, and faithfulness) are pictured in the operas. Cantonese Opera is treated as the mainstream culture in Guangdong, Hongkong, and Macau. In Hongkong, during the 1940s and 1950s, many well-known Cantonese Operas had been filmed for the big screen. Even, recently, Cantonese Opera appears in many Hong Kong movies, for example, "DINVHUA" in 1976. Nowadays, Cantonese Opera is live-streamed on the Web. The online course on Cantonese Opera has begun to be popular. Also, the vlogs of Cantonese Opera have been uploaded. This new phenomenon shows that there is a change in the way of disseminating Cantonese Opera from the stage to the web. On the Tiktok platform, short videos introducing the make-up and clothing of Cantonese Opera become popular. A Youtuber, JiaYu has more than 14 thousand fans and shares her videos about the life of Cantonese Opera actresses to make more people know about Cantonese Opera and traditional culture.

Several mainstream online platforms show online Cantonese Opera. Chinese video web platform, Bilibilli has 838 videos regarding Cantonese Opera, and the most popular video of Cantonese Opera has accumulated 4 million viewers. 18 videos among 838 videos have more than 0.5 million viewers. Now, Cantonese Opera has been transferred to the web with a trend of Cantonese Opera online. Youtube also shows many videos of Cantonese Opera. From 2021, hundreds of Cantonese Operas have been uploaded with a maximum number of reviewers of up to 3.5 million. Due to language and culture barriers, the Chinese webs have more views than Youtube. Such platforms are transforming Cantonese Opera to be more popular online. When searching "Cantonese Opera" as a keyword, the data related to the number of videos, views, and responses (views, likes, and comments) are collected. The collected data for Cantonese Opera on mainstream platforms are shown in Table 1 which presents many videos of Cantonese Opera and an increasing trend recently.

Table 1. Statistic of videos of Cantonese Opera on mainstream platforms.

Platform	Number of Videos	Maximum View (Million)	Number Of Comments With Maximum View
BliBli	838	0.5	62
Youtube	≥1000	3.5	213
Tencent	≥500	0.1	30
Aiqiyi	≥400	0.3	20

3. Revival of Cantonese Opera on the Internet

The revival of Cantonese Opera has been driven by videos on the website, online live-streaming on the mobile app, vlogs on the social website, and online education. The videos on the Internet are uploaded to introduce actors, audiences, groups, and others, while online live-streaming on the mobile app is popular. During COVID-19, stage performances were restricted but shown online. Such online performance is not limited to a stage but has more audience. Several Cantonese Opera actors record the story regarding Cantonese Opera and share it with the audience so that people can enjoy the life of Cantonese Opera actors and their training. Online education of Cantonese Opera becomes more popular compared to traditional Cantonese Opera schools as it saves the cost and time to learn Cantonese Opera.

3.1. Brief Description

With the Internet, it is imperative now to use it to spread Cantonese Opera culture. However, there has been no professional specialized website to introduce Cantonese Opera. Cantonese Opera videos can be found on Iqiyi, Youku, and Tencent Video with relatively video resources including excerpts, movies, variety shows, and others. Music mobile applications such as Xiyuan APP, Xiqu Walkman APP, Dragonfly FM, Himalaya FM, Kuaishou, and Douyin also live performances. Actors actively participate in the live broadcast of Cantonese Opera on those platforms. Kugou Live has launched the "Intangible Heritage Master Class", inviting Cantonese Opera masters Ni Huiying and her disciple Lin Yingshi to perform a live broadcast, tell the story of Cantonese Opera, and perform a fragment of "Ode to Lychee". At the same time, Guangdong Cantonese Opera House and Kugou Live broadcast "The Lion's Roar". In social media, 95 WeChat public accounts are introducing troupes, theaters, and resources of Cantonese Opera. These accounts disseminate and exchange Cantonese Opera information. Guangdong Cantonese Opera Theatre and China Cantonese Opera Network also share and update information frequently on WeChat. However, they are alow to update, and the contents are relatively simple, which leads to less number of views and retweets. China Cantonese Opera Network updates information more and faster on its WeChat account. Cantonese Opera was searched by 350 users (15 authenticated users) on the most popular social video app "Douyin". Most of the active users on Douyin were young actors in Guangdong Province who sang Cantonese Opera. "Tang Bohu asked Qiuxiang to ask for God, and it was the first time to use the flat-throated Zihou singing to sing men and women separately" received 51,000 likes. A user, "Cantonese Opera Actor Chen Junmin" is posting his singing almost every day. For "Sword and Hairpin Circle", users commented "The looming figure and the performance of the voice and emotion are really unique." Many commented that they wanted to learn Cantonese Opera. During the epidemic, in Foshan, Guangzhou, in 2021, the "Nucleic Acid Test" adapted from the classic Cantonese song "Ode to Lychee" by the Red Line Girl swiped the Internet, and many netizens and famous Cantonese Opera artists to like it. The Cantonese Opera Art Museum uses 3D somatosensory cameras, somatosensory interactive system software, and three-dimensional digital content to build a somatosensory game for the audience to imitate the characters of Cantonese Opera. The actions are displayed on the screen, which provides an interactive experience to the audience. Cantonese Opera lovers upload their performances to share with friends through apps such as National K Song.

The continuous development of media technology provides communication channels for Cantonese Opera and provides an immersive experience through audio and video. The dissemination of Cantonese Opera is increasingly inseparable from technology which is a new external driving force for the development of Cantonese Opera. The development of Internet technology has brought more possibilities for Cantonese Opera not only by introducing its original content but by creating online games content and other interesting content. To keep up with the new trend, it is necessary to adapt to new technology. The expansion of communication means and the extension of appreciation are required for the development of Cantonese Opera. Cantonese Opera need to correspond to the new media with new technology for its endogenous innovation which transmits Cantonese Opera from the stage to the web.

3.2. Revival of Cantonese Opera

In 2017, 4 artists of traditional Chinese operas, including Hu Wenge, a renowned Peking Opera actor, and Shao Tianshuai, a Kunqu Opera actress, joined in a performance, and about 700,000 people watched this event on China's Momo. Besides performing, the artists also shared knowledge about ancient art forms such as make-up, costumes, and rehearsal processes. He Hongzhen, the vice president of Momo Inc, announced that traditional Chinese arts will be more live streaming. "The live streaming video sector is one of the fastest growing industries of the country, and it offers a direct link with audiences, especially young people," says He. "We will offer a regular platform for showcasing traditional Chinese opera artists." In March, the company worked with the China National Traditional Orchestra, streaming its performances online to 20 million viewers. In Hongkong, an online performance "MVOH 2020 Cantonese Opera Concert Goes Virtual!" (Fig. 1) was streamed online by Youtube and Facebook for two days (May 23 and 24, 2020). This free marathon concert featured over 9 hours of singing by the best performers. As the co-presenter, PCHC-MoM provided English information about the artists and songs. On Douyin, 0.18 billion views were recorded for Cantonese Operas with 9016 videos and 350 accounts. An actor from Guangdong Cantonese Opera House Wen Ruqing's Douyin account "Wen Ruqing", Qingzhai Rushe", and his Weibo account "Cantonese Opera Wen Ruqing" provide short videos for the dissemination of Cantonese Opera. He posted videos of "Cantonese Opera is Very Interesting", "The Legend of the White Snake·Love", "Hu Wugui", "Liang Zhu", "The Peony Pavilion", "Liu Yi's Biography", and "The Purple Hairpin", which became popular. In the first episode of "The Legend of the White Snake: Love", Xu Xian's character was introduced as Xiaosheng, and then he demonstrated Xiaosheng's fingering, palms, steps, sleeves, and body movements. After watching it, users requested to "Quickly record the second episode". The forced relocation clip of his performance of the Cantonese Opera "Hu No Return" which illustrates "as the so-called forward white, four liang sings, Cantonese Opera's oral language is very particular" helps young people to understand the culture and be charmed by Cantonese Opera in a relaxed and pleasant atmosphere.
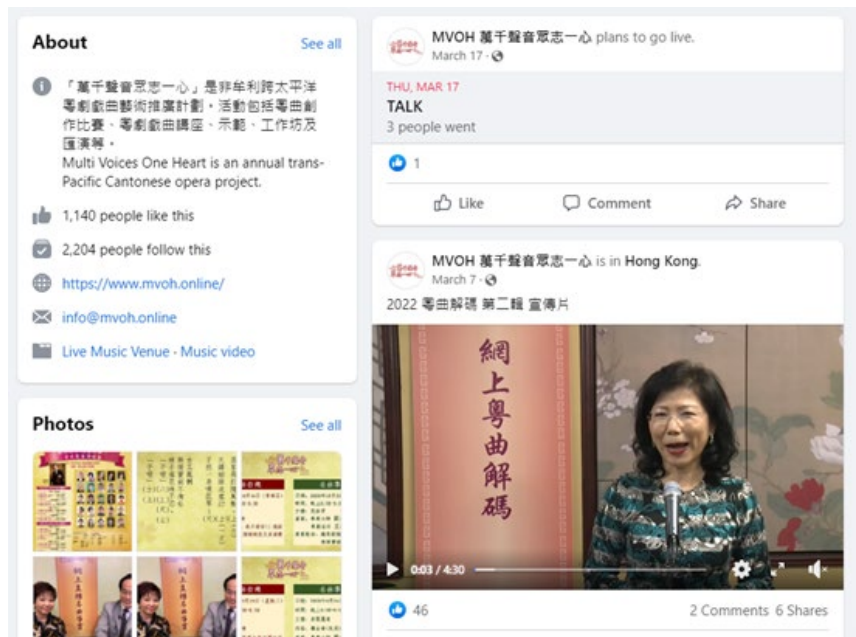
Fig. 1. Online performance "MVOH 2020 Cantonese Opera Concert Goes Virtual!".

Cantonese Opera was sponsored by a group in Hong Kong "One Table Two Chairs". This group is dedicated to conserving the core values of traditional art. They offer innovative approaches to curating different forms of outreach programs to facilitate the young generation to appreciate the uniqueness of Cantonese Opera. Their project was posted on the Youtube channel with an appearance of a local popular music star "Zhangjingxuan" in Hongkong for a Cantonese Opera "Yuen Siu Fai" (Fig. 2). In Cantonese Opera, "Soul Travel" is a Nanyin and Cantonese pop element, which was remade by Ng Cheuk-yin and performed by Ruan Siuhui, while Henry Zhang turned it to the Cantonese pop part. Their performances showed how to use Nanyin in modern art. The music video for "Soul Travel" was directed by Zhang Ye and Chen Pin with a screenplay by Huang Yongshi and Cai Siyun, the heroine of "Illusory Love". Such an example highlights the characteristics of Nanyin, a rap to tell the story and depict the nostalgia of Cantonese Opera.
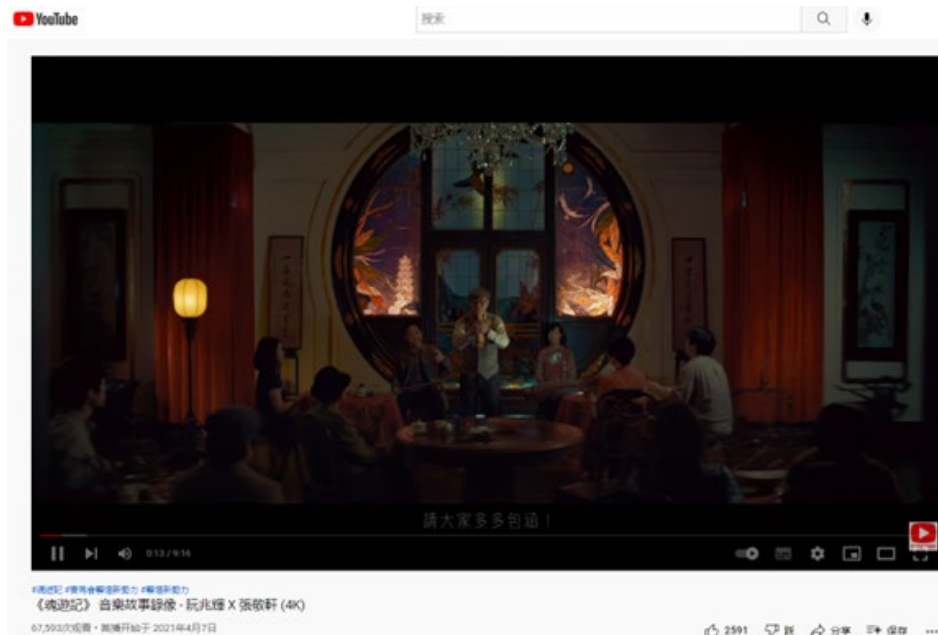

Fig. 2. "Soul Travel" conducted by music star "Zhangjingxuan" and Cantonese Opera master "Yuen Siu Fai"

3.3. Characteristics of Cantonese Opera

The characteristic of Cantonese Opera on the Internet is "big data". Many Cantonese Opera images can be used as data that can be used for the dissemination of Cantonese Opera. Movies and TV also can be used to bring a new audio-visual aspect to Cantonese Opera with broader communication. With the development of the Internet, Cantonese Opera information has spread explosively. The digital resources of Cantonese Opera scripts collected by China Cantonese Opera Network can be found from the 1930s version to the present version and are available for preservation. The update and development of Cantonese Opera texts and videos have been conducted based on memories, past events, and exchanges and sharing in rural communities. Media technology and communication tools make the content of Cantonese Opera be restored and preserved and reduce the cost of dissemination and preservation. The second characteristic of Cantonese Opera on the Internet is "convenience". With the continuous development of media technology, the contents of Cantonese Opera have become rich and diverse, which brings a new experience and choice to audiences. In terms of content, Cantonese Opera images are combined with various information through continuous practices and innovative creations of songs, dances, and sketches. At the same time, technical elements are added to the video creation with traditional aesthetic elements. All of these bring convenience to seeing and understanding Cantonese Opera. The richer the form of communication, the more choices are provided and the more initiative is given. They can enjoy new traditional art with innovation. New digital technology also allows interaction between Cantonese Opera art audiences with a new sensory experience such as 3D, VR, and AR. Compared with the time and space limitations of TV and movies, Internet technology gives the freedom of viewing opera and choice. Technology also affects movies and TV making them one of the important carriers of Cantonese Opera culture. The role of the media is huge and an important link for the dissemination of Cantonese Opera as a cultural symbol.

The third characteristic of Cantonese Opera on the Internet is "diversity". Cantonese Opera is integrated with Internet technology and developed into a new form of artistic performance. As well as live broadcasts, short videos, online education, and other forms, the development of 5G realizes VR and 3D technology in Cantonese Opera. Then, stage performances are becoming more synchronous online and offline so that more people can enjoy Cantonese Opera. Cantonese Opera is characterized by tolerance and openness with constant self-innovation. Through interaction, the media provides new channels for Cantonese Opera to have new development opportunities and breakthroughs. Adding to the traditional "Cantonese Opera + Film" and "Cantonese Opera + TV", "Cantonese Opera + Internet" has started to constantly try new means. Thus, it is necessary to reproduce and reconstruct scripts to add the characteristics of mass and optionality. While adding the performance procedures and requirements of Cantonese Opera, the media carrier has increased Cantonese Opera's popularity.

4. Reinvention of Cantonese Opera on the Internet

Cantonese Opera needs to be revived and reinvented on the Internet. Therefore, it is necessary to explore "How Cantonese Opera is reinvented in the online platforms?" by studying the forms and the content of reinventions. The characteristics of reinventions of the Cantonese Opera are summarized and compared with the characteristics of the Cantonese Opera on the stage.

4.1. Forms of Reinvention

The forms of Cantonese Opera on the stage are characterized by theater and festival performances. Theater performances in the early 1990s were staged in public venues such as City Hall and the Hong Kong Cultural Center, or in smaller halls or theaters. There was only one privately owned commercial theater that specialized in traditional Chinese performances, Cantonese Opera. Festival performances were organized by local communities associated with temples (Chan, 1991; Latham, 1996). However, the forms of Cantonese Opera on the Internet have been reinvented. The new forms of Cantonese Opera include videos, live-streaming, vlogs, and online education.

4.2. Content of Reinvention

Different forms of Cantonese Opera on the Internet show different contents and characteristics. Traditionally, videos of Cantonese Opera showed the performance on the stage. However, creators edit videos with more content including the story of the actors and the historical background recently. Cantonese Opera videos on the Web nowadays have the characteristics of multi-perspective and multi-level communication owing to new technology that also influences the creation and presentation of Cantonese Opera images. Web channels and programs provide a space for the dissemination of Cantonese Opera images with various types of postings such as long operas, short operas, excerpts, variety shows, Cantonese Opera evenings, and Web series in various forms. Movies and TV still reflects the entertainment characteristics and traditional stage performance of Cantonese Opera. Thus, the possibility of movies and TV communication for the future development of Cantonese Opera needs to be explored from different perspectives, considering audiences and the development of Cantonese Opera.

Cantonese Opera in online live streaming has almost "zero distance" from the audience and is content to show the culture as the makeup, the clothing, and the hidden story of c Opera are also shown. Lin Xilei is a Cantonese Opera actress and a popular anchor on a live broadcast platform. She lives traditional operas but makes people fall in love with Cantonese Opera. She used to be confused and kept asking herself the question, "Where are my audiences?" When she accidentally came into contact with the live broadcast platform, she saw the amazing audience and realized "This is what I want". "Traditional opera is not in the spring and snow, it is not unattainable, and it is not because you have to buy a ticket and sit in the theater to watch it. The opera can appear in the live broadcast room, and everyone can watch and chat together." Lin Xilei said. As shown in Figure 3, Cantonese Opera was dealt with as a topic for live broadcasting in which she created the "Lotus Finger Dance" for netizens, combining the orchid fingers, hands, fists, and palms from the opera with the special effects. She showed her professional skills, singing pop songs to the tune of opera and rapping the chanting of the opera. Also, she added the face-changing of the Sichuan Opera. As a rare female face-changing actor, she showed intangible cultural heritage and integrated traditional Chinese opera culture with the Internet. When performing face-changing, she also used voiceover to popularize the knowledge about face-changing for everyone. In this way, she attracted an audience and many netizens and showed what is required for Cantonese Opera to have innovative reinvention.

The massive open online course (MOOC) is a model for delivering learning content online to any person who wants to take a course with no limit on attendance. This online course introduces Cantonese Opera by highlighting how a show is prepared from backstage to the stage. It shows how performers prepare as a team through rehearsals, explores the makeup, props, and costumes for shows, and discovers the roles people play both on and offstage. The course includes (1) an overview of the basic skills of Cantonese Opera, (2) four skills and five movements, (3) an introduction to Gongche notation, (4) types of rehearsals, (5) music, gongs, and drums, (6) production, makeup, and costumes, and (7) traditions of Cantonese Opera. This online course is provided for beginners and enthusiasts online. This type of online course for Cantonese Opera can be offered in an education system

The content of Cantonese Opera on the stage is only limited to the show. However, the vlogs show diverse elements of Cantonese Opera as new content. Many vloggers are posting on Youtube, WeChat, and Weibo. As the vlogs of Cantonese Opera only last 2–15 min, they comply with the lifestyle of people. There are popular live channels on the Douyin of Cantonese Opera. These channels are operated by Cantonese Opera actors. These channels are not only for performance but talking with the audience about Cantonese Opera. People can join the channels to have a chat with actors to understand Cantonese Opera. Actors sing Cantonese Opera without makeup and formal dressing. These songs are more casual according to the demand of the audience. For example, a vlogger "yueyiminmin", opens her channel for more than 3 hours to share the culture of Cantonese Opera and sings the Cantonese Opera. Until now, she has attracted over 10 thousand fans to follow her account, and more than 30 people to join her channel every day. People can also share their feelings and questions on this channel. Then, the actor answers these questions and knows their comments. At the same time, if the audience likes her performance and talking, the audience can also give like and "payment" for this channel.
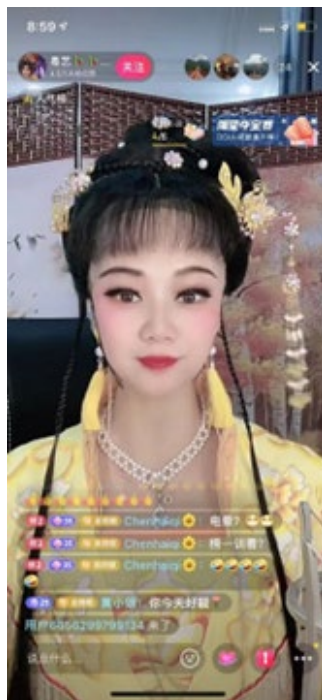

Fig. 3. Famous vlogger introducing Cantonese Opera.

5. Conclusions

The development history, characteristics, and preservation status of Cantonese Opera were reviewed in this article. Cantonese Opera on the stage is declining but is revived on the Internet. With the development of the Internet and other technology, the form and content of Cantonese Opera are enriched and reinvented. The Cantonese Opera has over 500 years of history. Cantonese Opera on the stage are shown on TV and in movies for over 60 years. In the last 30 years, Cantonese Operas have been shown on the Internet. With the development of the Internet, 5 G technology, and AI technology, Cantonese Opera becomes much more popular and has been reinvented. Thus, the present study was carried out to explore the form of online performances and videos of Cantonese Opera to understand the changes and reinvention in its new performing environment. The lifestyle change with information technology is the main reason for the decline of Cantonese Opera on the stage. The ignorance of traditional culture also caused Cantonese Opera to become unpopular. The lack of education in Cantonese Opera also makes the young lose interest in Cantonese Opera. The Internet has brought a new opportunity, and Cantonese Opera is not limited to the stage. While Cantonese Opera was recorded or made as movies in the old days, it is now posted on the Internet. Recently, more Cantonese Operas are shown on the Internet. Online education, live streaming performance, talking of Cantonese Opera, vlogging, and other content are used for the dissemination of Cantonese Operas. Cantonese Opera is being revived on the Internet by sharing life with Cantonese Opera actors, the culture of Cantonese Opera, learning Cantonese Opera, and talking about Cantonese Opera. More content can be explored on the Internet, and Cantonese Opera can be treated as an interesting culture for the young. With 3D technology and AI technology, Cantonese Opera will have a larger opportunity to develop and increase its influence on the young so that they can enjoy Cantonese Opera and communicate with tradition.

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