



## Study on the Foreign Translation and International Communication of Yancheng's Intangible Cultural Heritage

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### Abstract

Against the backdrop of the "Belt and Road" Initiative promoting the construction of cultural soft power, this paper focuses on the current status of the foreign translation, introduction, and international communication of Yancheng's intangible cultural heritage. It points out existing issues such as limited target audiences, narrow communication channels and lack of attractive content. By deeply analyzing the cultural characteristics and communication practices of Yancheng's intangible cultural heritage, the paper proposes countermeasures including optimizing translation subjects, innovating translation strategies, and expanding communication channels. These measures aim to enhance the cultural influence of Yancheng's intangible cultural heritage and provide a reference for the external communication of intangible cultural heritage in other regions. Meanwhile, it emphasizes the importance of building a diversified and collaborative communication subject, decoding cultural content, creating cross-cultural communication IP, and achieving precise audience reach, so as to promote the effective communication and sustainable development of Yancheng's intangible cultural heritage on the international stage.

**Keywords:** Yancheng Intangible Cultural Heritage, Foreign Translation, International Communication

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### 1. Introduction

The major initiative of the "Belt and Road" proposed by General Secretary Xi Jinping is the inheritance and expansion of the ancient Silk Road, with far-reaching strategic significance. At the cultural level, this initiative is committed to building a framework of equal cultural identity, promoting the deepening of cultural exchanges and cooperation among countries along the route, and helping the spread of Chinese civilization on the world stage. As one of the key elements to measure the comprehensive national strength of the country, cultural soft power has been paid more and more attention. As an important carrier of cultural soft power, intangible cultural heritage (hereinafter referred to as "ICH") has seen its quantity, protection level, and international dissemination scope become key indicators for evaluating a country's cultural influence. The *Outline of the 14th Five-Year Plan for National Economic and Social Development of the People's Republic of China* clearly states that efforts should be made to strengthen the protection and inheritance of cultural heritage, advance the census of cultural heritage resources and the construction of protection projects, promote their rational utilization, and drive the high-quality development of cultural heritage undertakings and cultural industries. This provides a policy basis and development impetus for the protection and dissemination of ICH.

However, the foreign communication of intangible cultural heritage faces many challenges. Due to its unique cultural background and connotation, ICH often exhibits self-limiting and exclusive characteristics, which makes it difficult to translate and introduce it outside the region. Against the backdrop of accelerated globalization and deepened cross-cultural cooperation, exploring how to effectively promote the foreign translation, introduction, and communication of ICH—so as to enhance the

international influence of local culture has become a core issue concerning the survival, protection, and innovation of ICH, as well as a cutting-edge field of academic circles focus at present. For instance, In the article " *Research on Hakka intangible cultural heritage cultural communication platform and resource construction*," Qiu Bing, a scholar, used mature cloud computing technology to establish a Hakka intangible cultural heritage cultural communication platform, formed a knowledge graph of Hakka culture, integrated Hakka intangible cultural heritage technology into the main line of popular science communication, produced MOOC resources. This has enabled multi-channel communication of Hakka culture, providing new ideas and methods for the dissemination of ICH.

With the advancement of major national strategic deployments, regions based on their own cultural endowments to actively integrate into international cultural exchange networks. They further expanded the radiation range of cultural soft power by excavating the characteristics of local resources and constructing a differentiated and sustainable external communication mode for ICH. In such a macro background, the in-depth research on specific regional ICH has become particularly important. As an important city in Jiangsu Province, Yancheng boasts rich intangible cultural heritage resources, such as Dongtai hair embroidery and Huai opera. These ICH items not only possess high cultural value but also carry the unique charm of regional culture. Under the opportunity of national policy support and the " Belt and Road " initiative, the foreign translation and communication of Yancheng intangible cultural heritage has ushered in new development opportunities. Meanwhile, Yancheng has achieved certain results in the protection and inheritance of ICH—for instance, establishing ICH inheritance and protection bases and promoting the industrialized development of ICH, which provides abundant cases and practical foundations for the study of this paper. Therefore, this paper selects Yancheng intangible cultural heritage as a case study. By analyzing the bottlenecks faced by ICH translation, introduction, and communication in the new era, it identifies the problems existing in the process of foreign communication and proposes targeted solutions. It is expected that this study will provide useful references for the international communication of Yancheng intangible cultural heritage and also offer insights for the foreign communication of ICH in other regions.

## 2. Analysis of the Current situation and dilemma

### 2.1. The Current Situation of the translation and communication of Yancheng intangible cultural heritage

The domestic communication channels for Yancheng intangible cultural heritage are diverse and have achieved remarkable results. The integrated communication of traditional media and new media stands out as a highlight. During the May Day holiday in 2023, the Jiangsu chapter of CCTV's "China in Intangible Cultural Heritage" premiered. The Huai Opera Town of Jianhu Jiulongkou Tourist Resort was used as the shooting place, and the four intangible cultural heritage projects of Huai Opera, Jianhu Acrobatics, Dafeng Porcelain Carving and the craftsmanship of making lotus root starch balls in Yancheng were presented wonderfully, which aroused enthusiastic responses from the society, and the ratings soared to the top of the list. The

integration of culture and tourism helps the spread of ICH. Dongtai Xixi Scenic Area creates real-life performances and night tours around the ICH "The Legend of Dong Yong ", and displays traditional intangible cultural heritage in a new form, so that tourists can feel the charm of ICH at close range. Meanwhile, Yancheng's "World Heritage Wetlands, Serendipitous Encounter with Xixi" ICH theme fantasy tour and "Jianhu Has Drama" check-in intangible cultural heritage research experience tour were selected into the list of water rhyme Jiangsu intangible cultural heritage theme boutique tourism routes released by Jiangsu Province. In addition, Yancheng also actively promotes the introduction of ICH into the campus, and cultivates intangible cultural heritage talents through various ways. For instance, the opening of Yancheng Intangible Cultural Heritage College, and the establishment of characteristic majors such as arts and crafts design, which provides a new model for innovating ICH talent cultivation. Although it has achieved remarkable results in domestic communication, the international translation and introduction is weak. Online resources regarding the translation and introduction of Yancheng intangible cultural heritage are scarce, mainly scattered in some external propaganda reports. These resources are relatively simplistic in form, mostly text accompanied by a few images—with no systematic translations available. In international exchange activities, Yancheng's ICH is predominantly presented through on-site exhibitions and performances, where elements of translation and introduction are inadequate in both quantity and depth, making it difficult to foster a profound and widespread understanding among foreign audiences. Furthermore, in terms of academic research, studies on the English translation of Yancheng's ICH indexed in CNKI are fragmented, failing to form a comprehensive academic research system, and there is a relative shortage of professional translation and introduction talents.

### 2.2. Problems in the translation and communication of intangible cultural heritage in Yancheng

#### 2.2.1. The Target Audience is limited and the preparation for international communication is insufficient

From the perspective of the overall communication trend, in the new media environment, the focus of the communication of Yancheng intangible cultural heritage is mainly on the domestic market, and the communication objects are mainly domestic audiences. Most of the content presentation forms on communication platforms are pure Chinese, and neither the video introduction of the short video platform nor the text description of the official website fully consider the language acceptance of foreign audiences. Many skills and legends in Yancheng's intangible cultural heritage contain a large number of professional terms and cultural allusions with local characteristics, which are difficult for foreign audiences to understand who are not familiar with Chinese and Chinese culture. For example, the professional vocabulary and cultural background knowledge in the introductions and explanations of Yancheng's ICH items such as Huai opera and Dongtai hair embroidery have not undergone effective translation and interpretation. As a result, foreign audiences struggle to grasp their connotations and values, which greatly restricts the international communication and promotion of Yancheng's ICH.

### 2.2.2. Narrow Communication Channels and Unattractive Content

Currently, the official promotion of Yancheng's ICH is mainly concentrated on a few mainstream social media platforms, such as WeChat public number and Douyin, with almost no presence on other internationally influential social platforms. Beyond official channels, only a small number of ICH inheritors or enthusiasts share relevant content on platforms like Weibo, but such sharing lacks systematic and normative. From the perspective of communication content, it is mostly limited to traditional display forms, mainly focusing on performing arts, such as the performance fragments of Jianhu acrobatics, and the production process of traditional skills, such as the production process of Funing cake. These contents lack innovative elements and do not fully combine the current popular culture and the audience's interest points to create, which is difficult to meet the diverse aesthetic and entertainment needs of modern people. In the era of information explosion, the communication content of Yancheng ICH is difficult to stand out in the vast amount of information, attracting more attention from the audience, thus affecting the communication effect of intangible cultural heritage culture.

### 2.2.3. The Enthusiasm of the communication subject is not high

The operation of official accounts related to Yancheng's ICH has obvious shortcomings. Some official Douyin accounts have an extremely low update frequency and even have been suspended for a long time. On platforms popular among young people such as Bilibili, official accounts have barely released any valuable content. On social media, content related to Yancheng's ICH is scattered, lacking unified planning and integrated promotion by official entities. Furthermore, in terms of translation and introduction efforts, the input of energy and resources by official entities has been limited, and there has been a lack of proactive initiatives in translating and culturally interpreting for foreign audiences. This has resulted in a shortage of effective guidance and impetus for Yancheng's ICH in its international communication, making it difficult to achieve widespread influence.

## 2.3. Key Elements of Yancheng intangible cultural heritage translation and communication

Based on the ecological characteristics and communication practice of Yancheng intangible cultural heritage, the construction of its translation and communication system needs to focus on the following three core dimensions:

### 2.3.1. Profound translator quality

Communication theory emphasizes that the communication subject plays a vital role in the whole communication activity and has a direct impact on the communication process. Yancheng's ICH features distinct regional characteristics and rich connotations, which place high demands on the comprehensive qualities of translators. Translators must not only possess solid bilingual proficiency but also gain an in-depth understanding of the historical background, technical features, and cultural connotations of Yancheng's ICH items, such as the singing changes of Huai Opera and the stitch characteristics of Dongtai hair embroidery, etc. At the same time, translators should be familiar with the cultural

background and reading habits of Western audiences in order to accurately convey information during the translation process and enhance the attractiveness and readability of the translation.

### 2.3.2. Appropriate Translation Strategies

The translation and introduction of Yancheng's ICH aim to showcase its unique cultural charm to international audiences. According to Newmark's text type theory, the English translation of ICH for foreign publicity falls into the category of vocative texts, which should adhere to the principle of "readers first". In terms of translation methods, communicative translation can be flexibly applied to ensure that the translated text is fluent, concise, and clear. For the professional terms in Yancheng's ICH, such as the specific action names of Jianhu acrobatics, the text reconstruction can be carried out by means of compilation and excerpt translation, combined with the thinking habits of Western readers, which not only retains the cultural characteristics of Yancheng's ICH but also ensures that the translation is easy to understand and accept.

### 2.3.3. Diversified Communication Media

The omnimedia era provides new opportunities for the dissemination of Yancheng ICH. Yancheng can make full use of digital communication, network communication and other means to expand the depth and breadth of ICH communication. On the one hand, strengthen the construction of official websites, social media platforms, etc., regularly update content, and display the production process and performance activities of ICH projects; on the other hand, it explores the use of virtual reality (VR), augmented reality (AR) and other technologies, such as experiencing Huai Opera performance through VR and displaying Dafeng porcelain carving skills through AR, so as to provide an immersive experience for the audience and enhance the interactivity and interest of ICH communication.

## 3. Effective Path of Yancheng intangible cultural heritage foreign translation

### 3.1. Defining the subject of translation

Yancheng's ICH boasts rich cultural connotations, making its translation and introduction highly challenging, so it needs a clear subject of translation. The subjects responsible for the foreign translation of ICH can be nations, localities, units or individuals. However, for the foreign translation of ICH to serve as a window for promoting Yancheng's distinctive folk culture to the outside world, strong support from the local government is essential. The government should make macro overall arrangements in policy support, funding, data collation, text determination, staffing and other aspects, especially the staffing is very important. Huai Opera has strong local characteristics of Yancheng, and it is difficult to understand. Therefore, the government can set up an expert group to formulate authoritative Chinese ICH foreign publicity materials, set up a high-quality translation team, and encourage teachers of translation majors in local universities to actively carry out research on the translation of ICH. Only with the support of the government in many aspects can ensure the effective implementation of the translation of ICH in Yancheng and become a charming window for the 'going out' of Huai opera culture.

### 3.2. Selection of appropriate translation strategies

Yancheng ICH culture is not only the carrier of inheriting historical culture, but also the embodiment of local cultural emotion and aesthetic ideal, such as Huai Opera, Dongtai hair embroidery, Dafeng porcelain carving and so on. In the process of translation, the translator should fully consider the acceptance of readers with different cultural backgrounds, adjust the word order and explain the appropriate additions. For example, when translating Huai opera, the professional term "Huai Opera" can be used, accompanied by an explanation: "Huai Opera, a traditional Chinese opera style from Yancheng, known for its unique vocal techniques and performance styles." Such a translation helps international audiences understand the cultural background and artistic form of Huai Opera. For traditional skills such as Dongtai embroidery, it can also be transliterated and annotated, which not only retains regional characteristics, but also avoids cultural conflicts and misunderstandings. In addition, translators can flexibly use a variety of translation methods, such as literal translation, transliteration, literal translation with annotation, transliteration with annotation and free translation, to transplant the 'cultural factors' of the source language and realize the dynamic communication between the two languages and cultures.

### 3.3. Integrating Higher Education with ICH Inheritance to Strengthen the Reserve of foreign Translation Talents

Based on the cultural characteristics of college education and inheritance of ICH, Yancheng municipal government can take the lead in inviting well-known experts and scholars in relevant professional fields to set up bilingual or multilingual information corpus and foreign translation cloud platform of Yancheng ICH. Combined with the reality of Yancheng area, the translation departments or translation teaching and research offices of local universities such as Yancheng Teachers University and Yancheng Institute of Technology can jointly build a virtual teaching and research office or a community teaching and research platform. By integrating outstanding translation teaching teams, they can co-develop "golden courses" in translation, add courses on ICH culture translation, improve talent training programs, and issue authoritative industry certificates to students who pass the exams, aligning with the employment requirements of ICH inheritance. Meanwhile, the scientific research management departments of various colleges and universities should also strongly support translation teachers in conducting translation studies, applying for municipal, provincial, and national-level research projects related to the external translation of ICH culture. Through the mutual promotion of teaching and research, the reserve of talents for the foreign translation of Yancheng's ICH culture can be advanced. In addition, translators from various ICH cultural centers in Yancheng can introduce the latest achievements and exchange experiences in the foreign translation of ICH culture through a combination of online and offline methods.

## 4. International Communication Strategy of Yancheng intangible cultural heritage

The 5W communication mode (communication subject, communication content, communication channel, communication audience, communication effect) proposed by Lasswell provides a classic theoretical framework for the international communication of ICH. This model emphasizes

the dynamic and systematic nature of the communication process, and advocates the maximization of the communication effect by accurately positioning the communication subject, optimizing the content production, expanding the communication channels, and subdividing the audience's needs. In the international communication of ICH, the significance of the 5W model is particularly prominent: As a "living heritage" carrying the genetic code of ethnic culture, its cross-cultural communication needs to break through the barriers of language, culture, media and so on. The 5W model, precisely, can systematically deconstruct the key links in the communication chain, providing logical support for the formulation of communication strategies. For example, communication subjects should possess both cultural interpretation capabilities and international communication experience; communication content needs to balance cultural authenticity with audience receptivity; communication channels should integrate traditional media with digital technologies; and communication audiences require precise targeting through audience-division strategies. The following will take Yancheng's ICH as an example to build its international communication strategy based on the 5W model.

### 4.1. Communication Subjects: Diversified collaboration to build an intangible cultural heritage communication community

The subjects of Yancheng's ICH international communication need to break through the pattern of singularity and form a multi-stakeholder collaborative mechanism characterized by "government leadership, academic support, industrial linkage, and community participation".

First, the government should play a role in strategic coordination. For instance, it can incorporate distinctive projects such as "Dafeng Porcelain Carving" and "Dongtai Hair Embroidery" into the construction plan of "Yancheng World Wetland Cultural City" and integrate communication resources through brand activities like the "Yancheng Intangible Cultural Heritage Season". The government can set up special funds to support the participation of ICH inheritors in international exhibitions, cultural festivals and other activities, such as promoting the Jianhu Acrobatic Troupe to carry out commercial tours overseas, or jointly organizing 'Wetland Intangible Cultural Heritage Forum' with international organizations to enhance the international visibility of Yancheng ICH.

Second, the academic community should deepen theoretical research and talent cultivation. It is advisable to promote universities such as Yancheng Teachers University to establish an "ICH Communication Research Center" and conduct a "Survey on International Audience Perception of Yancheng's ICH" to provide data support for communication practices. Meanwhile, universities can offer courses such as "Digital Translation of ICH" and "Cross-Cultural Communication Practices" to cultivate compound talents who are proficient in both ICH techniques and international communication.

Third, the industrial side needs to activate market momentum. It encourages Yancheng Cultural Tourism Group to develop products such as 'ICH + cultural creation' and 'ICH + research', such as combining Funing dough sculpture with wetland ecological theme to design

international children's research courses or cooperate with e-commerce platforms to create 'Yancheng Intangible Cultural Heritage Overseas Flagship Store' to expand overseas markets through live delivery and limited sales. Fourth, the community level needs to activate civil forces. Through carriers such as "ICH Inheritor Workshops" and "Community ICH Workshops", local communication volunteers can be cultivated. For example, organize local residents to participate in "Global Collection of ICH Stories", record the personal experiences of ICH inheritors in the forms of oral history, short videos, etc., and form communication materials with humanistic warmth.

#### **4.2. Communication Content: Cultural decoding and story reconstruction to create cross-cultural communication IP**

The communication content of Yancheng's ICH needs to achieve a "three-level decoding", with cultural interpretation at the core, while balancing the demonstration of techniques and the resonance of values.

First, the core cultural layer needs to extract regional symbols. For example, the 'Dafeng wheat straw clip painting' is interpreted as a 'visual epic of wetland ecology', and a Chinese-English bilingual cultural map is produced to explain its connection with Yancheng wetland protection and biodiversity. "The Legend of Dong Yong" can be reconstructed as a "promise of love across time and space", forming a dialogue with Western classics such as Romeo and Juliet to highlight the commonality of human emotions.

Second, the technique demonstration layer needs to break through traditional recording modes. It should adopt a combination of "micro-documentaries + AR interaction". For example, 360-degree panoramic videos can be used to present the stunt of 'splitting silk like hair' in Dongtai hair embroidery, and realizing virtual embroidery experience through AI technology. Alternatively, a "digital twin system for ICH techniques" can be developed, allowing overseas audiences to simulate the processes of porcelain carving, paper-cutting, etc., through gesture control.

Third, the value resonance layer needs to explore universal values. For instance, the ethics of loyalty and filial piety in "Huai Opera" can be integrated with "humanism" in Western drama to create cross-cultural plays. Or, with "Jianhu Acrobatics" as a carrier, a "Yancheng ICH Special Unit" can be designed for international acrobatic festivals, conveying universal values such as "challenging limits" and "pursuing excellence" through body language. In addition, "Yancheng ICH digital collections" can be developed, transforming Sheyang peasant paintings and Binhai wood carvings into internationally accepted digital cultural assets, which can be authenticated and circulated through blockchain technology.

#### **4.3. Communication Channels: Global linkage to build immersive communication scenarios**

The communication of intangible cultural heritage in Yancheng needs to build a three-dimensional channel network of 'mainstream media + vertical platform + immersive scene'.

First, at the mainstream media level, it is necessary to strengthen cooperation with CGTN, Xinhua News Agency and other central media to produce 'Yancheng Intangible Cultural Heritage' feature documentaries, and set up exclusive channels on YouTube, TikTok and other platforms.

For example, planning '24 hours of Yancheng intangible cultural heritage' live broadcast activities, panoramic presentation of the whole process of intangible cultural heritage inheritors from morning exercises to evening creation, interspersed with expert interpretation and audience interaction.

Second, vertical platforms need to dig deeper into social media. For the Z-generation audience of Facebook, Instagram and other platforms, interactive activities such as 'Intangible Cultural Heritage Challenge' and 'Skills Cloud Teaching' were launched. For example, invite overseas designers to create modern artworks using Dongtai hair embroidery techniques, or develop "ICH filters" that allow users to "try on" Huai opera costumes and "experience" porcelain carving production through AR technology.

Third, immersive scenarios need to innovate experience models. Drawing on the model of the "ICH Experience Museum" in Amsterdam, the Netherlands, an "International ICH Interaction Center" can be built in Yancheng Yellow Sea Wetland Park, featuring digital experience spaces such as "Huai Opera VR Theater" and "Porcelain Carving AI Workshop". Meanwhile, develop cross-border projects of "ICH + e-sports", such as designing Jianhu acrobatic moves as game character skills, or developing role-playing games based on "The Legend of Dong Yong", to enhance the sense of participation and memory points in international communication.

#### **4.4. Communication audience: audience-division strategy to achieve precise reach and emotional resonance**

Yancheng intangible cultural heritage communication needs to implement a "audience-division" strategy to customize communication content and channels for different audience groups.

First, at the core audience level, the "Yancheng Intangible Cultural Heritage Package" is customized for cultural institutions and overseas Chinese groups in countries along the "Belt and Road", including bilingual manuals in Chinese and English, intangible cultural heritage experience material packages (such as wheat straw clip art DIY sets), digital collection redemption codes, etc. For example, set up "Yancheng ICH Corners" in overseas Chinese Cultural Centers, and regularly hold workshops and lectures.

Second, the potential audience level, focusing on international youth groups, through the 'Yancheng ICH Creator Competition' and other forms, invited overseas designers and college students to create modern works with intangible cultural heritage elements. For example, with the theme of 'Wetlands and the Future', the collection of environmentally friendly installation art inspired by Dafeng porcelain carvings, or the creation of electronic music based on Huai Opera arias.

Third, at the level of the mass audiences, it is necessary to implant daily scenes. Cooperate with international airlines and hotel groups to implant Yancheng intangible cultural heritage elements in-flight entertainment systems and room services. For example, apply Dongtai hair embroidery patterns to cabin decorations, or offer "ICH-themed meals" (such as pastries shaped like Funing cakes), creating a "flying ICH museum".

Finally, it is necessary to establish an 'audience feedback mechanism' to dynamically optimize the content and channels of communication through social media monitoring

and questionnaire surveys. For example, in response to the attention of overseas audiences to "wetland culture", a series of short videos of "Yancheng Intangible Cultural Heritage and Ecological Protection" can be launched to strengthen the connection between cultural value and practical significance.

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