

# The Circle-Breaking Inheritance of Gan Opera Based on the Theory of Immersive Communication

Chutong Wang<sup>1,\*</sup>, Wei Zhou<sup>1</sup>

<sup>1</sup> Beijing Institute of Graphic Communication, Beijing 102600, China

**\* Correspondence:**

Chutong Wang

18810779045@163.com

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## Abstract

Gan Opera teaching videos have gained significant traction on online platforms, drawing extensive attention and discussion from the public. In light of the growing emphasis on preserving traditional cultural heritage and the challenges associated with the inheritance of Gan Opera, this study seeks to investigate strategies for utilizing immersive communication theory to facilitate the breakthrough and dissemination of Gan Opera. The research employs a comprehensive approach, incorporating literature reviews, case studies, big data collection and data mining technologies, as well as online public opinion analysis, to examine the cultural characteristics of Gan Opera, its inheritance challenges, and the advantages of immersive communication. The findings reveal that despite Gan Opera's deep historical roots and distinctive artistic appeal, it encounters obstacles such as a declining audience base, a shortage of skilled inheritors, and limited channels for dissemination. Meanwhile, immersive communication theory offers a novel pathway for the preservation and promotion of Gan Opera, demonstrating potential to enhance its widespread dissemination and sustainable development in modern society while contributing significantly to international cultural exchanges.

**Keywords:** Gan Opera; Immersive Communication Theory; Breakthrough Inheritance

## 1. Introduction

In recent years, the preservation of traditional culture has emerged as a significant area of societal focus. As China's national strength continues to grow and its international influence expands, public confidence and pride in traditional culture have also increased, alongside a growing demand for spiritual enrichment. People are re-evaluating and valuing traditional culture, recognizing it as a cornerstone of national identity and spirit. The classroom video shared by the Douyin user Finlandia brought Gan Opera into the spotlight online, drawing attention to its underlying cultural heritage and sparking widespread discussion. In this context, as an integral

component of Chinese traditional culture, the preservation and evolution of Gan Opera hold particular significance. Gan Opera not only embodies rich historical information and cultural value but also exhibits unique artistic appeal. However, with the diversification of modern entertainment and the fast-paced lifestyle, Gan Opera faces challenges such as a shrinking audience base, a lack of successors, and limited promotional channels. Revitalizing this ancient art form and engaging the younger generation have become critical priorities.

Current research has conducted multi-dimensional exploration on the inheritance and innovation of Gan Opera. At the level of inheritance, Liu (2023) pointed out that the imbalance of cultural ecology is the main cause of the inheritance difficulties of Gan Opera, and it requires the dual drive of policies and dissemination; Tan (2023) discovered that the Xianqiang of Raohe Opera is limited by the traditional inheritance model and needs to be revitalized by combining with folk rituals; Lu (2025) took "Li Er Wang" as an example and confirmed that the modern adaptation of traditional plays can break through the dissemination circle. In the study of artistic features, Zhang (2022) revealed that Ganju music integrates various vocal styles such as Gaoqiang and Kunqiang, and is deeply intertwined with Jiangxi's dialects and folk customs; Li (2025) through the evolution of Ganhu in the process of vocal style transformation, supported the dynamic development characteristics of the Ganju music system. Innovative exploration reveals a trend of the integration of technology and culture. Hu (2024) promoted the cross-border cooperation between Gan Opera and new media. Wu (2025) attempted to introduce AI technology into the creation of lyrics, improving the efficiency of content production. In terms of technology application, Liu (2025) explored the interactive design of the Gan Opera App, providing a path for the digital inheritance of intangible cultural heritage; Wang (2025) conducted research on VR technology, laying the foundation for creating immersive Gan Opera experiences. In addition, Liu's (2025) digital narrative theory, Yan's (2025) "breaking boundaries" case, and Zheng's (2025) research on the Z Generation all jointly point out that Gan Opera needs to break through the barriers of communication through young expression and cross-media narrative. The current research has covered the core issues of the inheritance of Gan Opera. However, there is still room for expansion in aspects such as the development of deep technical application scenarios and targeted communication strategies. This provides a clear direction for future research.

The primary objective of this study is to comprehensively analyze and explore effective strategies for the cross-border preservation of Gan Opera, a traditional art form, through the lens of immersive communication theory. This paper examines the unique cultural characteristics of Gan Opera and identifies the challenges it faces in contemporary society. By leveraging the principles of immersive communication theory, this paper presents several case studies to demonstrate its practical applications and impact on the preservation of Gan Opera. Through an in-depth analysis of these cases, the study aims to propose innovative approaches and methodologies for the sustainable development and global outreach of Gan Opera culture, thereby revitalizing its influence in the modern era.

In this study, data collection and analysis mainly relied on big data technology and public opinion analysis methods. Through relevant big data platforms, the dissemination process and

dynamic information of the sudden popularity of the Gan Opera classroom were collected, and the public's attitude towards the event was analyzed. Thus, the event and the cultural dissemination behind it were analyzed from the perspective of big data.

## **2. Theoretical Overview**

### **2.1. An Overview of Gan Opera Culture**

#### **2.1.1. The Historical Origin of Gan Opera**

Gan Opera, which originated from the Yiyang style—one of the four major vocal styles in ancient China—was officially renamed as Gan Opera in the 1950s. It is revered as the "living fossil" of Chinese drama and the "ancestor" of Peking Opera. Its evolution has profoundly influenced the development of numerous other opera genres, including Peking Opera, Sichuan Opera, Hunan Opera, and Qin Opera. During the Ming and Qing dynasties, Gan Opera was predominantly characterized by its high-pitched singing style. Over time, it integrated various vocal traditions such as Kunqu and Luan Tan, thereby establishing a rich and diverse vocal system. In 1950, the Raohe School and Xinhe School, two prominent theatrical styles, merged while maintaining their independent artistic features in northeastern Jiangxi Province. Through mutual learning and collaboration, they significantly contributed to the flourishing of Gan Opera art. Subsequently, these schools relocated to Nanchang, the provincial capital. In 1951, the Jiangxi Gan Opera Troupe was officially established, marking the formal renaming of the Yiyang style as Gan Opera. Following the founding of the People's Republic of China, Gan Opera underwent substantial reform and innovation. The Jiangxi Gan Opera Troupe systematically organized, adapted, and performed classic works such as "The Butterfly Lovers" and "The Injustice to Dou E." Additionally, Gan Opera absorbed the artistic essence of other opera traditions, continuously evolving and refining its unique artistic identity.

#### **2.1.2. Artistic Characteristics of Gan Opera**

Gan Opera is characterized by its diverse array of vocal styles, encompassing Gaoqiang, Kunqiang, and Tanqiang, among others. Gaoqiang, distinguished by its fervent and high-pitched timbre and ensemble singing, exudes a sense of boldness and unbridled emotion. Kunqiang, with its elegant and subtle melodies, possesses a lingering allure that presents a unique artistic appeal. Tanqiang, known for its simplicity and ease of learning, has garnered widespread affection from its audience. The amalgamation of these varied vocal styles contributes to a more vibrant and moving performance.

Gan Opera is distinguished by its unique performance style, which emphasizes the meticulous refinement of physical movements, actions, and expressions. Actors, with their exceptional talents, vividly depict the characters' personalities and emotions. The performance style is both ancient and elegant, yet animated and imbued with a rich local flavor. This distinctive form of performance lends the entire play a more vivid and moving quality.

Gan Opera boasts a comprehensive repertoire that spans a wide range of themes, including historical narratives, mythological tales, and depictions of folk life. The repertoire includes works

that reflect social realities as well as mythological plays replete with fantastical elements, such as "The Pearl Record." These plays are not only artistically valuable but also rich in cultural significance, providing audiences with a wealth of spiritual enjoyment.



**Figure 1. The Red Pearl Record of Gansu Opera**

## **2.2. Immersive Communication**

### **2.2.1. The Concept of Immersive Communication**

Flow theory describes a state of optimal engagement in activities, known as the flow state, where individuals deeply enjoy the process and are inclined to stay involved.

Immersive communication, introduced by Li Qin, is a ubiquitous form of communication using various media to create an immersive experience. It relies on technologies like AR and VR to deeply engage users, and is widely used in advertising and marketing. The development of immersive communication is supported by media and technological advancements, blurring the lines between reality and the virtual world.

Immersive journalism uses VR to provide a first-person perspective in news reporting, allowing audiences to experience news events realistically.

In education, immersion theory can increase student interest and motivation, improving teaching effectiveness. This paper examines the link between learning and immersion, and explores new methods to enhance teaching using immersion theory.

### **2.2.2. Characteristics of Immersive Communication**

Immersive communication constitutes a comprehensive multi-sensory experience. This modality engages the audience's visual, auditory, tactile, and olfactory senses to facilitate a thorough and profound comprehension of the content. For instance, in the context of immersive theater, spectators are not merely subjected to captivating performances; they are also enveloped by the scent of flowers, enveloped by realistic sound effects, and even permitted to interact with props, thereby achieving an immersive experience that feels as though they are participants within the narrative.

Immersive communication is distinguished by its significant interactivity. Throughout this process, the audience transcends from a passive role to that of an interactive participant. They can

heighten their sense of engagement and control by selecting the trajectory of the plot and engaging in performances. This interactivity not only deepens the audience's engagement but also elicits a more profound emotional resonance during their participation.

Immersive communication is a situational approach to content dissemination. By establishing specific scenarios, it aids the audience in better understanding and experiencing the cultural connotations embedded within the content. The realistic scene atmosphere and environmental setup enable the audience to feel as though they are present in the story, experiencing events firsthand, thus markedly enhancing the efficacy of communication. This situational communication method not only augments the audience's sense of immersion but also cultivates a stronger emotional connection with the content.

### **2.3. The Definition and Essence of "Breaking the Circle"**

"Breaking the Circle" is a multidimensional concept that encompasses culture, society, economy, and technology. It typically refers to an individual, work, or brand breaking out of their original niche and being recognized or accepted by a broader audience. This process not only involves increasing visibility but also about how to leverage this opportunity to promote personal or brand growth. Breaking the Circle can occur in areas such as cultural content, products, solutions, or knowledge, allowing them to transcend their original user base and attract more non-core users, interdisciplinary readers, and industry solutions.

The essence of breaking out lies in self-improvement and the expansion of one's understanding. By transforming oneself to become an outstanding figure in the industry, one can truly break through the circle and attract more like-minded partners. Breaking out also signifies the transition from a youth group to a mainstream group, adapting to the demands of adult society. This transformation is not only about expanding influence but also about finding new development opportunities in broader fields. Breaking out represents a new innovative connection that not only changes content production and presentation methods but also restructures value systems. It occurs across commerce, services, consumption, technology, and interpersonal relationships. Breaking out is not just about spreading culture; it is also about integrating culture. It requires maintaining the original cultural circle while establishing cultural connections with new diffusion populations.

In summary, "breaking out of the circle" is a complex and multi-layered phenomenon that encompasses both personal growth and cognitive expansion, as well as the accelerated flow and integration of cultural content across different groups. By breaking out of the circle, individuals or brands can achieve greater development and gain recognition and influence in broader fields.

The theoretical framework of immersive communication outlined above provides a new perspective for analyzing the inheritance of Gan Opera. As a traditional art form with profound historical heritage, Gan Opera currently faces both opportunities and challenges in the context of modern cultural communication. Below is an in-depth analysis of its current status and dilemmas.





### 3.2. Gan Opera is a Hot Spot for Communication

Nanchang University has successfully infused the ancient art form of Gan Opera with new vitality by integrating traditional Gan Opera art with new media technology, adapting to the development needs of the new era. Professor Chen Li's course, "Appreciation of Gan Opera Art," skillfully employs short videos and social media platforms, effectively attracting widespread attention from young people, with related course videos receiving nearly 200 million views. Professor Chen's innovative teaching methods have significantly enhanced the appeal of the classroom, drawing considerable attention in the internet domain. Through public cultural activities outside campus and the use of online live streaming platforms, Gan Opera has not only expanded its social influence but also attracted a younger audience. Gan Opera is not only widely popular domestically but has also transcended national boundaries; Professor Chen's performances in Europe have received enthusiastic responses from audiences, significantly boosting Gan Opera's international recognition and promoting international cultural exchange. The establishment of the Jiangxi Provincial Government's Gan Opera Troupe has actively promoted the popularization of Gan Opera art through public performances. As Gan Opera gains increasing exposure in the public eye, the frequency of its productions in major theaters has also increased, fully demonstrating the sustained prosperity of Gan Opera art.

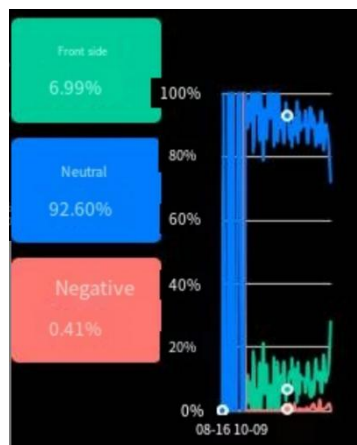
**Table 1. Key buzzwords regarding the promotion and protection of Gan Opera**

Hot topics	Theme popularity
The Grand Gan Opera "King Li Er" special performance for the Porcelain Expo was held at the Taoxichuan Grand Theater in Jingdezhen.	100
The new Gan Opera production "King Li Er" made its debut at the China Jingdezhen International Ceramic Expo.	96
The Jiangxi Opera Shines at the Centennial Opera Festival, with One Individual from Jiangxi Honored as a New Era Chinese Theater Luminary	65
Jiangxi Guangchang: Enjoying Gan Opera Performances Together to Celebrate the Mid-Autumn Festival	62
The first performance of Gan Opera "King Li Er" was held	53
The Grand Gan Opera "Ten Thousand Years of Rice Origin" premiered in Wannian County, Jiangxi Province	53
Selected Scene of "Lamenting at the Spirit" from the Jiangxi Opera "Five Tigers Conquering the West"	48
Jiangxi Guozheng Bidding Consulting Co., Ltd. is responsible for the renovation project of Jiangxi Gan Opera Theater	48
Yiyang Qingfeng Gan Opera Troupe Performance at Mianniu Mountain Village	48
Wang Peiyu and Yang Yuying launched a poetry challenge at Tengwang Pavilion	48

This article reviews information related to "Gan Opera dissemination" across the web and analyzes Gan Opera's spread and inheritance based on the obtained data. According to relevant big data analysis, as of November 2024, the theme of "Gan Opera" has covered 13,505 articles in terms of information volume, with a total interaction of 100,888, including 39,893 likes, and mainstream media reports covering 1,937 articles.

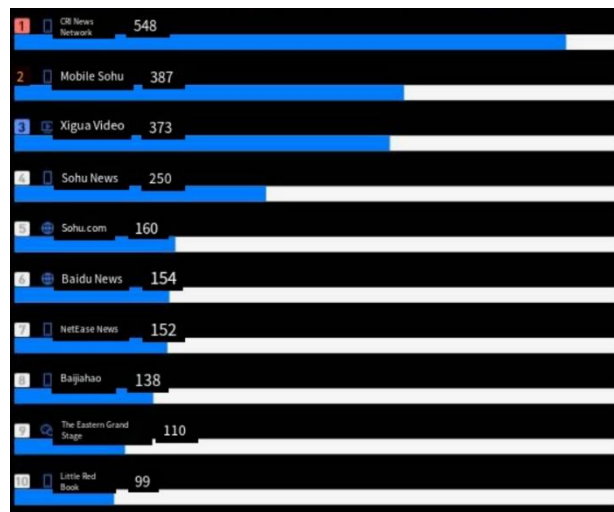


**Figure 3. Analysis of Information Reports on the Inheritance and Dissemination of Gan Opera**



**Figure 4. Analysis of the Source Channels for the Inheritance and Dissemination of Gan Opera**

In general, the online public opinion atmosphere of Gan Opera dissemination and inheritance is positive, with few negative public opinions. The overall emotional tendency tends to be neutral, with 6.99% positive information, 92.6% neutral information and 0.41% negative information.



**Figure 5. Analysis of Sources and Channels for the Inheritance and Dissemination of Gan Opera**

According to the monitoring of 10 types of information sources, the most active one is "CNR Network" under the video website, which publishes 548 videos in the monitoring period; followed by "Mobile Sohu" under the APP, which publishes 387 articles; and "Xigua Video" under the APP, which publishes 373 articles.



### **3.3. The Dilemma of Inheriting Gan Opera Culture**

Gan Opera, as a traditional local drama genre in Jiangxi Province and also an intangible cultural heritage of China, is deeply loved by the people in places like Leping, where it has become an indispensable part of urban and rural life. The Gan Opera Performance Company of Leping City frequently stages performances on ancient water stages and other venues, with every show packed to the brim and audiences highly enthusiastic. However, the rapid development of technology has gradually changed the development model of traditional cultural arts, making overall communication and transmission more diverse and rich. After the growth and expansion of the film and television industry, traditional theatrical culture has slowly faded from people's view. The emergence of various new technological media has also led to a gradual decline in people's interest in theater, causing the audience for Gan Opera to shrink. The main audience for Chinese opera is primarily middle-aged and elderly people, while the post-90s and even post-00s generations have little exposure or appreciation of traditional culture, showing little interest or concern for the opera itself. This poses a serious obstacle to the development and inheritance of traditional theatrical culture. Moreover, this group interested in theater is continuously shrinking, leaving no corresponding market to help the better development and inheritance of theater, leading to the following challenges for the cultural heritage of Gan Opera.

#### **3.3.1. The Audience is Shrinking**

As modern society's economy and science and technology continue to develop, people's spiritual and cultural lives are no longer content with the status quo. After the film and television industry has grown, traditional theater culture has gradually faded from people's view. The Gan Opera audience is shrinking, primarily consisting of middle-aged and elderly individuals, with very few young viewers engaging with or appreciating the essence of traditional culture. The sharp decline in audience numbers has led to a shrinking performance market and limited performance opportunities, severely hindering the inheritance and development of Gan Opera opera.

#### **3.3.2. There is a Lack of Talent to Carry on the Tradition**

The inheritance of Gan Opera relies on professional actors, playwrights, and directors. Cultivating a qualified Gan Opera performer is a long-term process. Not only must they master performance techniques, but also have a deep understanding of the cultural essence of Gan Opera. Additionally, Gan Opera performances require solid foundational skills such as singing, recitation, acting, and martial arts. Actors need extensive training, which is arduous and tests their patience and perseverance to the utmost.

Secondly, compared to modern popular professions, the income level of Gan Opera actors is not high, especially in the early stages of the industry and at the grassroots level. This makes it difficult to meet young people's expectations for quality of life and economic returns. Some promising Gan Opera talents, due to a lack of prospects or inability to bear the pressure, choose other industries during their studies or careers, leading to talent loss. As a result, few young people are entering the Gan Opera industry, and the existing talent pool is aging, facing the challenge of a lack of successors.

Third, there are few professional colleges and training institutions related to Gan Opera, and they are not evenly distributed, mostly concentrated in a few regions. The professional teachers are weak and the shortage of excellent teachers affects the teaching quality and the effect of personnel training, which limits the scale of personnel training.

### **3.3.3. Limited Distribution Channels**

The first issue is that traditional dissemination primarily relies on stage performances, which have a limited reach. Although television and radio are used, these traditional media have limited coverage and broadcasting time for Gan Opera, and their formats lack innovation, making it difficult to attract a wide audience. Meanwhile, with the rapid development of new media, the promotional efforts of traditional media have significantly decreased, failing to effectively reach a broader audience, especially young viewers.

Second, although some Gan Opera groups have started to get involved in new media, the overall communication intensity on new media platforms is not enough, the quality of communication content is uneven, and there is a lack of systematicness and innovation. Some works fail to fully show the characteristics and charm of Gan Opera, and it is difficult to attract the attention of audiences.

## **4. The Role of Immersive Communication in the Inheritance of Gan Opera Culture**

### **4.1. Stimulate Audience Interest**

Immersive dissemination, through holographic projection, VR technologies, and vivid scene recreation along with interactive experiences, presents the audience with captivating segments and classic plays of Gan Opera opera. It makes viewers feel as if they are on the stage of Gan Opera, experiencing the actors' superb performances and the dramatic twists and turns of the plot. This immersive experience greatly enhances the appeal of Gan Opera art, igniting the audience's interest and enthusiasm for Gan Opera culture, allowing them to delve deeper into understanding and appreciating the charm of Gan Opera. The stimulation of such interest is of great significance for the inheritance and development of Gan Opera culture.

### **4.2. Expand the Space for Communication**

Immersive dissemination has broken the time and space constraints of traditional Gan Opera performances, expanding its reach even further. Through new media platforms, Gan Opera can quickly spread across the country and even to the world. This not only broadens the audience for Gan Opera art but also enhances its recognition and influence.

### **4.3. Promoting Innovation and Development**

Immersive dissemination offers new ideas and methods for the innovative development of Gan Opera art. By integrating modern technological elements with traditional cultural elements, it creates Gan Opera works that are novel and contemporary, attracting more young audiences to pay attention to and love Gan Opera art. At the same time, immersive dissemination provides Gan

Opera artists with more creative inspiration and performance techniques, promoting the innovative development of Gan Opera art.

## **5. Strategy and Case Analysis of Breaking Circle Inheritance of Gan Opera Culture Based on Immersive Communication Theory**

### **5.1. Create an Immersive Performance Venue for Gan Opera**

#### **5.1.1. The Virtual Reality Technology**

Creating a virtual reality performance platform for Gan Opera, such as the "Gan Opera VR Experience Hall" launched by a cultural company in Jiangxi. Audiences wearing VR equipment can immerse themselves in a virtual Gan Opera stage setting, freely choosing their viewing angles to enjoy the performances, closely experiencing the details of actors' performances, and even participating in plot interactions. When watching the classic play "The Peony Pavilion," audiences can join the characters in the "Dream Startled by the Garden" scene, sharing the beauty of the garden with Du Linian, experiencing the love story, and deeply feeling the charm of Gan Opera art. This innovative performance format has attracted many young viewers, especially opera enthusiasts and tech experience seekers, drawing new audiences to Gan Opera.

#### **5.1.2. The Augmented Reality Technology**

Traditional Gan Opera stage performances incorporate AR technology. For instance, a theater projected virtual scenes and special effects on stage while performing "The Legend of the White Snake," creating fantastical landscapes like West Lake and Jinshan Temple. When the scene "Flood at Jinshan" was performed, the virtual flood effects seamlessly integrated with the actors' performances, enhancing visual impact and making the audience feel as if they were right there. This blend of reality and virtuality breathes new life into traditional Gan Opera stages, attracting more viewers to the theater.

### **5.2. Develop Immersive Gan Opera Cultural Products**

#### **5.2.1. Create an Immersive Gan Opera Game**

Developing games based on Gan Opera plays, selecting representative Gan Opera plays or plots for adaptation, such as "The Pearl Record" and "Dream of the Red Chamber," while preserving the cultural essence and artistic characteristics of Gan Opera. Design rich storylines to enhance the appeal and exploratory nature of the story, for example, by setting up multiple subplots and endings, allowing player choices to influence plot development. Based on the roles in Gan Opera, create vivid character images, including young male leads, main male leads, old male leads, young female leads, main female leads, and old female leads, delving into their personalities, motivations, and background stories to evoke emotional resonance from players. At the same time, skillfully integrate cultural knowledge about Gan Opera into the game, such as performance techniques, role characteristics, and historical backgrounds, conveying the artistic value and cultural significance of Gan Opera through character dialogues and plot narrations. The game scenes realistically recreate the stage and story settings of Gan Opera, allowing players to

play the role of Gan Opera actors, learning singing styles, movements, and performance techniques, completing plot tasks, and gaining a deeper understanding of Gan Opera culture during gameplay. For instance, in an immersive Gan Opera game, players take on the role of a young opera enthusiast who accidentally travels to the world of Gan Opera. In the game, players can interact with Gan Opera characters, learn their singing styles and performance techniques; solve puzzles to understand the history and cultural background of Gan Opera; participate in plot choices to influence the direction of the story; and team up with other players to complete performance tasks, among others. Additionally, the scenes, music, costumes, and other elements in the game are highly faithful to the characteristics of Gan Opera, enabling players to deeply experience the charm of Gan Opera culture during gameplay. By breaking out of the circle through games, a large number of young players will be attracted to download and experience, which will not only increase the exposure of Gan Opera culture, but also cultivate a group of potential young audiences and enthusiasts.

### **5.2.2. An Immersive Exhibition of Gan Opera Opera was Launched**

Holding a Gan Opera-themed exhibition, such as an immersive exhibition titled “Gan Opera Splendor”. Utilizing holographic projection technology, classic segments of Gan Opera operas are presented in a three-dimensional, realistic form, immersing viewers in the performance setting and allowing them to experience the actors' superb skills and the stage atmosphere. At the same time, a multimedia interactive area is set up where visitors can query Gan Opera-related knowledge by touching screens, including costumes, play introductions, actor profiles, and performance techniques. They can also watch video clips of Gan Opera performances and behind-the-scenes footage, enhancing their understanding and interest in Gan Opera. A simulated stage scene is constructed, equipped with costumes and props, enabling visitors to put on Gan Opera costumes and experience the performance firsthand, taking photos as souvenirs, thus increasing their sense of participation and interactivity.

## **5.3. Expand the Channels of Immersive Gan Opera Dissemination**

### **5.3.1. Immersive Communication on Social Media Platforms**

Social media has launched immersive Gan Opera short videos and live streams. A Gan Opera troupe has released a series of specially produced highlights on short video platforms, such as the "Gan Opera Face Painting Fantasy Show," which combines traditional Gan Opera face painting with modern artistic elements, attracting a large number of users to like and share. In terms of live streaming, they invite Gan Opera performers for on-site performances, teaching, and interactions, like the "Gan Opera Masters Live Stream," where actors perform classic arias and explain singing techniques, allowing viewers to ask questions and interact in real time.

At the same time, a combined online and offline model is implemented, promoting Ganzhou Opera performances online to attract audiences to the theater. During offline performances, live streaming and interactive segments are set up to expand the event's influence. For example, the Leping City Ganzhou Opera Performance Company broadcasts performances live on new media platforms, allowing for messages from actors, which attracts a large number of viewers.

Additionally, they offer free admission to the Ganzhou Opera Building for the public and tourists, staging classic plays.

For another example, the cooperation between Xiaohongshu and HarmonyOS NEXT has realized "one development, multi-terminal deployment", providing users with a consistent immersive experience. Gan Opera can also use similar technical means to improve the display effect and communication efficiency.

In addition, we can also refer to some successful immersive marketing cases, such as using virtual reality technology to let users virtual tour the birthplace of Gan Opera and feel the local cultural atmosphere; or creating virtual activities with the theme of Gan Opera, so that users can interact with Gan Opera characters in the virtual world.

At the same time, we should pay attention to user experience and constantly optimize the content and form according to user feedback, so as to attract more people to pay attention to and love the Gan Opera culture and realize the purpose of breaking the circle inheritance. The immersive communication of social media makes Gan Opera quickly become popular on the Internet and attract a large number of young fans to pay attention.

### 5.3.2. Innovative Teaching Methods

Nanchang University's "Appreciation of Gan Opera Art" course has attracted a large number of students through its immersive teaching methods. Professor Chen Li engages students in hands-on experiences and interactions, such as role-playing, demonstrating water sleeve movements, and playing with flower spears. She turns the "lecture platform" into a "stage," transforming students from "audience members" to "performers." Through role-playing and interactive experiences, students gain a deeper understanding of the historical background, performance techniques, and cultural significance of Gan Opera.



**Figure 6. Nanchang University Gan Opera Class**

This approach brings Gan Opera culture into the classroom, allowing students to experience its charm more intuitively. Not only does this teaching method increase students' interest and participation, but it also promotes the inheritance and development of Gan Opera culture. The interactive and experiential nature of this teaching style breaks away from the traditional one-way lecture model, sparking students' interest and passion for Gan Opera. Additionally, Professor Chen Li leverages new media technologies, such as short video platforms, to bring Gan Opera

classes online. Through live streaming and short videos, more people can learn about Gan Opera. This innovative teaching method not only expands the audience for Gan Opera but also rejuvenates it in the internet era.

### **5.3.3. Cooperate with Tourist Attractions**

Integrating Gan Opera performances into cultural experience projects in tourist attractions, such as a certain ancient village scenic area in Wuyuan. The scenic area features an open-air Gan Opera performance venue where actors, dressed in traditional costumes, perform classic Gan Opera plays in an ancient and elegant setting. Visitors can enjoy the beauty of the village while watching Gan Opera performances, experiencing the local cultural characteristics. This approach enriches the tourist experience, enhances the cultural depth of the scenic area, and opens up new avenues for the spread of Gan Opera culture.

## **6. Conclusion**

This study examines strategies for preserving and promoting Gan Opera, a traditional art form from Jiangxi Province, using the theory of immersive communication. Despite its rich history and unique characteristics, Gan Opera faces challenges such as a dwindling audience, a lack of successors, and limited distribution channels. To address these issues, the theory suggests employing advanced technologies like virtual reality (VR) and augmented reality (AR) to create immersive experiences, develop cultural products, and broaden dissemination avenues. This approach aims to engage more audiences, particularly the youth, thereby expanding its reach and influence.

Practical examples include the creation of a VR performance platform, the use of AR to enhance live shows, the development of immersive games, and the organization of exhibitions. These initiatives have successfully captured the interest and affection of younger audiences. Additionally, leveraging social media and partnerships with tourist sites have effectively broadened Gan Opera's reach, significantly boosting its cultural impact.

Looking ahead, Gan Opera is poised to play a vital role in cultural heritage both domestically and internationally. As globalization advances and cultural exchanges deepen, Gan Opera is expected to showcase its unique artistic appeal on the global stage, serving as a cultural bridge between China and the world. The ongoing application of immersive communication theory will provide fresh momentum for its preservation and evolution. By innovating dissemination methods, Gan Opera can transcend traditional boundaries, enter more diverse channels, and attract wider audiences, especially the younger generation. This will help to rejuvenate the art form and propel it forward on the path of cultural diversity and artistic innovation.

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Conceptualization, C.W.; methodology, C.W.; formal analysis, C.W.; investigation, C.W. and W.Z.; data curation, C.W. and W.Z.; writing—original draft preparation, C.W. and W.Z.;



writing—review and editing, C.W.and W.Z.; visualization, C.W.and W.Z.; project administration, C.W.and W.Z.. All authors have read and agreed to the published version of the manuscript.

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The authors declare no conflict of interest.

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