

Resital



E-ISSN 2338-6770

Submitted date : October 10th, 2025
Revised date : January 8th, 2026
Accepted date : February 16th, 2026

Correspondence Address:
College of Music, Mahasarakham
University, Mahasarakham, Thailand
44150
E-mail: sayam.c@msu.ac.th

Evolving Trends of Chinese Folk Music and Performing Arts Management in the Digital Age: A Bibliometric Analysis of Scopus-Indexed Articles Published between 2013 and 2024

Qianqian Liu ¹, Sayam Chuangprakhon ^{2*}, Warakorn SeeYo ³, Lin You ⁴, Shujia Dong ⁵

¹ Ph.D. Student Program in Music, College of Music, Mahasarakham University, Thailand

^{2,3} Assistant Professor, College of Music, Mahasarakham University, Thailand

⁴ Professor, Suzhou Institute of Technology, China

⁵ Lecturer, Chongqing Vocational College of Culture and Arts, China

Abstract: This bibliometric analysis outlines relevant studies concerning Chinese folk music and performing arts management in the digital era, grounded in English-language publications indexed in the Scopus database between 2013 and 2024. This period was selected because English-language articles regarding digital approaches to Chinese folk music began to appear consistently during this time and reached a sufficient volume for a systematic bibliometric analysis. This analysis aims to provide insights into the intellectual landscape, the development of various themes, and the digital impact on the management of culture, artistic management, and the preservation of culture. Under the PRISMA protocol, 39 research articles were examined in the Scopus peer-reviewed database. The dataset was limited to English-language journal articles and conference papers that did not include publications from Chinese-language databases, which define the scopes and boundaries of the analysis. Each of the outputs was analyzed using bibliometric mapping, and quantitative publication trends and patterns concerning institutions and authors were complemented with qualitative thematic analysis, resulting in five thematic clusters. There is a noticeable increase in research results after 2020, aligning with digital cultural policy development in China and the growing use of online platforms for cultural dissemination. Given the relatively small dataset of 39 publications, findings should be interpreted as a focused analytical snapshot rather than a comprehensive representation of all articles on Chinese folk music. The results indicate a shift from ethnographic preservation toward the integration of digital technology to enhance audience engagement, interdisciplinary collaboration, and educational practice. The study underlines how digital integration reshapes the management of Chinese folk music by positioning technology as a tool for both cultural preservation and a medium of creative expression.

Keywords: Chinese folk music; performing arts management; digital transformation; bibliometric analysis; cultural heritage preservation



1. Introduction

The impact of digital technologies on the management, preservation, and transmission of Chinese folk music and performing arts has become a critical area of cultural transformation during the period in which digital media and online platforms have exponentially shaped cultural production and dissemination. Rather than representing a continuous longitudinal process, this transformation did not occur as a single, uniform process; instead, several overlapping phases align with technological development, cultural policy reform, and changing patterns of cultural consumption (Potts et al., 2008; Yordanova & Todorova, 2025). In the early stage of this period, digital tools were primarily used for documentation and archival purposes, while management practices remained largely grounded in state-led preservation models and localized cultural administration. As digital infrastructures expanded after 2010, particularly with the growth of broadband access and mobile media, the scope of digital engagement in folk music management was extended gradually (Li et al., 2025; Lu & Zhou, 2016; LY, 2020).

The literature in this study (2013–2024) underscores that the rapid development of digital technologies transitioned management, preservation, and transmission of art forms into a new phase (Chen & Xiao, 2022; Darvish & Bick, 2024). Traditionally, the transmission of folk rituals and art forms, such as ritual songs, regional opera, and community performances, relied on oral heritage and personal mentorship within the local cultural network. Collective participation during community and seasonal celebrations concentrated on live, communal interaction, and cultural continuity (Li, 2024). During the mid-2000s, scholarly attention focused mainly on safeguarding endangered traditions through ethnographic documentation and regional heritage registration systems (Luo, 2018; Taçon & Baker, 2019). The spread of digital technologies, particularly the rise of online streaming, short-video services, and social media, has changed the management and promotion of performing arts. The digital capture and prospective preservation of many traditional arts establish core values, and this circumstance simultaneously challenges the cultural authenticity, intellectual property, and intangible preservation value of art forms (Awaad Gomaa Awaad, 2022; Siliutina et al., 2024).

According to Liu (2024), Douyin, WeChat, and Bilibili have become instrumental in the spread of music and performances and allow people to reach audiences no matter the distance or language barriers. Within the scope of this study, such platform-based dissemination represents a later phase of digital development evidenced in the analyzed literature, in which digital media function not only as archival tools, but also as active spaces for performance and management. The evolution of online

environments has reshaped performer–audience interaction, shifting cultural participation from passive reception to interactive engagement (Jenkins & Jie, 2024). Audience participation, particularly through live-streaming and social media interaction, has become embedded in performance management strategies, influencing repertoire selection, performance formats, and promotional practices (Chung, 2021; Zhang & Negus, 2025). At the same time, the digitalization of culture has intensified the commodification of cultural expressions. There are ongoing debates concerning cultural commodification, particularly in cases in which traditional expressions are adapted for entertainment or algorithm-driven trends (Liang, 2024; Prasad et al., 2024). Studies by Darvish and Bick (2024) emphasize that technological expansion offers performing arts institutions both opportunities and risks, as institutions must reconcile heritage preservation with market-oriented digital environments.

Against this contextual background, this study does not aim to provide a general account of digital transformation in the performing arts; rather, it offers a bibliometric mapping of how English-language, Scopus-indexed articles have structured and conceptualized digital transformation in research on Chinese folk music and performing arts management between 2013 and 2024. Accordingly, the study focuses on measurable scholarly patterns, including publication trends, institutional productivity, co-authorship networks, and keyword co-occurrence, rather than historical narration. Guided by the PRISMA protocol, the study employs the bibliometric visualization tool VOS viewer to map publication networks, co-authorship patterns, and keyword co-occurrence, thereby revealing shifts in research focus from preservation-oriented studies to digitally integrated management and participatory models (Guo & Huang, 2024). The study addresses the following questions: How have English-language articles on Chinese folk music and performing arts management evolved from 2013 to 2024? What dominant themes and theoretical perspectives does this body of literature feature? How are digital technologies reflected in research approaches and management discussions within this timeframe of publication trends? These questions position the study within broader debates concerning cultural innovation and heritage sustainability in the twenty-first century.

This study contributes to the intersection of digitalization, cultural management, and ethnomusicological articles by providing a focused bibliometric snapshot of recent international academic discourse. Rather than focusing solely on contemporary trends, the study frames current digital practices within evolving institutional and scholarly contexts. The selection of diffusion of innovations theory, cultural heritage management theory (Awaad Gomaa Awaad, 2022), and participatory culture theory

(Jenkins & Jie, 2024) directly corresponds with the dominant bibliometric dimensions identified in the dataset: the diffusion of digital technologies within folk-music research, institutional and policy-driven approaches to heritage sustainability, and the growing emphasis on audience participation and co-creation in digital environments. These frameworks function as analytical lenses that enable interpretation of bibliometric clusters, rather than as abstract theoretical overlays. Ultimately, the findings aim to support scholarly discussion in digital ethnomusicology, inform cultural policy reflection, and encourage future research that integrates broader datasets and multilingual sources to enhance an understanding of the digital transformation of traditional performing arts.

2. Literature Review

2.1 Digital Transformation and Heritage Management

In cultural heritage management, the transformation of preserving and passing on traditions is a digital phenomenon. Many scholars note how technology has been a double-edged sword: it is a potential protector of a dying tradition that offers new avenues for creative expression (Awaad Goma Awaad, 2022; Inanloo Dailoo et al., 2023). In the context of Chinese folk music, digital transformation has been closely linked to the documentation, archiving, and dissemination of intangible cultural heritage, particularly through audio-visual recording and online repositories. In China, heritage management digitization gained momentum after the 2010s when the state initiated large-scale programs for online archives, digital museums, and e-learning resources (Liang, 2024). These initiatives enabled local communities and institutions to record and transmit folk music traditions beyond their original geographic boundaries (Ding, 2025; Liu, 2024).

In contrast, existing studies emphasize technological applications rather than systematic management frameworks specific to Chinese folk music. Many scholars continue to raise concerns about the ethical implications of excessive digitization. Magalhães (2021) highlights how digital infrastructures may deepen rural marginalization, while Siliutina et al. (2024) focus on the risk of commercial adaptations altering cultural expressions. From a methodological perspective, much of this literature rests on qualitative case studies, ethnographic fieldwork, or policy analysis, offering valuable but fragmented insights. Despite these facts, prior research has rarely examined how digital heritage management practices in Chinese folk music are reflected, structured, or evaluated across the wide-ranging academic literature over time (Lian & Xie, 2024; Miao & Zhang, 2024). A limited number of bibliometric studies in arts and cultural research have addressed digital heritage at a macro level,

concentrating on museums, creative industries, or Western cultural contexts rather than Chinese folk music traditions. This gap suggests a need for bibliometric approaches capable of mapping long-term research trajectories, thematic priorities, and institutional patterns within this field.

2.2 Performing Arts Management in the Digital Context

The management of performing arts in China has undergone unprecedented digitalization and change, particularly the shift from a top-down hierarchical approach to a far more open participative structure. In the early 2000s, managerial frameworks primarily prioritized state-controlled regional cultural development and preservation (Ansari et al., 2025; Saputra et al., 2024). Within the domain of Chinese folk music, management strategies during this period revolved largely around safeguarding authenticity and maintaining institutional oversight rather than expanding visibility, interaction, and audience engagement.

The capture, transmission, and management of folk music performances have changed substantially amidst the rapid expansion of livestreaming, social media, and short-video platforms. Chen & Xiao (2022) observed that performers increasingly become self-managing cultural entrepreneurs and direct engagement with audiences through innovative digital interfaces. Darvish & Bick (2024) and Tee (2024) posit that digital environments facilitate the hybridization of performance modes, live and virtual, combined with new revenue streams through online ticket sales and digital marketing. Furthermore, Jenkins & Jie (2024) conceptualize this transformation as a participatory cultural environment in which audiences actively shape performance meanings and management decisions.

Despite an emerging body of literature on digital performance practices, existing studies remain largely case-based and dispersed across disciplines, such as music studies, media studies, and cultural management. Bibliometric research concerning performing arts management has spotlighted creative industries, festival management, or music technology innovation, with limited attention to folk music as a distinct managerial and cultural domain. As a result, there is a lack of systematic synthesis showing how Chinese folk music performing arts management is conceptualized, theorized, and interconnected within the broader scholarly landscape. This limitation highlights the need for a bibliometric perspective that can integrate dispersed research outputs and reveal dominant themes, research clusters, and evolving academic concerns.

2.3 Theoretical Framework

The diffusion of innovations theory (Guo & Huang, 2024; Lovejoy et al., 2009) provides a macro-level explanation of how digital technologies are introduced, disseminated, and normalized within cultural and institutional systems. This bibliometric study applies the theory to examine how the number of publications has changed, how certain keywords have become more prevalent, and how themes related to digital platforms, online performances, and the use of technology in Chinese folk music research have evolved. It clarifies why some ideas, such as “digital heritage,” “online dissemination,” and “virtual performance,” become key topics within the network of related research, revealing how innovation is accepted in academic discourse.

The cultural heritage management theory (Awaad Gomaa Awaad, 2022) stresses the importance of sustainability, ethical preservation, and responsibility in managing intangible cultural heritage. This theory is particularly useful for understanding research on heritage protection, policy discussions, and management frameworks in studies of Chinese folk music. It allows the study to contextualize how digital transformation is framed not only as a technological process, but also as a managerial and ethical challenge, particularly with respect to authenticity, community inclusion, and long-term cultural sustainability.

The participatory culture theory (Jenkins & Jie, 2024) addresses the transformation of audiences from passive recipients to active participants in cultural production. In this study, the theory provides an interpretive framework for understanding research clusters associated with audience interaction, online engagement, and collaborative cultural practices. Its integration helps explain the growing scholarly focus on livestreaming, social media performance, and platform-based interaction as key components of contemporary performing arts management.

The analytical linkage among these three theories rests on their complementary explanatory roles. The diffusion of innovations theory explores how digital technologies enter and spread within the field. The cultural heritage management theory outlines how these technologies are governed, regulated, and ethically negotiated. The participatory culture theory elaborates how cultural actors and audiences respond to and reshape these transformations through engagement and co-creation. When combined, they create a clear framework that aligns with the field's organization of research, facilitating the analysis of themes, authorship trends, and research directions in a structured manner.

While these theories have been widely applied in qualitative and case-based research, few studies have examined their convergence across large bodies of academic literature using bibliometric methods (Felicetti et al., 2024; Ma, 2024; Rejeb

et al., 2023). The existing research focuses on isolated traditions, regions, or platforms, leaving gaps in understanding how theoretical perspectives evolve and interact at the field level. By applying this combined theoretical framework to bibliometric analysis, this study describes the research and offers a broader view of how digital innovation, heritage management, and participatory dynamics interact to shape academic discourse on Chinese folk music and performing arts management.

3. Methods

3.1 Research Design

To ensure methodical clarity, ordered systematics, and replicability, this study consists of PRISMA's bibliometric research design (Haddaway et al., 2022). This groundwork incorporates elements of a systematic review with bibliometric visualization and focally centers the research on the academic evolution of Chinese folk music and the management of performing arts in the digital context. The study examines publications from 2013 to 2024 because this period shows an increase in English-language research indexed in Scopus on digital platforms, online sharing, and technology-based management practices. The comparatively limited number of earlier studies, which primarily prioritize traditional ethnographic documentation, rendering them less suitable for bibliometric mapping. The selected timeframe, therefore, captures a coherent phase of scholarly transition from preservation-oriented studies toward digitally integrated management and participatory models, while ensuring data consistency and analytical comparability.

3.2 Data Collection

All bibliographic data were sourced exclusively from the Scopus database due to its comprehensive, peer-reviewed coverage of global research in the arts, humanities, and social sciences. The search strategy utilized a Boolean combination of field codes and filters to refine the results within the research scope. Although the study's conceptual framing acknowledges broader developments in the digital era, the empirical data collection was deliberately restricted to publications from 2013 to 2024, reflecting the period during which English-language research on digital transformation in Chinese folk music and performing arts became consistently visible in international databases.

The complete Scopus search strings included: TITLE-ABS-KEY (folk music) AND PUBYEAR > 2012 AND PUBYEAR < 2025 AND LIMIT-TO (PUBSTAGE, "final") AND LIMIT-TO (AFFILCOUNTRY, "China") AND LIMIT-TO (SUBJAREA, "ARTS") OR LIMIT-TO (SUBJAREA, "SOCI") OR LIMIT-TO (SUBJAREA, "MULT") AND LIMIT-TO (DOCTYPE, "ar")

OR LIMIT-TO (DOCTYPE, "cp") AND LIMIT-TO (LANGUAGE, "English") AND LIMIT-TO (EXACTKEYWORD, "Music") OR LIMIT-TO (EXACTKEYWORD, "Folk Music") OR LIMIT-TO (EXACTKEYWORD, "China") OR LIMIT-TO (EXACTKEYWORD, "Intangible Cultural Heritage") OR LIMIT-TO (EXACTKEYWORD, "Folk Songs") OR LIMIT-TO (EXACTKEYWORD, "Chinese Folk Music") OR LIMIT-TO (EXACTKEYWORD, "Vocal Music") OR LIMIT-TO (EXACTKEYWORD, "Traditional Culture") OR LIMIT-TO (EXACTKEYWORD, "Musical Instruments") OR LIMIT-TO (EXACTKEYWORD, "Musical Culture") OR LIMIT-TO (EXACTKEYWORD, "Folk Song") OR LIMIT-TO (EXACTKEYWORD, "Cultural Heritage") OR LIMIT-TO (EXACTKEYWORD, "Chinese") OR LIMIT-TO (EXACTKEYWORD, "Chinese Songs") OR LIMIT-TO (EXACTKEYWORD, "Chinese Folk Vocal Music") OR LIMIT-TO (EXACTKEYWORD, "Chinese Folk Songs") OR LIMIT-TO (EXACTKEYWORD, "Chinese Folk Song") OR LIMIT-TO (EXACTKEYWORD, "Chinese Folk Ritual Music").

The examined studies were restricted to English-language, peer-reviewed journal articles, and conference papers published from 2013 to 2024 by authors affiliated to institutions within China. This restriction was applied to ensure consistency, transparency, and international comparability of the dataset, while acknowledging that it excludes a substantial body of Chinese-language articles published in domestic databases. As such, the dataset represents a selective international-facing segment of academic discourse rather than a comprehensive account of all research on Chinese folk music.

The scope of analysis encompasses not only management-oriented studies, but also broader scholarly discussions concerning digital preservation, performance, education, participation, and cultural policy pertaining to Chinese folk music and performing arts. The quantitative bibliometric mapping and qualitative thematic interpretation were integrated using a convergent analytical design, in which statistical patterns identified through bibliometric indicators were interpreted alongside thematic content analysis to contextualize intellectual trends and conceptual orientations. This approach enables a structured yet interpretive examination of how Chinese folk music and performing arts have been discussed within English-language articles under conditions of digital transformation.

Figure 1: The PRISMA flow diagram. Source: Haddaway et al. (2022)

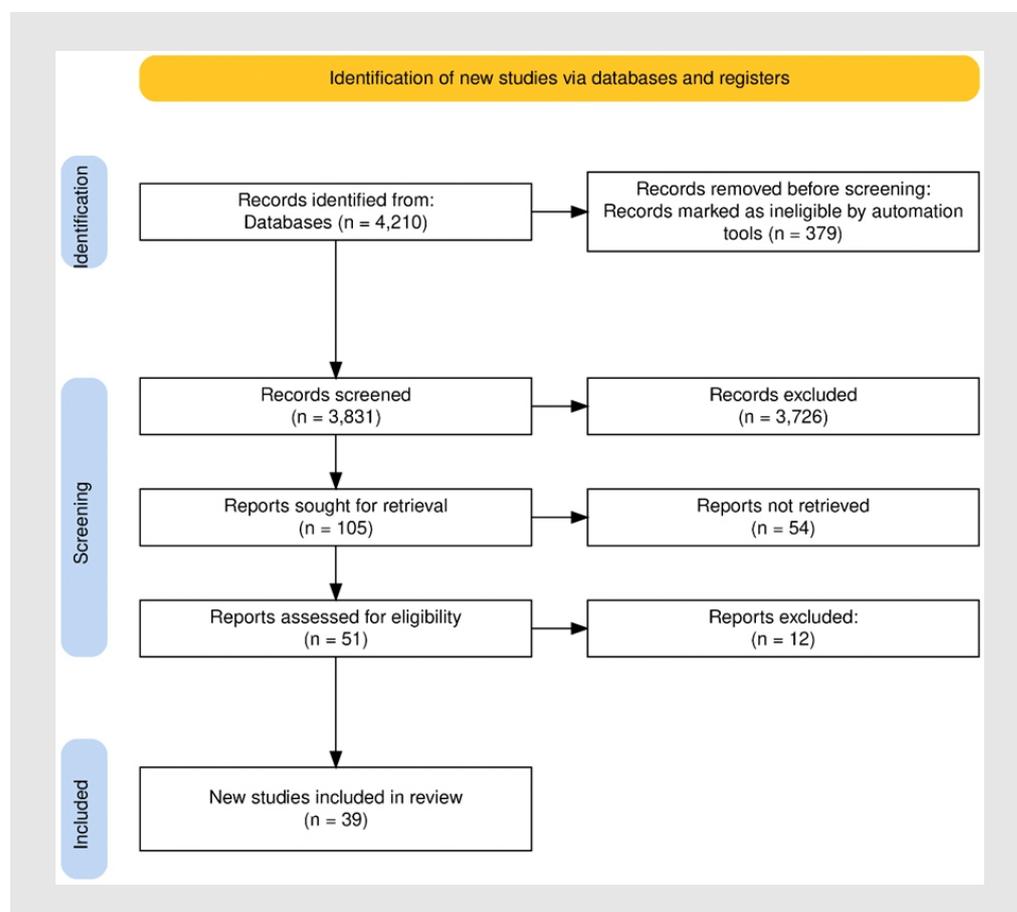


Figure 1 shows transparency and reproducibility in methodology, the identification and screening process followed the PRISMA 2020 guidelines. The initial query returned 4,210 records. After the removal of 379 duplicates and ineligible records, 3,831 records were available for screening. 105 full-text reports were reviewed in detail, 39 of which met all of the inclusion criteria. The last 39 papers were analyzed through a bibliometric and thematic analysis, which guided the empirical analysis for mapping trends in publishing, institutional contributions, and co-occurrence of keywords.

3.3 Data Analysis

To assess trends in publications, collaborations, and thematic evolution, both quantitative bibliometric analysis and qualitative thematic analysis were conducted. Bibliometric indicators, including publication counts, citation frequencies, author productivity, and institutional affiliations, were calculated to examine scholarly impact and collaboration patterns. Data were exported from the Scopus dataset in a

CSV-standard format to resolve variations in author names and keywords and then analyzed using VOSviewer (version 1.6.20) to generate keyword co-occurrence networks and thematic visualizations.

For the VOSviewer analysis, author keywords and indexed keywords were used as units of analysis, with a minimum occurrence threshold of two keywords applied to reduce noise and enhance conceptual clarity. The association strength normalization method was used, and the default VOS clustering algorithm was applied to identify thematic groupings within the network. These parameters enabled the identification of coherent keyword clusters representing dominant research themes and conceptual relationships in the literature.

Following bibliometric mapping, a qualitative thematic content analysis was conducted using a convergent analytical design, in which quantitative network patterns and qualitative interpretation were analyzed in parallel and integrated at the interpretation stage. Each keyword cluster identified through VOSviewer was treated as a thematic unit and subjected to iterative qualitative analysis. An initial codebook was developed based on recurring concepts within titles, abstracts, and keywords. Codes were refined through repeated reading and constant comparison, allowing themes to emerge inductively while being interpreted through established theoretical lenses.

The three theoretical frameworks, namely the diffusion of innovations, cultural heritage management, and participatory culture were applied as sensitizing concepts rather than rigid coding categories. The diffusion of innovations theory (Lovejoy et al., 2009) guided interpretation of how digital technologies were described as being adopted, disseminated, and institutionalized within folk music and performing arts contexts. The cultural heritage management theory (Awaad Goma Awaad, 2022) outlined an analysis of preservation strategies, sustainability concerns, and governance structures, while the participatory culture theory (Jenkins & Jie, 2024) shaped the interpretation of audience engagement, co-creation, and interactive digital practices. These frameworks supported the theory-driven interpretation at thematic level rather than prescriptive coding at the textual level.

A qualitative analysis was conducted by the author as a single-coder process, with iterative refinement of codes and themes to ensure internal consistency. Although inter-coder reliability testing was inapplicable, transparency was maintained through systematic documentation of coding decisions and thematic boundaries. This approach allowed for analytical depth while maintaining methodological coherence.

While VOSviewer served as the primary bibliometric visualization tool, the study acknowledges that additional tools, such as Bibliometrix and citation network analysis

software could further enrich future analyses. Nevertheless, the combination of bibliometric mapping and theory-informed qualitative interpretation provided a robust framework for examining scholarly discourse on the digital transformation of Chinese folk music and performing arts.

Figure 1 presents the PRISMA flow diagram summarizing the identification, screening, and inclusion process. This analytical framework reflects the evolution of English-language articles published between 2013 and 2024 and does not claim to represent a comprehensive longitudinal account of all studies in the field. Instead, it offers a structured and transparent examination of dominant themes, methodological trends, and theoretical orientations within international academic discourse.

4. Results

4.1 Publication Trends

This section provides a quantitative overview of publication trends in English-language articles on Chinese folk music and performing arts based on data collected between 2013 and 2024 and filtered using the PRISMA protocol (see Figure 1). The bibliometric analysis reveals changes in publication volume and disciplinary engagement over time, indicating a gradual expansion of research interest in digital-related themes within this field rather than asserting a direct shift in research content based solely on publication counts.

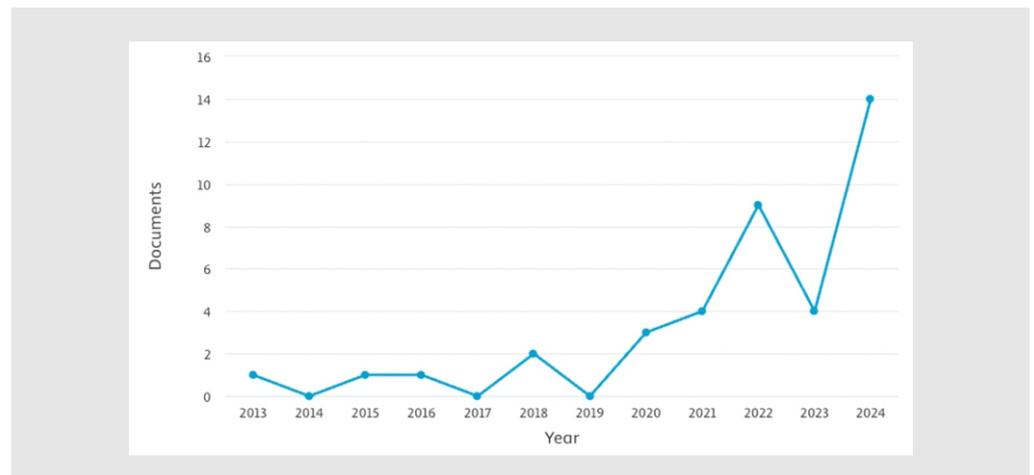
Early Phase (2013–2019): During the initial years of the observed period, the annual number of publications remained low, averaging fewer than three studies per year. This limited output suggests that English-language studies concerning Chinese folk music indexed in Scopus had not yet gained sustained international visibility during this phase. Bibliometric indicators from this period primarily reflect a small-scale scholarly activity, often associated with case-based or regionally focused studies. While publication counts alone does not permit definitive conclusions about research content, keyword frequency and subject-area distribution indicate that much of the early literature emphasizes documentation, heritage description, and cultural context rather than explicit engagement with digital management or technological frameworks.

Transitional Phase (2020–2021): This period shows a noticeable increase in a publication activity. This increase coincides temporally with broader developments, such as the expansion of digital platforms, heightened academic attention to online cultural dissemination, and the growing presence of digital humanities within arts-related research. Rather than establishing a direct causal relationship, the data

indicate an association between increased scholarly output and a wider academic interest in digital approaches to culture and performance. During this phase, keywords related to online dissemination, virtual engagement, and digital education appear more frequently, suggesting an expanding thematic scope within the literature.

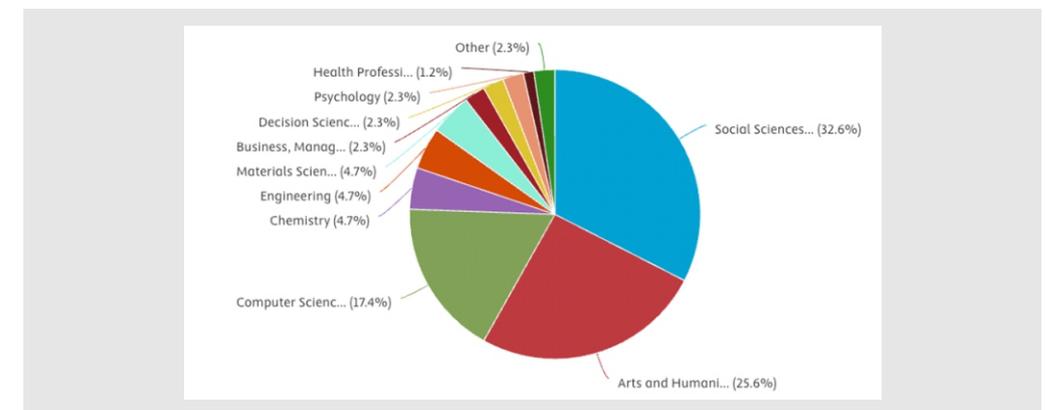
Recent Phase (2022-2024): This period represents the most active phase of publication, as illustrated in Figures 2 and 3. This growth reflects increased interdisciplinary engagement across the arts, social sciences, and technology-related fields. Bibliometric mapping shows a broader distribution of subject areas and keywords associated with digital heritage management, online performance, music education, and participatory culture. Rather than attributing this trend to a single policy or external event, the data suggests a cumulative expansion of research interests aligned with ongoing digital transformation in cultural scholarship.

Figure 2: Publication trends, documents by year, 2013–2024.
Source: Scopus Database (2025)



Liu (2024) shows how digital media and social networks have transformed, revitalizing folk traditions and encouraging participatory interactive cultures. The focus is only on preservation, but also on 'heritage sustainability' through which traditional arts are innovatively adapted and transformed using digital technology.

Figure 3: Documents by subject area. Source: Scopus Database (2025)



A discernible intellectual evolution can be observed through publication trends and thematic shifts in the literature. Between 2013 and 2019, scholarly output primarily emphasized preservation-oriented studies and region-specific ethnographic research, with limited engagement in digital methodologies. Keyword distributions and subject classifications during this period indicate a predominance of documentation, heritage safeguarding, and localized cultural analysis rather than technology-driven inquiry.

After 2020, the literature shows a noticeable diversification of research approaches, characterized by an increase in interdisciplinary studies integrating digital media, online platforms, and performance management perspectives. This shift is evidenced by the growing frequency of keywords related to digital dissemination, online performance, education, and audience participation, suggesting an expansion of research beyond traditional preservation frameworks.

The publication peaks observed between 2022 and 2024 reflect an intensification of scholarly attention to digitally mediated practices, whereas Chinese folk music and performing arts are increasingly examined within broader digital cultural environments. Rather than indicating a direct policy effect, this pattern corresponds with a concentration of studies exploring the interaction between technology, performance formats, pedagogical applications, and transnational circulation.

Overall, the bibliometric evidence points to a reorientation of research focus, in which digital platforms, multimedia tools, and participatory practices are increasingly treated as central mechanisms for the documentation, interpretation, and dissemination of folk cultural heritage. This evolution underscores a methodological shift within academic literature, marking a transition from predominantly descriptive preservation studies toward analytically integrated models of digital cultural engagement.

4.2 Institutional Productivity

In line with productivity at the institutional level, bibliometric analysis provides insights into the distribution of scholarly contributions and patterns of collaboration in studies concerning Chinese folk music and digital-age performing arts management. The results indicate a highly concentrated and small-scale research landscape, with only a limited number of institutions contributing more than one publication during the period from 2013 to 2024. Mahasarakham University (Thailand), Sun Yat-sen University, and Lishui University each recorded three publications, representing the highest institutional output within the dataset.

Rather than indicating strong institutional dominance, this pattern reflects the niche and underdeveloped nature of English-language research on Chinese folk music within international indexed databases. The low publication counts across all institutions suggest that the field remains emergent and unevenly distributed, with scholarly activity concentrated among a small group of researchers and institutions. In this context, institutional productivity should be interpreted as relative visibility within a limited dataset rather than as evidence of robust or large-scale research capacity.

Figure 4: Institutional productivity by affiliation.
Source: Scopus Database (2025)

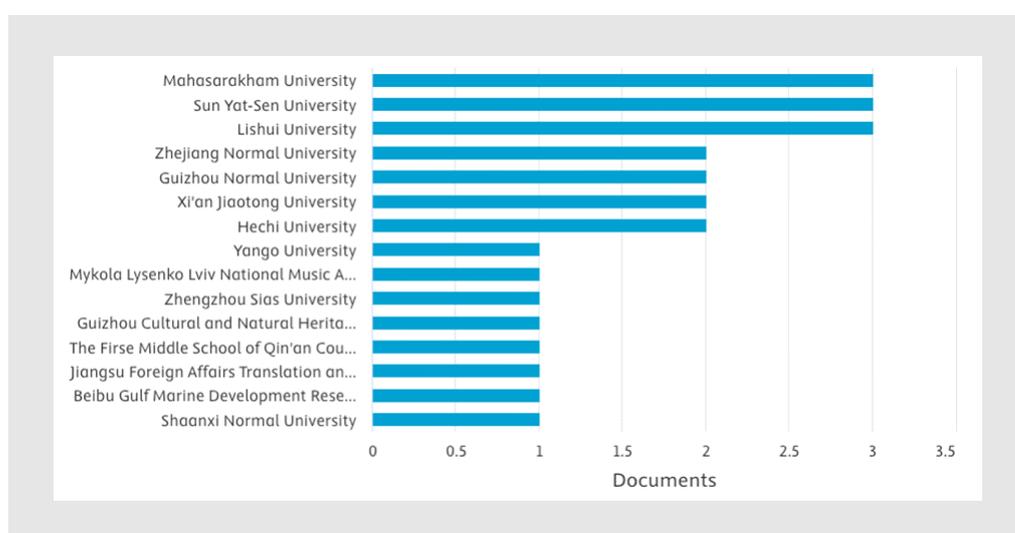


Figure 4 shows institutional productivity by affiliation. Mahasarakham University appears as one of several institutions with the highest output; however, its contribution should be understood primarily in terms of its role as a cross-border academic hub rather than as a leading research producer by volume. The university's involvement reflects its function as a site of international academic training and supervision, especially for Chinese graduate students pursuing music-related degrees. Many of these students conduct thesis research on Chinese folk music traditions under Thailand-based supervision, contributing to the English-language publication output indexed in Scopus. This pattern highlights the role of overseas institutions in facilitating research dissemination rather than indicating disciplinary leadership.

Sun Yat-sen University and Lishui University represent key contributing institutions within mainland China. Their publication presence reflects engagement with themes, such as digital culture, heritage management, music education, and community-based preservation, rather than institutional dominance in terms of output. Additional contributions from Zhejiang Normal University, Guizhou Normal University, Xi'an Jiaotong University, and Hechi University further illustrate a

decentralized research landscape, where regional and minority-focused studies play a pivotal role in documenting local musical practices.

Figure 5: Authorship distribution. Source: Scopus Database (2025)

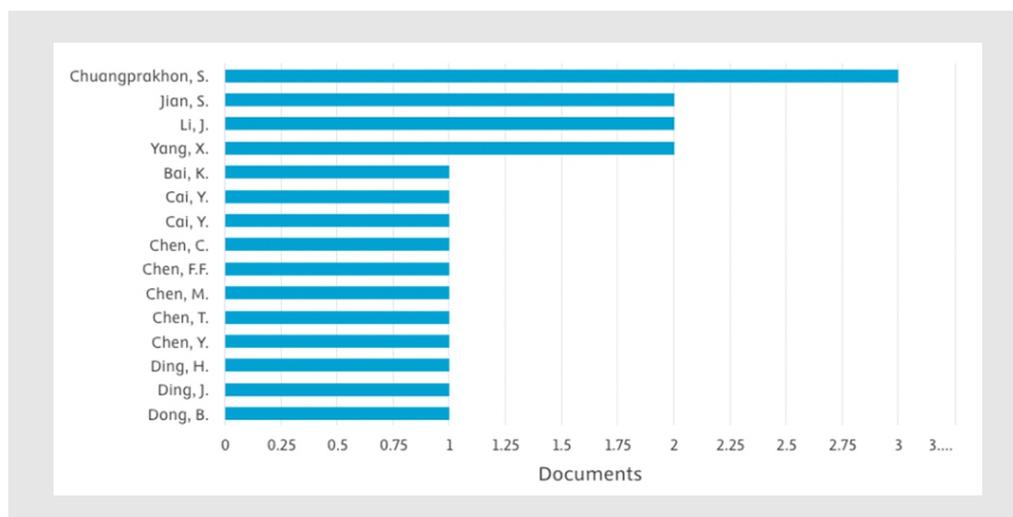


Figure 5 presents an authorship distribution, showing that a small number of scholars account for multiple publications. This concentration of authorship further reinforces the characterization of the field as specialized and researcher-driven rather than institutionally expansive. International affiliations, including institutions in Southeast Asia and Europe, indicate emerging transnational research connections, although these collaborations remain limited in scale.

Overall, the institutional productivity analysis suggests a two-tier structure within the current dataset: Chinese universities contribute primarily through localized and thematically focused studies, while overseas institutions function mainly as collaborative and educational platforms supporting international publication. Rather than evidencing mature international collaboration networks, the findings point to an early-stage research field with significant potential for expansion through broader institutional participation and multilingual database integration.

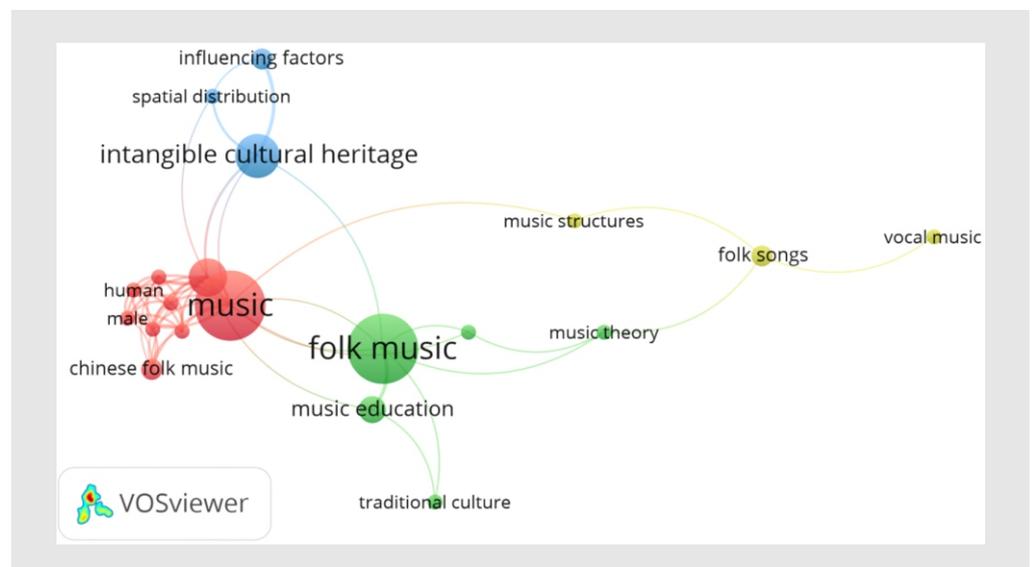
4.3 Thematic Clusters

The analysis of keyword co-occurrence, illustrated through VOSviewer in Figure 6, outlines the intellectual structure regarding research on Chinese folk music and the performing arts management in the digital era. The study identified five major thematic clusters. Each thematic cluster captures an area of scholarly focus. Collectively, these thematic clusters demonstrate the field's transformation from ethnographic preservation to a digitally participatory and integrated approach to cultural sustainability.

Digital Heritage Documentation and Management: The green thematic cluster covers studies concerning the archiving, digitization, and preservation of Chinese folk music. In their study, Siliutina et al. (2024) discuss the construction of online repositories and databases that safeguard and make musical heritage more accessible. The digital humanities, along with digital cloud archives, have enabled scholars to organize and systematize collections of folk recordings, ritual music, and performance videos. This initiative, aimed at preserving musical forms that are endangered, transcends local contexts and aligns with the broader digital heritage of China.

Online Performance and Virtual Engagement: The second thematic cluster focuses on the transformation of musical performance and audience participation through digital platforms. Studies conducted by Chen (2023) and Tee (2024) investigate livestreaming platforms, hybrid concerts, and interactive broadcasts that erase the boundaries among performers and audiences. After 2020, when in-person performances were restricted, Chinese performers started using Douyin, WeChat Live, and Bilibili livestreams to maintain audience engagement. These platforms transformed the management of culture, allowing folk performers to build and sustain online audiences while still preserving their traditional forms.

Figure 6: Network visualization of folk music studies based on keywords. Source: Scopus Database (2025)



Music Education and Pedagogy: The third thematic group deals with educational ramifications of digital changes. Studies by Xu et al. (2024) and Wang et al. (2024) withstand the impact of digital notation software, e-learning systems, and virtual classrooms concerning the teaching of music. The scholars note that with digital pedagogy, the teaching learning process and knowledge dissemination of the folk

music pedagogy can be adapted and broadened to incorporate more innovative reproductions and adaptations by the younger generations. There is a definite pedagogical rationale for integrating Chinese folk music within and beyond formal and informal education systems in the pedagogy of music in and outside of China.

Participatory Culture: The fourth cluster focuses on the social aspects of co-creation and participation. According to H Zunaedi (2025), the emerging perspective concerning studies within this cluster is the participatory culture of digital technologies that empower fans, communities, and amateur musicians to engage in the active preservation of folk music. As with other forms of social and participatory technologies, the reinterpretation of the first art forms of folk music, for example, is undertaken in the social and participatory technologies of a contemporary, digital, and interconnected world.

Cultural Policy and Innovation Diffusion: The last cluster, as stipulated by Guo & Huang (2024) and Viainon (2025), addresses the transformation of the creative industries through policy, focusing on the modernization of cultural heritage management. The last thematic cluster, as shown in Figure 6, the keywords “music,” “folk music,” “intangible cultural heritage,” and “digital transformation” emerge as the central nodes which suggest a strong relational pull between all the clusters, namely preservation, education, and innovation. The patterns indicate a shift away from disjointed documentation to a cohesive digital framework that supports and advances Chinese folk music through innovation, interaction, and policies that ensure ongoing sustainability.

4.4 Citation and Authorship Analysis

Analyzing citations and authorship helps us appreciate the intellectual impact and collaborative engagements that inform the articles concerning Chinese folk music and performing arts management within the digital context. The bibliometric results specify that the studies on digital innovation, sustainability, and cross-cultural integration have gained considerable attention and are beginning to perpetuate paradigms around the appropriate balance between the preservation of culture and the management of art.

Technological culture sustainability intersections dominate the citation impact. The most cited articles include Darvish & Bick (2024), whose focus on digital technologies and the global music industry, critiqued the evolution from the stage performances to the mediated cultures. They are widely cited by scholars interested in Chinese folk music, especially those studying digital platforms and recommendation algorithms. Likewise, Liu et al. (2024) concentrated on cross-cultural music and digital

remixing and highlighted new avenues for transnational collaboration that streamlines local preservation during cross-cultural dialogue.

In the same vein, studies by Xu (2022), Larasati et al. (2025), and Sunarto et al. (2024) are influential for integrating digital pedagogy with algorithmic performance systems in the education of Chinese folk music. Their research emphasizes the importance of the crossroads of artificial intelligence, creative education, and the cognition of music. It provides models for reconnecting musicians' training for traditional and digitized forms of music, including an advanced level of integrating ethnographically oriented raster studies of Chinese folk music, along with interactive and computational techniques, implying the trend of digital humanities.

Figure 5 'Authorship' depicts the increase in collaborative publications, co-authorship, and the shift from standalone articles to interdisciplinary, multi-institutional collaborations and networks with scholars from Europe, Southeast Asia, and across China. It also underlines the deepening of international co-authorship with Chinese ethnomusicology scholars. Collaborative efforts with Mahasarakham University (Thailand), along with Sun Yat-sen University and Lishui University in China, illustrate the productive convergence of varying ethnomusicological traditions.

Scholars such as Qiu et al. (2024) and Ping et al. (2024) show the above-illustrated cross-border collaboration in writing articles. Collectively, they are advancing the discourse of participatory culture in music education and the management of digital heritage. The authorship of Europeans, including those from the Mykola Lysenko Lviv National Music Academy (Ukraine) in a publication, indicates the geographical expansion of research efforts in the area.

The patterns in citation and authorship signify the existence of an interconnected and active research landscape. With the amalgamation of digital innovation, cross-cultural collaboration, and the practice of sustainable management, the study of Chinese folk music has expanded beyond the boundaries of articles regionally. Therefore, it has become transnational, interdisciplinary, and integral to the study of history and the study of technology.

4.5 Qualitative Cross-Verification

To enhance the interpretive validity of the bibliometric findings, a qualitative cross-verification was conducted by examining multiple representative studies within each thematic cluster identified through VOSviewer. Representative studies were selected through a structured, multi-step procedure designed to ensure transparency and reproducibility.

First, publications were grouped by cluster membership derived from the VOSviewer keyword co-occurrence network. Only studies that were centrally positioned within each cluster, indicated by strong keyword linkage and network proximity, were considered for qualitative examination. Second, citation visibility within the dataset was used as an inclusion criterion to identify studies that exert greater scholarly influence in each thematic area. Third, methodological diversity was deliberately considered, ensuring that conceptual, empirical, and applied studies were included rather than privileging a single research design. Finally, thematic alignment with the dominant keywords of each cluster was verified through screening of the abstracts and content, ensuring coherence between the bibliometric structure and substantive content.

Within cluster 1, the digital heritage documentation and management align with multiple studies that accentuate the role of digital technologies in preserving folk music traditions through archiving, mapping, and documentation (Kuang & He, 2022; Taçon & Baker, 2019). While these works highlight the potential of digital tools to enhance accessibility and sustainability, they also raise concerns inherent in data ownership, community agency, and the risk of reducing living traditions to static digital records. This work demonstrates that digitization is not only a simple technical upgrade, but also a socio-cultural tool that promotes inter-generational continuity.

For cluster 2, the online performance and virtual engagement deal mainly with studies on livestreaming, hybrid performances, and platform-based dissemination (Chen, 2023; Chung, 2021; Tee, 2024), indicating divergent perspectives regarding digital performance. Some scholars contend that digital platforms democratize access and expand audience participation, while others caution that algorithm-driven visibility may privilege certain styles or performers, potentially reshaping aesthetic values. These debates complicate the assumption that digital performance uniformly benefits from cultural sustainability.

In cluster 3, music education and pedagogy research consistently acknowledges the growing integration of digital tools in folk music education (Lu & Zhou, 2016; Wang et al., 2024). However, scholars differ on the extent to which digital pedagogy can replace embodied, apprenticeship-based transmission. While digital classrooms and audiovisual tools enhance accessibility, concerns persist regarding the loss of tacit knowledge and performative nuance that traditionally rely on face-to-face interaction.

In cluster 4, a participatory culture encompasses studies that explore audience engagement, co-creation, and cultural interaction in digital environments (Jenkins & Jie, 2024; Li et al., 2024). Although participatory frameworks are often presented as

empowering, critical perspectives note that participation is unevenly distributed to and shaped by the platform design, linguistic capital, and technological literacy. This highlights ongoing debates about inclusivity and power relations in digital cultural participation.

Within cluster 5, the cultural policy and innovation diffusion integral to policy-oriented studies (Awaad Goma Awaad, 2022; Guo & Huang, 2024) explore how national and transnational initiatives support digital heritage projects. While policy frameworks promote innovation and international visibility, scholars question the extent to which top-down strategies adequately reflect local cultural priorities. These discussions underscore the complex interaction between policy-driven innovation and grassroots cultural practice.

Taken together, the qualitative cross-verification demonstrates that the bibliometric clusters represent not only unified themes, but also dynamic and contested fields of scholarly negotiation. Preservation, performance, pedagogy, participation, and policy are interrelated yet internally diverse. This layered interpretive approach strengthens the validity of the bibliometric findings by situating them within ongoing academic debates rather than treating clusters as static or definitive categories.

5. Discussions

The findings of this bibliometric analysis suggest an emerging reorientation in English-language articles concerning Chinese folk music and performing arts management toward digitally mediated forms of preservation, performance, and cultural participation. Rather than indicating a definitive structural transformation of the field, the observed patterns reflect shifts in scholarly attention and conceptual framing, as evidenced by keyword co-occurrence, thematic clustering, and authorship networks. Such patterns align with broader observations in arts and culture bibliometric studies in which digitalization often appears first as a discursive trend before becoming an institutionalized practice (Felicetti et al., 2024; Rejeb et al., 2023).

From the diffusion of innovations theory perspective, the increasing centrality of keywords related to digital platforms, online dissemination, and virtual performance suggests that digital technologies function as innovations whose adoption is unevenly distributed across scholarly communities (Lovejoy et al., 2009; Guo & Huang, 2024). Bibliometric clustering signifies that research engagement with digital tools intensified primarily after 2020, supporting prior claims that innovation diffusion in cultural fields frequently follows infrastructural maturity and policy support rather than technological availability (Darvish & Bick, 2024; Tang, 2021). Importantly, the

limited number of highly productive authors and institutions suggests that diffusion remains concentrated among early adopters rather than broadly normalized across the research field.

The cultural heritage management theory provides a critical interpretive frame for understanding why preservation-oriented themes remain dominant despite increased digital engagement. Consistent with Awaad Gomaa Awaad (2022) and Siliutina et al. (2024), the bibliometric results show that sustainability, documentation, and policy governance continue to anchor scholarly discourse. This suggests that digital transformation in Chinese folk music research is barely framed as technological disruption but decisively articulated as an extension of heritage management responsibilities. Similar patterns have been identified in bibliometric studies of intangible cultural heritage, in which digitization is treated as a managerial and ethical challenge rather than a purely technical solution (Felicetti et al., 2024; Lian & Xie, 2024).

The prominence of clusters related to audience engagement and online performance can be further interpreted through the lens of the participatory culture theory. Studies addressing livestreaming, co-creation, and platform-based interaction gain a growing scholarly recognition of audiences as active cultural agents (Jenkins & Jie, 2024; Chen, 2023). However, the bibliometric structure reveals that participatory culture is often discussed normatively, with limited critical engagement regarding platform governance, algorithmic visibility, or unequal digital literacy. This echoes critiques in digital culture research that participation is frequently assumed rather than empirically examined (Zunaedi, 2025; Prasad et al., 2024).

Methodologically, this study contributes to bibliometric research in arts and culture by demonstrating the applicability of bibliometric mapping to a relatively small but thematically coherent dataset. Previous bibliometric studies in music education, heritage studies, and digital culture have underlined that arts-related corpora yield fewer publications than those in STEM fields, necessitating caution in interpretation (Rejeb et al., 2023; Felicetti et al., 2024). Within this context, the identification of five thematic clusters from 39 publications should be understood as indicative patterns rather than comprehensive representations of the field.

The post-2020 growth in publications reflects heightened academic attention rather than conclusive evidence of a “major shift” in practice. Similar trends have been observed in bibliometric analyses of digital heritage and music education, in which the publication increase has been linked to global events, platform expansion, and funding priorities rather than to immediate cultural transformation (Xu et al., 2024; Wang et al., 2024). Thus, bibliometric indicators reveal that research orientation and connectivity

are not solely connected with causal relationships between digital policy and cultural outcomes.

The authorship and institutional network analysis reveals a highly concentrated pattern of collaboration, particularly among institutions engaged in cross-border academic training and supervision. The prominence of Mahasarakham University alongside selected Chinese institutions accounts for broader patterns identified in international bibliometric studies, in which English-language output in the arts and culture is shaped by transnational academic mobility (Ping et al., 2024; Ma, 2024). While such collaboration enhances international visibility, it suggests that global-facing articles may privilege certain methodological and theoretical orientations. This concentration raises methodological concerns regarding representativeness. As noted by Tang (2021) and X. Zhang et al. (2024), bibliometric dominance by a limited number of institutions can marginalize locally grounded research that circulates primarily in non-English academic contexts.

Several limitations constrain the interpretation of these findings. First, the dataset of 39 articles limits the strength of claims regarding large-scale transformation. Second, reliance on English-language, Scopus-indexed publications introduces linguistic and epistemic bias (Rejeb et al., 2023). Third, bibliometric visualization captures structural relationships among publications but cannot assess the cultural depth or social impact of digital practices described within individual studies (Awaad Gomaa Awaad, 2022). Accordingly, the identified patterns should be interpreted as emergent scholarly configurations rather than definitive evidence of a field-wide change.

Overall, the bibliometric evidence suggests that research on Chinese folk music and performing arts management is exponentially situated at the intersection of digital innovation, heritage governance, and participatory engagement. Rather than replacing traditional practices, digital technologies are likely to expand the conceptual and methodological scope of scholarly inquiry (Darvish & Bick, 2024; Siliutina et al., 2024). This expansion remains conditional, uneven, and contested.

6. Conclusions

This bibliometric study helps attain a baseline understanding of English-language research on Chinese folk music and performing arts management with a clear digital emphasis during the period between 2013 and 2024. The novelty of this research lies not in identifying digitalization as a new phenomenon, but in systematically mapping how digital transformation has been framed, clustered, and interpreted within international academic discourse. Rather than advancing a single theoretical

argument or case-based insight, this study contributes a macro-level bibliometric perspective that reflects the intellectual structure, thematic convergence, and institutional distribution of a previously fragmented research field.

Unlike existing studies that examine digital heritage, folk music preservation, or performing arts management in isolation, this research integrates these domains through bibliometric methods. By combining a PRISMA-guided selection with VOSviewer visualizations, the study demonstrates how articles have gradually shifted from predominantly ethnographic documentation toward digitally mediated frameworks encompassing participation, education, and innovation. This transition should be interpreted as an observable scholarly tendency within a limited corpus of international publications, rather than as definitive evidence of a comprehensive transformation of Chinese folk music practices.

The results further highlight that digital mediation introduces both opportunities and constraints. While online platforms, virtual performance, and digital pedagogy expand visibility and accessibility, they simultaneously raise unresolved concerns regarding cultural commodification, uneven technological access, and the potential detachment of traditions from their local social contexts. The diffusion of interactive audiences and global participation thus emerges as a conditional development rather than a uniformly beneficial outcome.

Another novel contribution of this study is its theoretical integration at the bibliometric level. The combined application of the diffusion of innovations, cultural heritage management, and participatory culture theories functions not only as a claim of societal transformation, but also as an analytical framework for interpreting patterns within the literature. This approach clarifies how innovation adoption, heritage governance, and audience participation intersect across scholarly debates, offering a structured lens for future comparative studies.

The identification of emerging international collaboration, particularly involving Chinese and Southeast Asian institutions, such as Mahasarakham University, provides new empirical insights into the transnational orientation of this research field. Nevertheless, the modest number of contributing institutions suggests that such collaboration remains emergent rather than fully institutionalized.

In sum, the novelty of this research resides in its methodological contribution and integrative perspective. It positions the bibliometric analysis as a valuable tool for understanding digital transformation in arts and culture, while cautioning against overgeneralization. The findings underscore that the future sustainability of Chinese folk music depends not only on technology, but also on critically informed, context-sensitive, and culturally grounded implementation.

7. Acknowledgments

This research project was financially supported by Mahasarakham University, Thailand.

8. References

- Abdullah, I., Fernando, H., Harpawati, T., Larasati, Y. G., & Morin, L. (2025). Bibliometric analysis of 20 years of traditional music research in Asia. *Resital: Jurnal Seni Pertunjukan*, 25(3), 392–413. <https://doi.org/10.24821/resital.v25i3.14983>
- Ansari, I., Fauziyah, N., Pujiono, B., Bugov, D. T., & Puspitasari, E. (2025). Exploring cultural authority: The dichotomies of zikir songs in the Malay community of West Kalimantan. *Resital: Jurnal Seni Pertunjukan*, 26(1), 141–166. <https://doi.org/10.24821/resital.v26i1.15027>
- Awaad, A. A. G. (2022). Cultural heritage management and sustainable tourism in historical cities (Case study: Durrat Al Nil Park, Station square and the old tourist market in the historical Aswan City – Egypt). *Engineering Research Journal - Faculty of Engineering (Shoubra)*, 51(1), 138–157. <https://doi.org/10.21608/erjsh.2022.224321>
- Chen, D., & Xiao, H. (2022). Digital music: A “hyperlink” on the road to rural revitalization. *OALib*, 9(12), 1–9. <https://doi.org/10.4236/oalib.1109622>
- Chen, S. (2023). The power of folk music: City branding, musical imaginaries, and tourism-induced placemaking in Yulin, Chengdu (China). *Via Tourism Review*, 23. <https://doi.org/10.4000/viatourism.9786>
- Chung, F. M. Y. (2021). Developing audiences through outreach and education in the major performing arts institutions of Hong Kong: Towards a conceptual framework. *Fudan Journal of the Humanities and Social Sciences*, 14(3), 345–366. <https://doi.org/10.1007/s40647-021-00326-6>
- Darvish, M., & Bick, M. (2024). The role of digital technologies in the music industry—A qualitative trend analysis. *Information Systems Management*, 41(2), 181–200. <https://doi.org/10.1080/10580530.2023.2225129>
- Ding, N. (2025). Interactive design strategies for digital platforms promoting Chinese ceramic culture. *Frontiers in Humanities and Social Sciences*, 5(1), 131–135. <https://doi.org/10.54691/ayq4nq67>
- Felicetti, A. M., Corvello, V., & Ammirato, S. (2024). Digital innovation in entrepreneurial firms: A systematic literature review. *Review of Managerial Science*, 18(2), 315–362. <https://doi.org/10.1007/s11846-023-00638-9>

- Guo, Q., & Huang, W. (2024). Analyzing the diffusion of innovations theory. *Scientific and Social Research*, 6(12), 95–98. <https://doi.org/10.26689/ssr.v6i12.8947>
- Haddaway, N. R., Page, M. J., Pritchard, C. C., & McGuinness, L. A. (2022). PRISMA2020: An R package and Shiny app for producing PRISMA 2020 compliant flow diagrams, with interactivity for optimised digital transparency and Open Synthesis. *Campbell Systematic Reviews*, 18(2), e1230. <https://doi.org/10.1002/cl2.1230>
- Inanloo Dailoo, S., Farrokhi, A., & Lu, C. (2023). Heritage documentation and digital preservation: The use of cloud-based services for heritage conservation (The case of St. Albert River lots). *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, XLVIII-M-2–2023, 729–734. <https://doi.org/10.5194/isprs-archives-XLVIII-M-2-2023-729-2023>
- Jenkins, H., & Jie, Y. (2024). The path from participatory culture to participatory politics: A critical investigation—An interview with Henry Jenkins. *Communication and the Public*, 9(1), 11–30. <https://doi.org/10.1177/20570473231224816>
- Kuang, J., & He, L. (2022). From oblivion to reappearance: A multi-faceted evaluation of the sustainability of folk music in Yunnan Province of China. *SAGE Open*, 12(3), 1–11. <https://doi.org/10.1177/21582440221117806>
- Li, J., Wu, X., & Du, Y. (2025). Reframing cultural heritage policy through place-based perspectives: The evolution of China's ICH governance amid historical continuity and global convergence. *Land*, 14(7), 1425. <https://doi.org/10.3390/land14071425>
- Li, W. (2024). Cultural communication in the digital media environment. *Highlights in Art and Design*, 6(3), 6–9. <https://doi.org/10.54097/x83ery90>
- Li, Y. K., Loo, F. C., Osman, S., & Yao, P. Y. (2024). Exploring the multidimensional construction of cultural identity through music elements of Chinese Suzhou Pingtan. *International Journal of Academic Research in Business and Social Sciences*, 14(6), 322–342. <https://doi.org/10.6007/IJARBSS/v14-i6/21585>
- Lian, Y., & Xie, J. (2024). The evolution of digital cultural heritage research: Identifying key trends, hotspots, and challenges through bibliometric analysis. *Sustainability*, 16(16), 7125. <https://doi.org/10.3390/su16167125>
- Liang, K. (2024). Research on the impact of digital media on the communication of cultural heritage and development strategies – Taking “Escape from the British Museum” as an example. *Highlights in Business, Economics and Management*, 40, 59–66. <https://doi.org/10.54097/8ht7gj72>

- Liu, G., Huang, X., & Li, Y. (2024). Modernization and inheritance of folk beliefs in the digital age: A case study in the southeastern coastal areas of China. *Religions*, 15(7), 847. <https://doi.org/10.3390/rel15070847>
- Liu, J. (2024). Exploring the impact of digital transformation on the communication effect of Chinese traditional folk culture. *Applied Mathematics and Nonlinear Sciences*, 9(1), 1–6. <https://doi.org/10.2478/amns-2024-3208>
- Lovejoy, T. I., Demireva, P. D., Grayson, J. L., & McNamara, J. R. (2009). Advancing the practice of online psychotherapy: An application of Rogers' diffusion of innovations theory. *Psychotherapy: Theory, Research, Practice, Training*, 46(1), 112–124. <https://doi.org/10.1037/a0015153>
- Lu, B., & Zhou, S. (2016). China's state-led working model on protection of underwater cultural heritage: Practice, challenges, and possible solutions. *Marine Policy*, 65, 39–47. <https://doi.org/10.1016/j.marpol.2015.12.003>
- Luo, Y. (2018). An alternative to the “indigenous” in early twenty-first-century China: Guizhou's branding of Yuanshengtai. *Modern China*, 44(1), 68–102. <https://doi.org/10.1177/0097700417696830>
- LY, B. (2020). Challenge and perspective for Digital Silk Road. *Cogent Business & Management*, 7(1), Article 1804180. <https://doi.org/10.1080/23311975.2020.1804180>
- Ma, Y. (2024). Bibliometric study of 40 years of research in Chinese music archaeology. *SAGE Open*, 14(4). <https://doi.org/10.1177/21582440241308339>
- Magalhães, M. J. (2021). Hortas Comunitárias in the favelas of Rio de Janeiro: How new ideas are adopted and spread across communities. In *Advances in science, technology & innovation* (pp. 259–266). Springer. https://doi.org/10.1007/978-3-030-65181-7_21
- Miao, F., & Zhang, N. (2024). Digitization, preservation, and dance narrative exploration of red music cultural heritage in Hebei Province: A multidisciplinary approach. *International Journal of Social Sciences and Public Administration*, 2(2), 211–221. <https://doi.org/10.62051/ijsspa.v2n2.31>
- Ping, S., Chuangprakhon, S., Santaveesuk, P., & You, L. (2024). The evolution of Dong small songs and cultural change in Chinese folk music. *Journal of Ecohumanism*, 3(3), 1530–1540. <https://doi.org/10.62754/joe.v3i3.3335>
- Potts, J., Cunningham, S., Hartley, J., & Ormerod, P. (2008). Social network markets: A new definition of the creative industries. *Journal of Cultural Economics*, 32(3), 167–185. <https://doi.org/10.1007/s10824-008-9066-y>

- Prasad, T., Sehgal, A., & Ghiya, S. (2024). A study on cultural heritage preservation in the digital era. *International Journal of Scientific Research in Engineering and Management*, 08(02), 1–13. <https://doi.org/10.55041/IJSREM28803>
- Qiu, L., Chuangprakhon, S., & Jian, S. (2023). Qualitative analysis of the transmission and preservation strategies for Qin'an Xiaoqu folk music in Gansu, China. *Multidisciplinary Science Journal*, 6(4), Article 2024048. <https://doi.org/10.31893/multiscience.2024048>
- Rejeb, A., Rejeb, K., Kayikci, Y., Appolloni, A., & Treiblmaier, H. (2023). Mapping the knowledge domain of green procurement: A review and bibliometric analysis. *Environment, Development and Sustainability*, 26(12), 30027–30061. <https://doi.org/10.1007/s10668-023-03948-w>
- Saputra, D. N., Cahyono, A., Utomo, U., Raharjo, E., & Nainggolan, O. T. P. (2024). Integrating tradition and technology: Digital audio workstation-based learning for traditional music preservation. *Resital: Jurnal Seni Pertunjukan*, 25(2), 321–337. <https://doi.org/10.24821/resital.v25i2.13913>
- Siliutina, I., Tytar, O., Barbash, M., Petrenko, N., & Yepyk, L. (2024). Cultural preservation and digital heritage: Challenges and opportunities. *Revista Amazonia Investiga*, 14(75), 262–273. <https://doi.org/10.34069/AI/2024.75.03.22>
- Sunarto, S., Sejati, I. R. H., Haryono, S., & Susetyo, B. (2024). The phenomenon of bamboo music buskers in Semarang: An urban music perspective. *Resital: Jurnal Seni Pertunjukan*, 25(2), 217–238. <https://doi.org/10.24821/resital.v25i2.13564>
- Taçon, P. S. C., & Baker, S. (2019). New and emerging challenges to heritage and well-being: A critical review. *Heritage*, 2(2), 1300–1315. <https://doi.org/10.3390/heritage2020084>
- Tang, K. (2021). Singing a Chinese nation: Heritage preservation, the Yuanshengtai movement, and new trends in Chinese folk music in the twenty-first century. *Ethnomusicology*, 65(1), 1–31. <https://doi.org/10.5406/ethnomusicology.65.1.0001>
- Tee, M. K. A. (2024). Ecosystem of traditional performing arts. In *Advances in hospitality, tourism and the services industry (AHTSI) book series* (pp. 111–142). IGI Global. <https://doi.org/10.4018/979-8-3693-3158-3.ch005>
- Viainon, S. S. (2025). Navigating institutional logics: Balancing cultural preservation and economic sustainability in ethnic minority settlements. *Management Research Quarterly*, 1(4), 18–28. <https://doi.org/10.63029/r2cbav68>
- Wang, X., Chuangprakhon, S., Jian, S., & Wang, G. (2024). Educational resources and instructional approaches for Chinese Hua'er Folk Songs in Gansu and Ningxia.

- Journal of Education and Learning, 18(3), 914–922.
<https://doi.org/10.11591/edulearn.v18i3.21589>
- Xu, J., He, H., & Song, C. (2024). Analysis and design of digital transformation factors in the teaching process of the “Wise Traditional Music Classroom.” *Lecture Notes in Education Psychology and Public Media*, 35(1), 142–150.
<https://doi.org/10.54254/2753-7048/35/20232082>
- Xu, Y. (2022, November). Java implementation of signal recognition algorithm oriented intelligent platform. 2022 Sixth International Conference on I-SMAC (IoT in Social, Mobile, Analytics and Cloud) (I-SMAC) (pp. 1019–1022). IEEE.
<https://doi.org/10.1109/i-smac55078.2022.9987357>
- Yordanova, Z., & Todorova, Z. (2025). Technological innovation in cultural organizations: A review and conceptual mapping framework. *Digital*, 5(4), 54.
<https://doi.org/10.3390/digital5040054>
- Zunaedi, H. Z. (2025). Fostering participatory culture through the use of #Noindomyatairport by BTS Army fandom on Twitter. *MEDIASI Jurnal Kajian Dan Terapan Media, Bahasa, Komunikasi*, 5(3), 240–255.
<https://doi.org/10.46961/mediasi.v5i3.1355>
- Zhang, Q., & Negus, K. (2025). From cultural intermediaries to platform adaptors: The transformation of music planning and artist acquisition in the Chinese music industry. *New Media & Society*, 27(7), 3911–3930.
<https://doi.org/10.1177/14614448241232086>
- Zhang, X., Chu, X., Liang, H., & He, J. (2024). Exploring music geography beyond the West: Clustering and mobility of Chinese musicians in the digital era. *Geoforum*, 150, Article 103990. <https://doi.org/10.1016/j.geoforum.2024.103990>