

Contemporary Echoes of Chinese Quyi: A Study of Audience Development and Identity Construction among University Students

Bowen Zhang¹, Shahnaz Mohd Baldev Shah², & Marlenny Deenerwan³

University of Malaya, Malaysia^{1,2,3} | Shandong Management University, China¹

s2128701@siswa.um.edu.my¹ | marlenny@um.edu.my³

Corresponding author: shahnaz_shah@um.edu.my²

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Abstract

This research explores the manners in which the Chinese performing art of Quyi attracts and developments its audience base of university students in contemporary society. A further aim is to determine the construction of identity that is realised in the process. By linking the relevance of Quyi to the identity construction of university students, this study reveals the significant role of this art as part of the identity of the said target group. The students' acceptance and cognition of Quyi are studied in depth, and its characteristics and needs are clarified. Based on this foundation, it continues to explore the innovation and development of Quyi in contemporary times, as well as the ways in which the construction of identity is formed through strategies such as campus activities, social media, and interactive experiences. Through case studies, targeted transmission strategies and suggestions are proposed, aiming to strengthen campus education on the art of Quyi to effectively expand the audience base of university students. The results of this research indicate that Chinese Quyi plays an important role in the expansion of university-targeted audience and the construction of identity. This not only contributes to the inheritance and development of Chinese Quyi, but also promotes the shaping of university students' cultural identity and values. This research thus provides new ideas and strategies for the legacy and advancement of the art of Chinese Quyi, which is of great theoretical and practical consequence.

Keywords: audience development, Chinese quyi art, identity construction, university students

Key Concepts and Applicability of Identity Theory

Identity theory focuses on how individuals construct and make sense of their identities within their social environments and how this process influences their behavior, decision-making, and social interactions. The theory has many applications in sociology, psychology, and cultural studies, especially when exploring cultural consumption and arts participation, where identity becomes a central factor in understanding individual choices. The application of identity theory in the field of cultural consumption provides an essential theoretical framework for understanding the cultural choices of the university student population. According to Tajfel (1974) and Turner (1975), develops Social Identity Theory and suggests that individuals form a self-identity through social interactions and that this identity is closely related to an individual's cultural participation behaviors. Erikson (1968), in his theory of self-identity, emphasized in his self-identity theory the critical importance of individuals in forming their cultural and social identities, and university students, as a significant group at this stage, are at the core of identity construction. The interaction between students and the university educational environment shapes and builds students' identities. The higher education learning environment consists of at least three elements related to identity construction (Kember & Leung, 2005a, 2005b); (a) the extent to which informal and personal interactions between staff and students are possible, (b) interactions with peers, and (c) the curriculum. In addition to this, according to Good & Adams (2008), a positive and supportive learning environment and academic achievement promote positive identity building.

The relationship between identity and art participation has attracted extensive academic attention in recent years. Smith (2017) suggests that traditional art can promote an individual's sense of cultural belonging and identity through its unique system of cultural symbols. Especially in the context of globalization, young people construct and express their identity through participation in the arts. Specifically in the art of Quyi, university students, as an important social group, partly derive their willingness to participate in artistic activities from their identification with Chinese national culture and local culture. Zhang (2022) studied the regional cultural symbols in Quyi performance. They pointed out that Quyi, as a symbol of local culture, can evoke the audience's identity and sense of belonging to their culture. Especially for university students far away from their hometowns, participating in the art of Quyi can help them maintain and strengthen their regional identity. At the same time, the contemporary dissemination of the art of Quyi should not be limited to traditional forms. However, it should also help young audiences to construct and identify with new cultural identities in a modern context through innovative cultural expressions.

An Analysis of the Correlation between Audience Expansion and University Students' Identity in Chinese Quyi

Audience development for Quyi refers to promoting Quyi, a traditional art form, to a broader audience, especially university students, through various means, such as entering universities, offering Quyi courses, and organizing Quyi activities. This outreach aims to increase the number of Quyi audiences and improve its visibility and influence among young people. Maitland (2000) argues that audience development is a process that requires detailed planning to establish a relationship between individuals and the arts. This kind of relationship does not emphasize that art institutions unilaterally carry out special planning in order to cater to or satisfy the public's needs, and the audience is not passive in accepting or participating in the process but is more inclined to be "a fit between the audience and the organizations in terms of their rights and obligations towards the arts." Therefore, the audience relationship should maintain an active and uninterrupted experience process. Taking the Jinan Quyi Troupe as an example, the troupe coQuyites with Shandong Management University to promote and popularise Quyi to university students through the activities of Quyi on campus. The inheritors and performers of the troupe are invited to participate in the university's intangible cultural heritage courses and community guidance. By going to the university campus and communicating with contemporary university students, the troupe can better understand the shifts in the aesthetic preferences of university students for Quyi, which helps the troupe conduct research and segmentation of this group, and thus gradually expand its audience.

There is a close correlation between the audience development of Chinese Quyi and university students' identity, which can promote the construction of university students' identities. First of all, as an important part of traditional Chinese culture and as a carrier of traditional culture, the art of Chinese Quyi is rich in history, literature, folklore, and other elements. These elements are closely connected with university students' cultural background and values and become an important part of their identity. The Chinese Quyi, including forms such as comedy, commentary, and quick-playing boards, has a long history and contains a wealth of folk wisdom and artistic expression. It has accumulated a wealth of emotions and life experiences in its long-term cultural inheritance, and this art form with inherent national characteristics can easily resonate with people and make them feel close to each other. In the process of university students' contact with and learning of Chinese Quyi, they can gain an in-depth understanding of the heritage of traditional Chinese culture, deepen their understanding of history, ethnicity, and tradition, and then enhance their sense of identity and pride in their own culture.

Secondly, Ashforth and Mael (1989) found that, an individual's identity consists not only of self-knowledge but also of a sense of belonging to the group to which he or she belongs and social identity. In the university student population, the audience expansion of musical arts is often closely related to specific social groups (e.g., hometown, ethnicity, university community, etc.), providing university students a sense of group belonging. For example, university students often come into contact with the art of Chinese Quyi through club activities, art festivals, or cultural exchanges during their campus life. Such clubs and collective activities serve as a vehicle for cultural dissemination and

provide university students with opportunities for collective identity. Many students learned the art of Quyi through participating in campus Quyi clubs or rehearsals and gained a group identity through performing and communicating with like-minded students. This social interaction strengthens their sense of belonging to a specific cultural group. It prompts them to view traditional culture as part of their self-identity, further enhancing their cultural self-confidence. Through appreciating and learning the art of Chinese Quyi, university students can gain a deeper understanding of their cultural background and historical origins, thus enhancing their sense of cultural identity and national pride.

In addition, with its unique artistic charms and forms of expression, the art of Chinese Quyi can stimulate university students' emotional resonance and aesthetic experience. In the process of learning and appreciating the art of Chinese Quyi, university students can not only feel the beauty and charm of the art but also learn the spiritual power and wisdom of life from it, which will have a far-reaching influence on their values. For many university students, the art of Quyi is not only a form of cultural consumption but also a symbol of cultural heritage. According to Michael & Dominic (1998), people's identification with their own identity mainly originates from the social category they belong to, which is actually the process of being socially constructed, and once the identity is successfully constructed, the identity becomes the basis of individual action and social Quyition. According to Zheng (2010), the identity focuses on how individuals construct their own and others' identities based on their own or others' identities about a group through self-categorization and, simultaneously, form social identities about the group.

While participating in the performance or learning of Chinese Quyi, most students gradually realized their sense of responsibility as cultural bearers. This sense of responsibility is closely related to personal self-identity, prompting them to identify and maintain traditional culture as part of their self-identity. For example, by learning Quyi in the university's inheritance base, the university student group can embody their sense of responsibility and identity towards traditional culture through cultural inheritance, which can further consolidate their cultural identity. Students are more likely to increase their recognition and loyalty to the art of Chinese Quyi when the performance or activity can give them emotional resonance and enjoyment of the beauty of the art.

Status of Audience Expansion for University Students of Chinese Quyi

This study takes Shandong Management University as an example of a case study. Deep interviews were conducted with 45 university students to gain an in-depth understanding of their understanding and feelings toward Chinese Quyi and to discuss the current university student audience development for contemporary Chinese Quyi.

First, campus activities of Chinese Quyi have gradually increased in recent years. Many universities and universities have begun organizing various kinds of campus cultural activities related to Chinese Quyi, such as cultural festivals, competitions, performances, lectures, and so on. These activities allow university students to come into contact with the art of Quyi so that they can feel the charm of Quyi up close. For example, the Campus Quyi Competition held regularly by Shandong Management university attracts many students to participate and watch and cultivates their interest in Quyi. The number of intangible cultural heritage (ICH) of Quyi singing activities on campus is also increasing. Some performing arts groups and inheritors of ICH performing arts have come to the campus for performances and exchanges so that university students can learn about the characteristics and cultural connotations of performing arts in different regions. For example, the ICH Quyi art of Jinan City Quyi Troupe's activities on campus brought excellent Quyi art performances to students. It gave them a deeper understanding of local Quyi art culture.

The university has responded positively to the national call for strengthening cultural self-confidence and inheriting the outstanding traditional Chinese culture. Using the Quyi Development Plan (2019) as a guide, the university has effectively stimulated university students' enthusiasm for traditional culture and arts by offering a wide variety of courses on the heritage of Quyi, staging high-standard art exhibitions and performances, and organizing workshops and experiential activities on traditional skills. These initiatives have broadened students' artistic horizons and fostered their sense of identity and pride in traditional culture subtly. During the interviews, many students said they had developed a strong interest in Chinese Quyi through the ICH courses, lectures by inheritors, art

training, and recommendations from on- and off-campus online platforms. A student from the art management major mentioned, “I didn’t know much about Chinese Quyi before, but some Quyi-related evenings organized by our university were an eye-opener for me. Especially after seeing the performance of Shandong Qinshu’s production “Home Visit”, which was really interesting and vividly interpreted the story of Principal Zhang Guimei, who moved to China. It made me interested in Chinese Quyi.” Another student majoring in music education said, “I saw the performances and live broadcasts of some young Quyi singers on the Internet, who are not only skilled but also able to blend modern elements well, which gave me a whole new understanding of Quyi.”

During the interviews, it was also found that the regional characteristics of the art of Chinese Quyi have a special attraction to some groups of university students. For those students who come from the birthplace of Chinese Quyi or have a deep identification with their hometown culture, Chinese Quyi is not only a form of performance but also an emotional link with their hometown culture. For example, Shandong Qinshu, Sichuan Qinshu, Henan Zhuizi, and other forms of Quyi art have a sense of affinity and belonging to students from related regions. For university students studying abroad, watching hometown Quyi performances can arouse their identification with regional culture and stimulate emotional resonance. For this group of students, the motivation to participate in Chinese Quyi is often higher, and they are more willing to express their recognition and love of their hometown culture through the art of Chinese Quyi.

Secondly, using courses and club activities promotes cultivating students’ interest in performing arts. Some universities have opened professional or elective courses related to the performing arts, building a complete ICH knowledge system and providing a platform for students to systematically learn the knowledge of the performing arts. These courses not only introduce the history, culture, artistic characteristics, and other theoretical knowledge of Quyi but also focus on practical teaching, allowing students to participate in Quyi performances and improve their artistic cultivation. Quyi societies in universities are also developing and becoming influential in cultivating Quyi audiences among university students. Take Shandong Management university as an example: the university with local Quyi troupes to create the “Qinshengshuyun” Quyi Club, inviting ICH inheritors to lead the club to carry out various Quyi training, rehearsals, and performances, attracting a group of students who are interested in Quyi to join the Club, and forming a good atmosphere for learning and exchanging Quyi. Through the club’s activities, students can gain a deeper understanding of Chinese Quyi and develop a love and appreciation of Quyi in the club.

In addition to the positive aspects, there are also some negative aspects. For example, the current audience base of university students for Quyi is small, and the coverage of genres is uneven. Despite some expansion, the overall audience base for Quyi among university students is still tiny. Compared with the audience base of popular culture, the proportion of university students who like Chinese Quyi is relatively low. On university campuses, most students are more inclined to pay attention to modern forms of entertainment, such as pop music, films, and TV dramas, and pay less attention to and know less about Chinese Quyi. In terms of genre, university audiences are exposed to a single form of Chinese Quyi. The more common forms of Chinese Quyi, such as comedy and sketches, are relatively popular on campuses. In contrast, other types of Quyi with local characteristics, such as drums and zither in some regions, rarely appear on university campuses, making it difficult to be widely disseminated and promoted.

Finally, the content and form of Chinese Quyi are not attractive enough to university students. The traditional performance form of Chinese Quyi is still distant from the daily life of university students, and it is difficult to meet the aesthetics and interests of contemporary university students. In the information age, university students are exposed to rich and diversified information, and their demands for artwork are getting higher and higher. Some traditional Chinese Quyi works lack innovation in content, and the story themes and expression methods are relatively old-fashioned, which cannot arouse the resonance of university students. The standard historical themes, traditional stories, and local flavor of traditional Chinese Quyi are not in line with the modernized and urbanized lifestyles that university students are familiar with. In particular, students living in provincial capitals or cities with a solid international background may be more inclined to choose modern cultural products that align with their lifestyles and values. In addition, the performance style and rhythm of Chinese Quyi are usually slower, and the performance time is longer, which makes it difficult for

university students to adapt to the fast-paced and fragmented cultural consumption pattern that they are accustomed to. During the interview, a marketing student said, “Although I am interested in traditional culture, many of the stories and backgrounds in Chinese Quyi are unfamiliar to me, such as those historical allusions and folk tales with local characteristics, which make me feel a bit strange.

In contrast, I am more inclined to watch modern films and television works closer to my living environment and values.” Another information engineering student also mentioned, “I usually live a fast-paced life, and I have a lot of courses and homework to complete every day, so I simply don’t have much time to watch a complete performance of a Chinese Quyi. Moreover, I found that the performance of Chinese Quyi is relatively slow-paced, and you need to calm down and savor it slowly, which is a challenge for people like me who are used to a fast-paced life.” In addition to this, Quyi’s dissemination method is relatively traditional. In the new media era, the lack of full use of emerging communication channels such as the Internet and social media has led to the limited dissemination of Quyi among university student groups, making it difficult to attract more young audiences.

The Audience Expansion Strategies for university Students of Chinese Quyi

Ongoing Activities Related to Chinese Quyi in University

During the interviews, most university students mentioned the cultural and art festivals on university campuses as an essential platform for them to get in touch with and learn about the art of Chinese Quyi. These events usually bring together students and teachers from different faculties and majors to present the charm of the art of Chinese Quyi through stage performances, exhibitions, workshops, and other forms. For example, some universities will invite professional Quyi teams to perform during the annual cultural festival and, at the same time, organize lectures and workshops on the art of Quyi so that students can have the opportunity to come into close contact with and learn the art of Quyi. Secondly, university student Quyi societies are another vital force in the spread of Quyi art on campus. These Clubs are usually organized by students who have a strong interest in the art of Quyi. Through regular rehearsals, performances, and exchanges, they not only improve their members’ artistic level but also attract more students’ attention and participation. Some clubs also use online platforms, such as WeChat and Jitterbug, to release videos of their works and performances, further expanding the influence of the art of Chinese Quyi on campus. In addition, some universities and universities have incorporated the art of Chinese Quyi into public elective courses or general education programs, teaching students the basic knowledge and skills of Quyi through classroom teaching. Though more traditional, this dissemination route systematically introduces the history, genres, and performance techniques of the art of Chinese Quyi and provides interested students with opportunities for in-depth study.

The appeal and influence of these forms of communication on university students need to be constantly sustained. In the interview, a student mentioned, “Every time the university holds an arts festival, my favorite thing is the Quyi program. When I see humorous comedy, the wonderful performance of cupping and comedy puts me in a perfect mood. It helps me to relieve the pressure of studying to a certain extent... Later on, when I saw the performances advertised on the university’s campus website and the off-campus performance activities contacted by the Quyi, I would go to see them without hesitation.” “When taking public courses, the heritage teacher would tell us stories in the line of Quyi art and would explain to us the reasons for using words in this way and singing in this way when we learned a certain singing section... After the course, the teacher guided me well and made me feel particularly interested in Chinese Quyi. I very much identified with the cultural connotations it contained, which was very appealing to me. Later on, even though I don’t have the course anymore, I almost always go whenever I see some information about a quantity performance shared by the teacher in the course group.” “I got involved in the “Qinshengshuyun” Quyi Club, where the teacher would help us rehearse and organize performances every Sunday, where I not only learned the skills of Shandong Qinshu but also got to know a lot of like-minded friends who also like qui-arts, and sometimes met up to go to the performances together.”

Taking Shandong Management University as an example, the university is an actor in the inheritance and development of music arts. Relying on the national practice base for the inheritance and development of Shandong Qinshu art, the university has organized a series of on- and off-campus inheritance activities to effectively promote the dissemination of music arts in universities. It has gradually constructed the identity of students in the process, aiming at realizing a win-win situation for the inheritance of music arts and the expansion of the audience of university students. Shandong Management University has incorporated Shandong Qinshu into the curriculum system and opened a particular elective course, which is taught by Shandong Qinshu inheritors in person so that university students can have close contact with an in-depth study of this traditional art. At the same time, the university has set up the “Qinshengshuyun” Quyi Club, which attracts many students who love traditional culture to join and organize regular rehearsals, performances, and exchanges. The university also with local Quyi troupes and societies, which provide information on performances and practices, preferential tickets for students, and opportunities for students to participate in performances so that teachers and students of the university can have a lot of opportunities to enjoy and participate in professional Quyi performances outside the university, which broadens the opportunities for teachers and students to enjoy and participate in professional Quyi performances. This gives teachers and students many opportunities to enjoy and participate in professional performing arts outside of university, broadens the path for teachers and students to participate in performing arts, and provides them with an in-depth understanding of the current development of local performing arts.

In the in-depth interviews organized with our students, many of them mentioned a “sense of identity,” “sense of pride,” and “sense of responsibility” when talking about their feelings after learning about Shandong Qinshu. Students specifically shared their feelings about learning and performing Shandong Qinshu, and how they experienced deep emotional resonance through the music, singing, and storyline. For example, when learning the classic Shandong Qinshu piece, “Mengke’s Mother Teaching Her Son,” the infectiousness of the music and singing and the storyline touched the students immensely. An interviewee student said, “The melody of Shandong Qinshu is particularly moving, especially the accompanying sound of the yangqin and the unique singing voice. Once, during a class rehearsal, Teacher Luo took us to sing a passage from “Mengke’s Mother Teaches Her Son,” a story passed down in my hometown and with which I have been very familiar since I was a child. I thought it was a prevalent story, but when the teacher sang about Meng’s mother educating and guiding her son, the stirring melody and singing voice made me feel like the scene had been reproduced. At that moment, I was deeply infected by this kind of emotion, and it resonated with me as I remembered my university experience and how my parents and teachers had educated me. At the same time, it also strengthened my determination to learn this Qinshu well.” Another interviewee student said, “I felt perfect to see the Shandong Qinshu piece ‘Home Visit’ performed by the university teachers together during the university festival, with a novel theme and touching story. This modernized adaptation suits our needs very well. The performance portrayed the characters of Principal Zhang Guimei, a girl named Shufen, and Shufen’s father vividly and concretely. Especially when singing about Principal Zhang’s hard work to convince Shufen’s father to let his child go to university, Mr. Luo firmly sang the lines ‘not following the river as a floating cloud, improving education is the original intention.’ And the music changed in tempo and volume, pushing the mood to a high point. I was very touched. The art of Qinshu embodied the strong faith and responsibility of the Communist Party members, as represented by Principal Zhang, to not forget their original hearts and keep the mission in mind. I also want to pass on this faith by studying Qinshu.”

The above interview clips reflect the cultural identity gradually constructed by university students while participating in the study, performance, and research of Chinese Quyi. This process deepens university students’ understanding of their cultural background. It makes them realize that, as university students in the new era, they have the responsibility and ability to pass on and develop the excellent traditional Chinese culture. The reinforcement of this identity is an essential factor in university students’ choices to watch and participate in the performance of the performing arts or artistic activities of the quartet, and it can encourage them to become a loyal audience of Quyi.

Using Social Media to Expand the Awareness and Interest Development of University Students

Social media platforms have become a critical window through which university students can learn about Chinese Quyi. Many performing videos, introductory articles, and artists' news have been widely disseminated on social media, enabling university students to quickly come into contact with content related to Chinese Quyi. For example, some performing arts groups or performers will release excellent comedy and commentary clips on short video platforms, attracting the attention of university students and making them initially interested in and curious about performing arts. This helps to break university students' unfamiliarity with the performing arts, construct their initial knowledge of the performing arts, and make them realize that the performing arts are a unique art form, thus starting the first step of identity construction. Secondly, discussing Chinese Quyi on social media can stimulate university students' thinking and participation. Relevant hashtags are set up to facilitate university students' search and participation in the discussion. In the process of discussion, university students share their views, feelings, and understandings about Quyi art and communicate and interact with other enthusiasts or professionals. Such exchanges not only deepen their understanding of the Quyi art but also allow them to find a sense of belonging in the group, gradually positioning themselves as followers and enthusiasts of the qu art and further strengthening their interest in and identity of the Quyi art. "I often see some university students or lovers of Quyi shooting videos of Quyi from Jieyin, which many people like and have a high degree of exposure. Moreover, many cultural elements are incorporated within the performance, which is particularly appealing. I will just keep following it." The content of these interviews reflects the attraction and influence of Quyi communication in universities on university students, which enhances their sense of cultural identity, brings them the enjoyment of art, and satisfies their social needs.

Encouragement of Self-Expression and Image-Building among Students

Universities, Quyi troupes, and other organizations should encourage and provide more opportunities for some university students to make relevant creations and share them on social media based on their love for Quyi. They can express their understanding and feelings about the performing arts by shooting short videos of themselves performing them, writing articles about the arts, and making pictures or emoticons related to them. This act of creation and sharing is a process of reprocessing and re-expression of Quyi by university students, which enables them to show their individuality and creativity in the field of Quyi, thus constructing a unique personal image and identity. For example, some university students combine modern pop elements with traditional Quyi to create creative short videos of Quyi, which have gained a large number of likes and attention on social media, which not only enhances their popularity among the group of Quyi enthusiasts but also strengthens their identity as innovators of Quyi.

At the same time, university students receive feedback from other users, such as likes, comments, and retweets, for the Quyi-related content they post on social media. This feedback is an important recognition and encouragement for university students, and it can enhance their self-confidence and sense of achievement in the field of Quyi. Meanwhile, through interaction with other users, university students can continuously adjust their expression and creation methods to further enhance their performance and influence in Quyi. This social media-based interaction and feedback mechanism prompt university students to continuously improve their identity as Quyi enthusiasts, making their identity construction in Quyi more solid and more profound. Universities and the Quyi troupes and Quyi association organizations need to focus on this.

Enhancing the Online Interactive Experience

University clubs, professional troupes, associations, and other organizations should strengthen the live interaction and learning between the Quyi and university students. Let the live broadcast become a new platform for university students to interact with Quyi performers. During the live broadcast, university students can interact with the actors in real-time through pop-ups and comments, asking questions, expressing opinions, and requesting to perform specific tracks. The actors respond and

perform according to the audience's feedback, and this interactive mode allows university students to feel their participation and influence in the Quyi performance. At the same time, some of the live broadcasts can also set up teaching sessions, in which the actors will teach the singing and playing skills and knowledge of the performing arts online, and the university students can learn and practice online. This online interactive learning experience provides a convenient way for university students to learn and master the skills of the performing arts in a more in-depth manner. Further, it enhances their identity in the field of the performing arts.

Second, an online community and communication platform should be established. Establishing a unique online community and exchange platform for Chinese Quyi provides a space for university students to communicate and share their experiences in Quyi. On the platform, university students can post their Quytic works, learning experiences, feelings of watching performances, artistic resources, etc., and communicate and discuss with other like-minded students. The formation of this online community promotes interaction among university students, enabling them to form a close-knit group based on their common interests. In this group, university students learn from each other, encourage each other, and work together to promote the development of the culture of Chinese Quyi while further consolidating their identity as Quyi lovers and inheritors.

Conclusion

By analyzing the audience expansion and identity construction of university students, this study reveals the potential for transmitting and developing the performing arts in a modern cultural context. Firstly, identity theory provides a theoretical basis for understanding how university students express and strengthen their self-identity through participation in the art of Chinese Quyi. University students face multicultural impacts in the context of globalization, and the art of Chinese Quyi, with its unique regionality, ethnicity, and cultural symbols, has become an important way for them to seek a sense of belonging and identity construction in their cultural identity.

Secondly, despite the relatively low awareness of the art of Quyi among university students, a series of innovative strategies, especially the use of new media and cultural activities such as Quyi heritage courses and clubs, have effectively attracted young audiences' attention and participation. Some modern means of communication have enabled the art of Quyi to break through the limitations of traditional communication and revitalize itself among young people.

Finally, the deepening and expanding of identity not only strengthens university students' emotional connection to the art of Quyi but also motivates them to become purveyors and guardians of traditional culture. Strengthening the interaction between the art of Quyi and contemporary university students can promote the inheritance and innovative development of intangible cultural heritage. In the future, the art of Chinese Quyi must continue combining modern cultural needs and means of communication to deepen its connection with young audiences and ensure its sustainability in cultural inheritance.

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Biography

Bowen Zhang is a current PhD candidate in Drama at the Faculty of Creative Arts, University of Malaya. She is also a lecturer in the Department of Arts Management at the Shandong Management University in China. Her main area of research is Arts-Management. She has published articles on these topics in journals such as Arts Management, Curriculum and Arts Education. She can be reached through her email at s2128701@siswa.um.edu.my

Shahnaz Mohd Baldev Shah is a Senior Lecturer at the Department of Drama, Faculty of Creative Arts. An alumnus of the Cultural Centre, University of Malaya with a background in dance and drama, and obtained a Doctoral degree in Theatre Studies from the University of Warwick, UK. She specializes in Drama/Theatre (in) Education, Arts-Management and Cross/inter-Disciplinary Exchange. She thus engages in arts (theatre) management and drama for education at both undergraduate and postgraduate levels, and has served as Postgraduate Program Coordinator for the Drama Department. She can be reached through her email at shahnaz_shah@um.edu.my

Marlenny Deenerwan holds a PHD in Theatre Performance from Monash University, Australia (2016), a Master of Arts (2011) and a Bachelor of Performing Arts in Drama (2007) from Universiti Malaya, and a Diploma in Creative Writing from the National Arts Academy, now ASWARA (2002). Her research spans the field of traditional and ritual Malaysian theatre and is currently focusing on the development of *DraFDidik*, a model of interactive theatre as an alternative teaching and learning method for young children. Her published books include “*Bobolian Seni Teater Etnik Dusun*” “*Siri Teater Muzikal*” and she is in the process of creating a book titled “*Seni Teater Bangsawan*.” An active writer, actress, director, and producer in the Malaysian theatre scene, Marlenny is currently a Senior Lecturer at the Faculty of Creative Arts, Universiti Malaya.