

Sociological perspectives on the transmission of intangible cultural heritage: Challenges and strategies for Shanwei Yuge in the modern era

Xiuwen Qin, Narongruch Woramitmaitree* and Sanchai Duangbung

College of Music, Mahasarakham University, Thailand

Accepted 24 February, 2026

ABSTRACT

This study investigates the critical sociological transformation of Shanwei Yuge, a traditional maritime vocal art of the Danjia people, during the decade following its 2014 recognition as a National Intangible Cultural Heritage. The study was initiated due to the swift degradation of the song's natural transmission medium, the fishing boat, resulting from the irreversible transition from maritime labor to terrestrial urban existence. To address this, a descriptive qualitative study was conducted in Shanwei City, Guangdong Province, utilizing purposive sampling of five key informants, including national-level inheritors and music educators. Data were collected through field investigations, semi-structured interviews, and a comprehensive document review of policies from 2014 to 2025. Analysis reveals a widening successor gap, with 80% of practitioners aged over 60, alongside a profound decontextualization of the repertoire as the Danjia clan assimilates into modern society. However, the findings identify a successful strategic pivot toward institutionalized transmission, in which the cradle of heritage has shifted from the sea to the classroom. This study shows that government support has led to the findings identify two primary strategic pillars: the Archival Pathway for documentation and the Vitalization Pathway for educational and public integration. These findings are important for policymakers and educators, as they provide a plan to help maritime heritage survive in a globalized world by shifting its role from a mere work tool to an important part of local identity and educational pride.

Keywords: Shanwei Yuge, Danjia culture, intangible cultural heritage, sociological transmission, maritime folk music.

*Corresponding author. E-mail: narongruch.w@msu.ac.th.

INTRODUCTION

Shanwei Yuge, an extraordinary vocal tradition originating from the Danjia clan during the Song and Yuan dynasties, represents a profound cultural landscape in which the South China Sea serves as both a primary workplace and an enduring creative muse. For centuries, these fishermen's songs have functioned as the rhythmic heartbeat of maritime labor, encapsulating the collective soul of a community that lived, worked, and thrived upon the waves (Diettrich, 2018; Li, 2022; Sy, 2022). More than a mere collection of melodies, Shanwei Yuge acts as a sophisticated oral history, documenting the ecological knowledge, social norms, and spiritual beliefs of a people whose identity is inextricably linked to the aquatic

environment. When it was formally recognized as a National Intangible Cultural Heritage in 2014, the designation acknowledged that this art form is a vital sociological anchor. It provides a sense of continuity and belonging for the Danjia people, serving as a cultural repository that has historically defined their existence amidst the vast, unpredictable maritime frontier (Liu and Song, 2025; Smith and Akagawa, 2018).

However, as the 21st century progresses, the traditional social structures that once naturally nurtured and sustained these songs are undergoing radical and irreversible shifts. The advent of rapid industrialization and global connectivity has fundamentally altered the socio-

economic fabric of coastal Guangdong (Borstlap, 2017; Clarke, 2017). Historically, the transmission of Shanwei Yuge occurred spontaneously through daily labor and communal life on fishing boats. Today, this organic process is being severed as the physical and social environments of the Danjia clan are transformed. The transition from a maritime-based economy to a modernized, land-based urban existence has effectively dismantled the original performance context of these songs (Liu and Song, 2025; Mattingly, 2019). As the rhythmic sounds of rowing and net-casting are replaced by the mechanical hum of modern industry, the functional necessity of these songs diminishes, leaving a void in the community's cultural life once filled by the vibrant echoes of Yuge.

The fundamental problem addressed in this study is the critical erosion of this natural transmission environment, a phenomenon driven by the dual forces of modernization and urbanization. As the younger generation of the Danjia clan increasingly assimilates into mainstream land-based lifestyles, they undergo cultural decontextualization. This shift has led to a significant decline in the use of traditional maritime dialects, which constitute the linguistic backbone of Shanwei Yuge (Tao, 2019; Ugwu et al., 2022). Furthermore, the allure of globalized mass media and contemporary art forms has led to a noticeable decline in youth interest in traditional maritime folk arts. This evolution creates a precarious sociological transmission gap, a state where the elderly holders of traditional knowledge, the living libraries of Danjia culture, find fewer and fewer recipients among the younger generation (Pawar, 2025; You and Prathumchan, 2024; Wang and Thotham, 2024). Without a deliberate intervention, the intricate nuances of this heritage risk becoming silent relics of a bygone era, disconnected from the lived reality of contemporary society.

In the face of these challenges, the preservation of Shanwei Yuge must move beyond static documentation toward a dynamic, sociological adaptation. The crisis of succession is not merely a loss of musical notes, but a loss of social identity and historical consciousness. As the Danjia people migrate from their ancestral houseboats to modern shore-based apartments, the communal bonds that fostered oral apprenticeship are weakened (Istvandity, 2021; Ping et al., 2024). This research argues that the survival of such intangible heritage in a globalized world depends on its ability to find new social functions and performance spaces. By analyzing the period from 2014 to 2025, this study captures a critical transition window in which the intersection of government policy, educational reform, and community resilience will determine whether Shanwei Yuge remains a living, breathing tradition or fades into a forgotten historical footnote (Fu and Zhang, 2024; Tang, 2021; Wang et al., 2025).

The primary aim of this manuscript is to investigate these complex sociological challenges and propose a set of

integrated, sustainable strategies for the transmission of Shanwei Yuge as an intangible cultural heritage in the modern era. By focusing on the decade following its national recognition, the study seeks to bridge the widening gap between traditional preservation methods and contemporary educational needs. It advocates for a holistic approach that integrates folk music into formal school curricula, community-based talent programs, and creative cultural industries (Fan et al., 2024; Jiang, 2025; Wu et al., 2024). Ultimately, this research strives to provide a strategic framework for educators, policymakers, and cultural practitioners to ensure that the unique maritime identity of the Danjia people is not only remembered but actively revitalized and passed down as a vibrant, living cultural asset for future generations.

MATERIALS AND METHODS

The methodology of this study is rooted in a qualitative research paradigm, which is well-suited to exploring the complex social and cultural dimensions of intangible heritage (Liu and Pan, 2023; Ma ponya, 2020; Momeni and Hashemi, 2023). To gain a comprehensive understanding of the transmission dynamics of Shanwei Yuge, the researcher employed a descriptive qualitative approach. This method allows for the collection of rich, nuanced data that captures not only the musicological technicalities of the fishermen's songs but also the lived experiences and sociological perspectives of those dedicated to their preservation. By employing qualitative inquiry, the study can examine the subjective meanings that practitioners and educators ascribe to their cultural heritage amid a rapidly modernizing society.

Study site and timeframe

The geographical focus of this research is Shanwei City, located on the eastern coast of Guangdong Province, China. This region serves as the ancestral heartland of the Danjia culture and is the primary locus for the performance and preservation of Shanwei Yuge. The fieldwork was conducted strategically, a period that enabled longitudinal observation of cultural activities across various seasons and festivals. This period is particularly significant as it represents a decade since the songs were inscribed on the National Intangible Cultural Heritage List, providing a timely window to assess the long-term impact of national protection policies on local transmission practices.

Informant selection

To ensure the validity and depth of the findings, this study utilized purposive sampling to select five key informants.

The selection criteria were designed to represent a cross-section of expertise within the ecosystem of Shanwei Yuge, ranging from traditional mastery to contemporary pedagogy. By engaging with individuals at different levels of the heritage hierarchy, the researcher gathered a

multifaceted view of the sociological challenges facing the tradition. Table 1 presents a systematic overview of the informants in this study, categorized by their professional roles and contributions to the field.

Table 1. Profile of key informants.

Informant	Number	Selection criteria and expertise
National-Level Inheritor	1	Recognized by the State Council as a master of Shanwei Yuge; possesses the highest level of traditional repertoire and oral history knowledge
Provincial-Level Practitioners	2	Actively involved in the daily performance and local promotion of Yuge; represent the frontline of cultural preservation in the community
Music Educators	2	Specialized in folk music pedagogy and curriculum development; provide insights into the integration of heritage into formal school systems

The composition of informants in Table 1 reflects a strategic balance between living archives and modern implementers. The inclusion of a National-Level Inheritor provides a baseline for authentic oral tradition, while the Provincial-Level Practitioners and Music Educators represent the practical application of the Archival and Vitalization pathways, respectively. This distribution ensures that the data captures both the preservation of historical musicological technicalities and the contemporary pedagogical shifts necessary for survival in a terrestrial urban environment.

Data collection procedures

The data collection process was designed to triangulate information from multiple sources, thereby enhancing the credibility and robustness of the research findings. The researcher employed three primary methods to gather comprehensive data on the transmission and preservation of Shanwei Yuge.

Field investigation

The researcher immersed themselves in the local cultural environment of Shanwei to observe current performance practices in their natural settings. This included attending rehearsals at local cultural centers, witnessing performances at maritime festivals, and observing classroom sessions in which Yuge is taught to younger generations. During these investigations, the researcher used field notes and audiovisual recording equipment to document the nuances of performance styles, interactions

between teachers and students, and the overall social atmosphere surrounding the music. These observations provided critical context that would be unattainable through interviews alone.

Semi-structured interviews

To capture the depth of human experience, the researcher conducted semi-structured interviews with the five key informants. These interviews were guided by a flexible protocol that allowed for open-ended dialogue while remaining focused on the core research objectives. The primary topics of discussion included the informants' personal journeys with Shanwei Yuge, their perceptions of barriers to transmission in the modern era, and their proposed strategies to make the heritage more adaptable to contemporary social needs. The interviews were recorded and transcribed verbatim for subsequent analysis, ensuring that practitioners' unique voices were accurately preserved.

Document review

To provide a historical and administrative backdrop to the field data, an extensive document review was conducted. This involved analyzing a variety of primary and secondary sources, including national and provincial reports concerning the protection of intangible cultural heritage since 2014. Peer-reviewed journals and books focused on the history, musicology, and sociology of the Danjia people and their songs. Records from Shanwei cultural bureaus regarding the status of heritage successors and

community-based projects. This historical analysis enabled the researcher to trace the evolution of preservation efforts over the past decade and to identify gaps in existing policies.

Data analysis

The data were analyzed using a systematic content analysis. Upon completion of the fieldwork, all qualitative data, including interview transcripts, field notes, and document summaries, were organized and coded. The analysis employed a thematic approach, in which the researcher identified recurring patterns and significant sociological concepts related to cultural transmission. The analysis was divided into three distinct phases:

Coding and categorization

Raw data were broken down into codes reflecting specific challenges, such as urbanization or the lack of youth interest.

Thematic synthesis

These codes were then grouped into broader sociological themes, such as cultural decontextualization and

institutionalized transmission.

Strategic framework development

Finally, the synthesized themes were used to formulate a cohesive set of strategies. This involved discussing the results with academic peers and key informants to ensure that the proposed guidelines were both theoretically sound and practically viable for the community.

RESULTS

The results are categorized into two primary thematic areas: the multidimensional sociological challenges that threaten the tradition’s survival, and the emerging strategic responses aimed at institutionalizing its transmission.

Sociological challenges: The erosion of context and the crisis of succession

The findings indicate that the most severe threat to Shanwei Yuge is the disappearance of the sociological environment that gave the music its functional meaning. The transition of the Danjia people from sea to land has created a structural divide in cultural continuity.

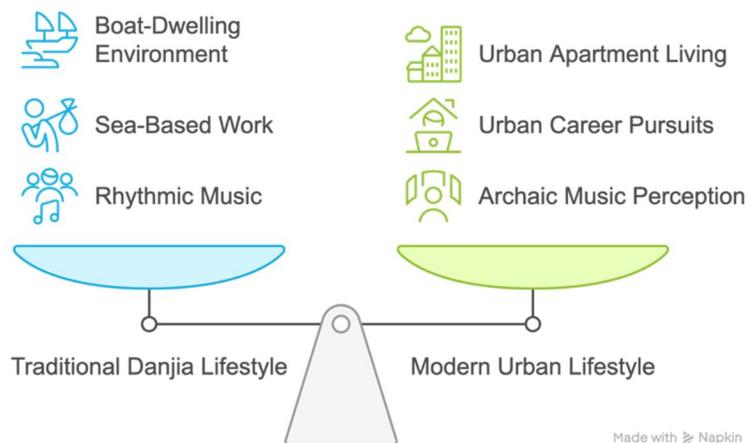


Figure 1. Bridging the cultural divide in Shanwei Yuge.

As illustrated in Figure 1, the tradition faces a gap between its maritime origins and modern urban reality. This visual representation highlights the friction between the boat-dwelling environment of the past and the urban apartment living of the present. The shift from sea-based labor to urban career pursuits has fundamentally altered the

rhythmic music of the Danjia, as the modern perception often views these heritage songs as archaic rather than functional. This Crisis of Succession is not merely demographic, but environmental; when the physical workspace (the sea) is removed, the oral tradition loses the acoustic and social resonance that originally ensured

its natural transmission.

This divide is manifested in two major crises:

The ageing crisis and the successor gap

Data synthesized from semi-structured interviews and local cultural archives reveal a stark demographic reality. Analysis of the current practitioner pool indicates that approximately 80 percent of recognized and active singers are over 60 years of age. This age concentration indicates that the vast majority of the repertoire and the specialized maritime dialects associated with the songs are held by a generation that is rapidly passing away.

One provincial-level inheritor expressed deep concern during the interview:

"Most of us who can sing the authentic melodies are already in our sixties or seventies. Our voices are changing, and our energy is fading. When we look behind us, there are very few young faces willing to put in the years of practice required to master the subtle glissandos and the true dialect of the sea."

This sentiment reflects a broader sociological phenomenon where the natural lineage of transmission within families has been largely severed. The youth, who in previous centuries would have learned the songs through daily exposure, are now pursuing urban careers, leaving no one to inherit the oral mastery.

Structural transformation: From boat-dwelling to urban living

A critical factor in the decline of Shanwei Yuge is the fundamental shift in the lifestyle of the Danjia (boat people). For centuries, the songs were tied to the rhythmic actions of rowing and net-casting. The transition to land-based residency has dismantled this working-song environment.

An informant specialized in Danjia history noted:

"Yuge was born from the rhythm of the waves and the labor of the oars. When the Danjia people moved into high-rise apartments on shore, they lost the context in which this music made sense. On land, you don't need a song to haul a net. The music has become a memory rather than a tool."

Strategic responses: Toward institutionalized transmission

Recognizing that traditional oral transmission is no longer viable, the findings identify a strategic shift toward

institutionalized transmission, moving the "cradle" of the heritage from the fishing boat to formal social institutions.

Educational integration: The school as the new sanctuary

The analysis identifies a growing trend of incorporating Shanwei Yuge into local primary and secondary school music programs. This strategy aims to cultivate interest at an early age to compensate for the absence of home-based transmission.

A music educator involved in a pilot school project shared:

"We cannot expect children to learn these songs at home anymore. By bringing Yuge into the classroom, we give it academic value. We use simplified notation and modern stories to help them connect. Even if they don't become masters, they become an audience that knows how to appreciate their own roots."

This integration repositions Yuge as a subject of academic pride, though it requires a shift from oral improvisation to standardized teaching materials.

Public visibility: The transition to the professional stage

The study identifies a significant transition in the performance space. Shanwei Yuge has moved from private maritime singing to public spectacles performed at cultural festivals and televised competitions.

One practitioner commented on this shift:

"Performing on a big stage with bright lights is very different from singing on a boat at night. It helps people see us and keeps the tradition visible, but we have to shorten the songs and make them more dramatic for the audience. We gain visibility, but we lose some of the raw, personal connection we had with the sea."

Synthesis of the strategic shift (2014-2025)

The research synthesized the differences between the traditional mode of existence and the modern strategic model being implemented, as shown in Table 2.

The data in Table 2 illustrates a fundamental ontological shift from utilitarian labor to cultural representation. By moving the primary context from the maritime workplace to the classroom, the tradition is undergoing a decontextualization that necessitates the Archival Pathway. The transition in Language Basis to Numbered Musical Notation (Jianpu) represents a critical

musicological formalization; while it ensures the structural survival of the melodies, it also marks a departure from the fluid, improvisational nature of native maritime dialects. Ultimately, this shift suggests that the survival of Shanwei

Yuge is contingent upon its ability to transform from a closed community practice into an open, institutionalized educational asset for a broader, terrestrial audience.

Table 2. Strategic evolution of Shanwei Yuge transmission.

Feature	Traditional transmission	Modern strategy (2014-2025)
Primary Context	The Sea and Maritime Workplace	Classrooms and Cultural Festivals
Transmission Method	Oral, Informal, and Spontaneous	Documented, Formal, and Systematic
Primary Goal	Daily Communication and Labor	Identity Preservation and Education
Language Basis	Native Maritime Dialects	Numbered Musical Notation (Jianpu)
Audience	Peer Fishermen and Community	General Public, Students, and Tourists

The impact of state recognition (2014-2025)

The results emphasize that the "National Intangible a

Cultural Heritage" status granted in 2014 served as catalyst for these modern strategies, linking government resources to grassroots implementation.

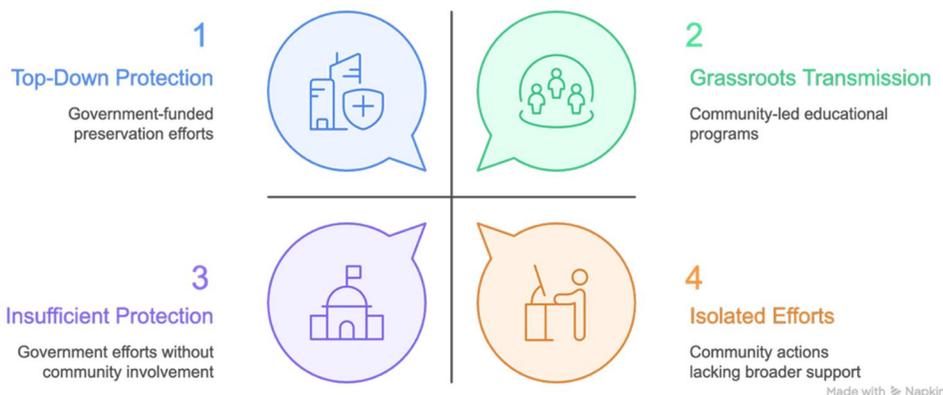


Figure 2. Yuge transmission strategies.

As illustrated in Figure 2, state recognition serves as the engine for two concurrent pathways: the Archival Pathway (recording and documenting) and the Vitalization Pathway (education and public performance). This dual-track model represents a strategic response to the sociological erosion identified in previous sections. The Archival Pathway acts as a cultural fail-safe, capturing musicological technicalities before the aging generation of practitioners passes away. Conversely, the Vitalization Pathway seeks to re-contextualize the art form within the modern urban lifestyle, transforming it from a maritime labor tool into a formal educational subject. The intersection of these pathways, fueled by state legitimacy, suggests that

heritage survival in a globalized era requires both a static record for posterity and a dynamic presence in the public consciousness.

A local cultural official explained:

“Since the 2014 inscription, our funding has stabilized. We can now afford to pay inheritors to teach in schools and record their songs in professional studios. The state status gave us the 'brand' we needed to make folk music attractive to policymakers and school boards.”

However, the findings also suggest a tension between

museum-style preservation (recording) and the living-culture approach (integration into daily life). The most successful outcomes were observed when state funding empowered local schools to treat music as a living art form.

Conclusion of results: A transformed pathway

In summary, the results of this study illustrate a tradition at a turning point. The traditional maritime world of the Danjia people is rapidly disappearing, taking with it the original context of Shanwei Yuge. The ageing of the current practitioners creates a narrow window for knowledge transfer. However, the findings offer hope through the "Institutionalization of Heritage." By moving the songs from the sea to the classroom and from the boat to the stage, the community is actively renegotiating the social role of their music. The strategic shift (2014-2025) ensures that while the functional Yuge of the past may be fading, a symbolic Yuge one that serves as a pillar of local identity and a tool for cultural education is emerging to meet the demands of the modern era.

DISCUSSION AND CONCLUSION

The sociological transformation of Shanwei Yuge from 2014 to 2025 reveals a profound shift from living labor to symbolic heritage. The study's results show that moving to land-based living has altered the original ways of doing things, supporting Mattingly's (2019) idea that political and social changes in China often require the redefinition of traditional identities. The decline in the use of maritime dialects among young people supports Tao's (2019) view that language loss is a key sign of cultural decline in folk traditions. Additionally, the aging issue found in the results, showing that 80% of practitioners are over 60, reflects the loss of cultural heritage noted by Istvandity (2021) in community records, where the passing of a generation often leads to the lasting disappearance of oral traditions. However, the strategic shift toward institutionalized transmission represents a departure from traditional organic models. This transition is consistent with the institutionalization of Heritage theory, where the school replaces the family as the primary site of cultural reproduction. By moving Yuge into the classroom, the community effectively transforms what Bourdieu describes as embodied capital (the intuitive skill of the fisherman) into institutionalized capital (academic credit and formal recognition). Jiang (2025) supports this notion by emphasizing the essential role of curriculum optimization in the inheritance of intangible music. While those involved in this study observed a decrease in the genuine connection during live performances, this change is a necessary compromise to thrive in today's global media environment, which Tang (2021) calls the *yuanshengtai*

movement, the quest for original natural sounds in contemporary performance settings.

In conclusion, Shanwei Yuge stands at a critical sociological juncture. While the traditional maritime world of the Danjia people is rapidly fading, the decade following the 2014 national recognition has provided a framework for a transformed pathway. The study concludes that the survival of such heritage in the 21st century depends on its ability to find new social functions. The transition from the fishing boat to the school classroom and the professional stage represents a successful, albeit complex, negotiation between historical authenticity and modern viability. Ultimately, the state-sponsored Vitalization Pathway has ensured that while the functional Yuge of the past may be silent, a symbolic Yuge that serves as a cornerstone of Lingnan's maritime identity is being actively revitalized for future generations.

Future research should move beyond qualitative inquiry to include longitudinal quantitative studies of the literacy rate among Yuge school-aged children to assess the long-term efficacy of classroom integration. Additionally, comparing the Danjia people of Guangdong with other coastal communities in Southeast Asia could provide a broader view of how revolutionary music appears and how it survives in cities (Sy, 2022). Finally, exploring the role of digital twins and VR technology in recreating the lost maritime workplace for educational purposes could offer a new frontier for preserving the "context" of intangible heritage.

REFERENCES

- Borstlap, J. (2017). *The Classical Revolution: Thoughts on New Music in the 21st Century Revised and Expanded Edition*. Courier Dover Publications.
- Clarke, D. (2017). Defining twentieth-and twenty-first-century music. *Twentieth-Century Music*, 14(3), 411-462. <https://doi.org/10.1017/S1478572217000342>
- Dietrich, B. (2018). A sea of voices: Performance, relations, and belonging in saltwater places. *Yearbook for Traditional Music*, 50, 41-70. <https://doi.org/10.5921/yeartradmusi.50.2018.0041>
- Fan, C., Chuangprakhon, S., & Linyan, L. (2024). Literacy preservation and transmission of Youyang Chinese folk songs. *International Journal of Education and Literacy Studies*, 12(2), 118-124. <https://doi.org/10.7575/aiac.ijels.v.12n.2p.118>
- Fu, Q., & Zhang, X. (2024). Promoting community resilience through disaster education: Review of community-based interventions with a focus on teacher resilience and well-being. *PLoS one*, 19(1), e0296393. <https://doi.org/10.1371/journal.pone.0296393>
- Istvandity, L. (2021). How does music heritage get lost? Examining cultural heritage loss in community and authorised music archives. *International Journal of Heritage Studies*, 27(4), 331-343. <https://doi.org/10.1080/13527258.2020.1795904>
- Jiang, M. (2025). The optimization of curriculum system for music education professionals in the inheritance and transmission of intangible cultural heritage music. *Pacific International Journal*, 8(2), 139-146. <https://doi.org/10.55014/pij.v8i2.801>
- Li, X. (2022). *A General History of Chinese Art: From the Qin Dynasty to the Northern and Southern Dynasties*. Walter de Gruyter GmbH & Co KG. <https://doi.org/10.1515/9783110790887>
- Liu, S., & Pan, Y. (2023). Exploring trends in intangible cultural heritage

- design: A bibliometric and content analysis. *Sustainability*, 15(13), 10049. <https://doi.org/10.3390/su151310049>
- Liu, Y., & Song, Y. (2025). The role of Chinese folk ritual music in biodiversity conservation: an ethnobiological perspective from the Lingnan region. *Journal of Ethnobiology and Ethnomedicine*, 21(1), 6. <https://doi.org/10.1186/s13002-025-00755-7>
- Maponya, T. J. (2020). The instructional leadership role of the school principal on learners' academic achievement. *African Educational Research Journal*, 8(2), 183-193. <https://doi.org/10.30918/AERJ.82.20.042>
- Mattingly, D. C. (2019). *The art of political control in China*. Cambridge University Press. <https://doi.org/10.1017/9781108662536>
- Momeni, M., & Hashemi, S. S. (2023). Identifying factors affecting the development of intangible cultural heritage by using thematic analysis method. *International Journal of Tourism, Culture & Spirituality*, 6(2), 179-199.
- Pawar, H. (2025). *Global Art, Culture, and Media Perspectives*. Educohack Press.
- 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>
- Smith, L., & Akagawa, N. (2018). *Safeguarding Intangible Heritage*. Londres et New York: Routledge. <https://doi.org/10.4324/9780429507137>
- Sy, J. M. C. (2022). *The littoral zone as a guerrilla zone: The hydroaesthetics of revolutionary music for Filipino fisherfolk*. In Environment, Media, and Popular Culture in Southeast Asia (pp. 99-115). Singapore: Springer Nature Singapore. https://doi.org/10.1007/978-981-19-1130-9_6
- 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>
- Tao, F. (2019, May). A study on the aesthetic value and innovation of Zhoushan dialect folk songs. In 2019 International Conference on Pedagogy, Communication and Sociology (ICPCS 2019) (pp. 367-370). Atlantis Press. <https://doi.org/10.2991/icpcs-19.2019.81>
- Ugwu, C. I., Makore, S., Raditshego, E., Maboka, K., & Pansiri, N. O. (2022). The role of current school leadership models in promoting African values: The impact on Botswana, Nigeria and Zimbabwe school leadership systems. *African Educational Research Journal*, 10(3), 302-311. <https://doi.org/10.30918/AERJ.103.22.049>
- Wang, J., Karin, K., & Sensai, P. (2025). Yulin Xiao Qu: Chinese Folk Songs of Northern Shaanxi Province. *International Journal of Education & Literacy Studies*, 13(2), 122. <https://doi.org/10.7575/aiac.ijels.v.13n.2p.122>
- Wang, Y., & Thotham, A. (2024). Literacy transmission of Chinese folk songs in southern Shaanxi. *International Journal of Education and Literacy Studies*, 12(3), 143-149. <https://doi.org/10.7575/aiac.ijels.v.12n.3p.143>
- Wu, L., Sornyai, P., & Homhuan, W. (2024). Literacy preservation and transmission of Tuojiang Haozi Chinese folk song in Sichuan Province, China. *International Journal of Education and Literacy Studies*, 12(4), 125-132. <https://doi.org/10.7575/aiac.ijels.v.12n.4p.125>
- You, X., & Prathumchan, N. (2024). Literacy transmission practices for the preservation of Wuyue ceremonial Chinese folk songs. *International Journal of Education and Literacy Studies*, 12(4), 193-201. <https://doi.org/10.7575/aiac.ijels.v.12n.4p.193>

Citation: Qin, X., Woramitmitree, N., and Duangbung, S. (2026). Sociological perspectives on the transmission of intangible cultural heritage: Challenges and strategies for Shanwei Yuge in the modern era. *African Educational Research Journal*, 14(1), 184-191.
