Dissemination of Traditional Chinese Culture:
A Comparative Analysis of Yunting and Ximalaya FM

LI YUNYAO
HASRUL HASHIM*
Universiti Kebangsaan Malaysia

ABSTRACT

Traditional Chinese culture has gradually become a trend in national mainstream media especially on new media platforms. Based on the Chinese mainstream media Yunting and the commercial audio platform Ximalaya FM, a comparative content analysis was conducted on the top 10 "humanities and history" channels on Yunting and Ximalaya FM. It was found that from the comparison between the interfaces, while both platforms had more subsections, Yunting's humanities and history channel interface were more concise and clearer. Addressing the production teams, Yunting adopted the Professional Generated Content (PGC) mode, which was more authoritative, while Ximalaya FM adopted the Professional and User Generated Content (PUGC) mode and self-media mode. In terms of content, both platforms covered various contents, although users listened to the five topics on Yunting that were more diverse, whilst Ximalaya FM included four topics. Moreover, it was found that serialised and completed programmes were featured in the episodes. However, more drama slots were found on Ximalaya FM, while the contents released on Yunting were limited due to its status as mainstream media. In terms of listening volume, higher listening volume was recorded from Ximalaya FM due to the higher number of episodes on Ximalaya FM compared to Yunting. Overall, Yunting and Ximalaya FM each effectively played their role, guaranteeing the development of Chinese traditional culture.

Keywords: *Traditional culture, online audio, humanities and history, Yunting, Ximalaya FM.*

INTRODUCTION

New media has contributed to an elevated state of social existence among humans. Digitisation, networking, and information comprising the characteristics of new media have brought tremendous changes in social survival (Pérez-Alaejos et al., 2022). The advent of the World Wide Web led to a dramatic paradigm shift that eventually resulted in the creation of a new media landscape in which almost anyone could find a way to disseminate news and opinions. According to Vlad (2023), this new paradigm was a turning point for the traditional press and institutionalised media to make structural and strategic changes to keep up with new media technologies. The Internet has proven to be a provider of new media content as well as a parallel information highway, but also a reliable platform that can be used by press institutions to reach out to new audiences. This has also been the case for traditional radio, which has found a new way to deliver content to groups of people who have developed divergent listening habits.

Further to this, online audio is considered as a form of main content presentation to disseminate information to the audience (Wen & Xiong, 2021). Vlad (2023) defined online radio as the streaming of radio programs via the World Wide Web, where online audio platforms rely on new media environments for communication. Listeners use radio websites, applications (apps) on smartphones, certain services on computers, or specially developed

internet radio players to receive online radio stations. Based on the 2023 China Online Broadcasting Video Report recently released by CSM Media Research (2023), the current number of online audio users in China has increased to 690 million, while the market valuation has reached 33.85 billion yuan. Notably, the rich on-demand content, diverse communication methods, and strong audience experience of online audio are the crucial factors leading to the widespread use of online audio platforms (Tobin & Guadagno, 2022). The relationship between the radio industry and culture is complicated and profound. Radio has always been a powerful medium that shapes and reflects cultural norms, values and trends.

With that said, traditional Chinese culture has been continuously passed down during the historical development of the country. This culture falls under one category of content classification on the online audio platform. Online audio applications do not only offer a platform for the dissemination of traditional Chinese culture, but they also promote the development of Chinese traditional culture in modern society (Liu & Zhang, 2021). This culture is expressed not only in tangible material cultures such as architecture, cultural relics and historical heritage, but also in intangible spiritual culture, including customs, Chinese studies and religious beliefs among others.

Table 1: Policies on traditional Chinese culture dissemination

Timeline	Events	Content
October 2007	17th National Congress of the Communist Party of China	To strengthen the education on valuable Chinese cultural traditions
November 2012	18th National Congress of the Communist Party of China	To build an excellent traditional cultural inheritance system and promote traditional culture of China.
January 2017	The General Office of the Communist Party of China (CPC) Central Committee and the General Office of the State Council issue a policy	To safeguard and promote different forms of traditional arts and Chinese culture. The ultimate goal is to significantly enhance the international influence of Chinese culture by 2025.
October 2017	19th National Congress of the Communist Party of China	Socialist culture with Chinese characteristics originates from the valuable traditional Chinese culture nurtured by 5,000 years of civilisation of the Chinese nation.
October 2022	20th National Congress of the Communist Party of China	Carrying forward China's excellent traditional culture is of great value in comprehensively promoting the great rejuvenation of the Chinese nation

From the 17th National Congress of the Communist Party of China to the 20th National Congress of the Communist Party of China, the central government's interpretation of the contemporary value of traditional culture in China has reached the level of cultural confidence, national rejuvenation, Chinese-style modernisation, and a community with a shared future for mankind. This condition emphasises that the traditional culture in China is the "root and soul", "cultural bloodline", "spiritual lifeline", and "an important ideological and cultural resource for governing the country".

An Overview of Yunting

The Yunting platform is an online audio platform launched by China National Radio (CNR) New Media Culture Media (Beijing) Co., Ltd. in March 2020, while CNR New Media Co., Ltd. is a national-level online radio and television operating organisation that has been approved by the State Administration of Radio, Film and Television. The operating products include China National Radio, Economic Voice, and China Central Television (CCTV) clients for the collection of news videos on China National Broadcasting Station. Thus, it is indicated that Yunting is the only audio client under China National Radio that exclusively aggregates the audio copyright resources of the radio (Zhang, 2022). Yunting also provides users with a comprehensive selection of cultural knowledge programmes, audio news, information, and high-quality audiobooks (Lai, 2021). As one of the leaders of mainstream values in society, Yunting has taken the initiative to assume the value of leadership responsibility of inheriting traditional Chinese culture and promoting it as the main theme (Xia et al., 2020).

The users may listen to rich and high-quality content including news, radio programmes, TV programmes, and the six major sections of Cloud Listening China and Cloud Listening for Seniors (CMG New Media, 2023). The platform combines premium programmes from CCTV and China National Radio, including content from radio stations in various provinces and cities across China. Specifically, the "Listening to the Radio" section includes nearly 800 major radio frequency programmes in major provinces and cities across the country, which exceeds the number of programmes on similar platforms. The number of broadcast channels under the "Listening to TV" section, specifically the "Cloud Listening" section is based on the programmes broadcasted by the main station. It also converts TV programmes from the visual programmes into audio programmes through the remediation method of audio rewriting.

In the humanities and history section, the sources of these contents are divided into two parts. To be specific, the first part is the recording content of CNR hosts, while the second part mainly converts the TV contents of CNR and CCTV into audio forms and updates them in segments in the Yunting. Through these approaches, the sustainability of the content can be assured, and TV content can be disseminated based on the fragmented habits of users.

An Overview of Ximalaya FM

Launched in August 2012, Ximalaya FM (喜马拉雅 FM In Chinese) was developed by Shanghai Zhengda Ximalaya Network Technology. It is the most concentrated and active platform for audio creators. According to CSM (2023), Ximalaya FM currently has 250 million mobile phone users and 20 million wearable, car, and audio smart device users. At the same time, it also has four million resident broadcasters on the platform comprising 80,000 certified broadcasters. Overall, they have created 20 million pieces of audio content covering TV and radio programmes, news information, music, audio novels, foreign languages, cross-talk storytelling, and stock funds among others with an outstanding record of 80 million plays a day. As a result, Ximalaya FM has emerged as the largest commercial audio-sharing platform in China (CSM, 2023).

Ximalaya FM's Humanities and History Channel is a category that promotes Chinese traditional culture. In the process of development, Ximalaya FM has gradually found its entertainment and popular channel positioning, with a particular focus on two major sections of humanities and history to create exclusive popular albums and top albums, and product promotion and operation. Thus, it has formed a personalised and unique channel style and

faced various competitions in the mobile audio market (Zhang, 2021). Therefore, Ximalaya FM Humanities and History Channel possess the characteristics of many top albums, high-quality content, sufficient content productivity, and high popularity. Furthermore, this channel combines historical and cultural contents with emerging forms of communication that not only change the content presentation and communication methods of historical culture but also change the rigid and solid image of historical culture in the public's perception. This aspect creates a platform for disseminating humanistic and historical knowledge (Li, 2020). Besides providing new thinking and reference for the dissemination and development of historical culture, the centred service platform also displays and demonstrates the value of non-commercial content in historical culture.

Research Objective and Significance
Online audio applications can be categorised into two types in China: the applications launched by traditional radio stations (e.g., Yunting, Ajimide FM, Jishi) and commercial online audio applications (e.g., Ximalaya FM, Lizhi FM, and Qingting FM). This article is made to compare between the features of Yunting and Ximalaya FM, including the similarities and differences in Chinese traditional cultural programmes between Yunting and Ximalaya FM. Accordingly, this research offers support for other traditional broadcast production applications and commercial applications for subsequent production of Chinese traditional cultural programmes. At this point, there is an increase in the number of online audio programmes that can be used to promote traditional Chinese culture. In regards to this, this study intends to answer the following questions;

1. What are the characteristics of Yunting and Ximalaya FM in disseminating Chinese traditional culture?
2. What are the similarities and differences between Yunting and Ximalaya FM in disseminating traditional culture?

LITERATURE REVIEW
New Media and Traditional Culture
The rise of new media has contributed to changes in the method of disseminating information. Traditional culture is commonly transmitted through oral traditions, written traditions, or specific social practices. However, new media provide more interactivity and diverse communication methods, such as TikTok (Yu et al., 2020), live broadcast (Liu & Zhang, 2021), the video platform *Bilibili* (2022), and VR (Xinhua, 2019). These changes in interaction and communication methods have had a profound impact on the inheritance and development of traditional culture.

According to Yu et al. (2020), the emergence of new media has completely subverted the communication paths and ritual structures of different cultures. Specifically, the innovation of TikTok's communication model has enhanced the development of folk crafts in the new era. TikTok utilises its platform to rapidly disseminate knowledge, art, and intangible cultural heritage, making it the largest platform for the dissemination of knowledge, art, and intangible cultural heritage in China. TikTok actively explores the integrated development model of traditional crafts and the Internet, including the diversified promotion channels for handicrafts. This action has protected and spread Chinese traditional crafts, ultimately stimulating the inner vitality of traditional Chinese crafts.

To promote the development of intangible cultural heritage, Weinan TV Station established a special intangible cultural heritage team to shoot and produce video materials about traditional skills for live broadcasts. Furthermore, the live broadcast of intangible cultural heritage does not only reduce production costs and time costs, but it also achieves the organisational effect of gathering relevant traditional culture enthusiasts, which further amplifies the communication effect of "live broadcast of intangible cultural heritage". This broadcast and the interaction during the live sessions are able to connect relevant traditional culture enthusiasts and may also form a cultural community of a certain scale, which is conducive to the expansion of the boundaries of traditional culture communication and enhance the influence of traditional culture (Liu & Zhang, 2021).

National interest drives the trend of history and humanities, and the playback rate of related videos increased by 314% in the past year. Some historical and humanistic video series are remarkably popular. According to the *Bilibili* Annual National Style Data Report (2022), the number of fans of Chinese traditional culture at *Bilibili* will exceed 177 million, with young people between the ages of 18-30 years old accounting for approximately 70% of the audience. Furthermore, the playback rate of opera videos is as high as 275%. Opera is a popular traditional music that presents a new interpretation method. Besides, more and more young creators have started to understand traditional skills and create videos around them. Among traditional craft creators, over 60% of them were 18-30 years old.

To understand the current situation of China's excellent traditional culture under the background of new media and their impact, Guo and Zhang (2022) collected 550 questionnaires through a quantitative method. It was found that the application of new media interactive art in the protection of traditional culture could not only restore and reproduce the damaged traditional cultural resources, but rare cultural resources could also be displayed, preserved, and disseminated (Guo & Zhang, 2022). The VR equipment worn by the audience at 2019's China Tourism Industry Expo led to a clearer presentation of the characters, carriages, and horses in the traditional shadow puppet. Notably, VR is an immersive experience that combines intangible cultural heritage, VR technology, and traditional stories. This innovation was recently completed by the China Art Science and Technology Research Institute under the Ministry of Culture and Tourism. New media technology innovation is combined with traditional culture to expand new forms of shadow puppetry, promote China's excellent traditional culture, and guide readers to appreciate the appeal of traditional national culture while experiencing high technology (Xinhua, 2019).

Online Audio and Traditional Culture
Online audio has the potential to be a highly effective digital tool for connecting with a diverse group of individuals, including the general public, policymakers, students, and professionals (Rogers & Herbert, 2019). In the new media environment, the active utilisation of communication power and interactivity of online audio is conducive to the development and use of traditional culture. This factor also promotes the inheritance and development of traditional culture, as reflected in previous studies (Li, 2020; McHugn et al., 2020; Rahmia et al., 2021; Yu, 2019). At the same time, the integration and innovation of online audio and traditional culture indicate that the interactive relationship between these two factors is not solely related to the spread of traditional culture, but also a process of integration and innovation. With the introduction of online audio, a completely new method of presenting traditional culture can be applied (Zhang, 2022).

McHugn et al. (2020) employed oral history to conduct an art historical investigation into the intercultural politics of Aboriginal art in central Australia, which is a strongly contested field. This investigation aimed to increase its availability as a voice (Rich Narratives Online audio) for the promotion and dissemination of Australian Aboriginal art. Meanwhile, Rahmia et al. (2021) conducted a qualitative study on 38 informants at a university in Indonesia and reached a conclusion that online audio can be used as an educational or learning medium. It could also be perceived as a supplement to traditional teaching methods or an update to learning. Given the diversity of online audio content, the understanding of culture through online audio is considered feasible and effective.

Li (2020) conducted a content analysis study on the humanities and history channel through an online audio. Two types of themes were recorded: one theme is based on traditional knowledge, while another theme is based on holiday hot spots. In terms of content processing, a method of combining general knowledge with hot-spot knowledge was adopted. In general courses, content that is commonly known to users was prioritised. Given that these contents are usually familiar to users, users were able to understand the contents easier. A small number of knowledge points that were unfamiliar to most users were interspersed, allowing them to absorb it and have a sense of gain at the same time. Through this approach, the audience would also gain a clearer understanding of the traditional culture that was spread in online audios and could be better disseminated.

Yu (2019) carried out a survey on people's feelings about the traditional culture of online audio. Based on the collected questionnaires, 71% of the surveyed individuals stated that they had gained significant ancient cultural knowledge that they previously did not understand, while 58% of users perceived Chinese culture as profound. Furthermore, 55% of users acknowledged that each individual is responsible for carrying forward excellent traditional culture by listening to audiobooks. At the same time, 47% of them admired classic literary works, calligraphy, and art from ancient times, while 77% of users stated that listening to online audio sparked their interest in learning traditional culture and willingness to share the contents. Overall, it could be seen from the results that online audio is crucial in promoting the spread of excellent traditional culture.

METHODOLOGY

This article presents a comparison content analysis study that aims to obtain quantitative results from the content of the top 10 programmes on Yunting and Ximalaya FM. The selection of these two platforms for comparison was for two reasons: 1) as an application developed by China Media Group, Yunting holds absolute authority (Peng et al., 2020), while Ximalaya ranks first in terms of users, downloads, and plays as a commercial audio application in China, (CSM, 2023); 2) a gap is present in the research on audio platforms developed by traditional broadcasts and commercial audio platforms (Zhang, 2020).

Content analysis is a commonly used method in the study of communication effects. The development of the content analysis method is strongly related to the development of mass media and communication technology (Chen, 2015). Conducting content analysis involves five steps (Krippendorff, 2018; Stemler, 2015), which involves the following; 1) select the sample and choose the texts, images, or digital records that will be analysed from the research question; 2) define the units and categories of analysis; 3) develop a set of coding rules; 4) code the sample based on the rules; 5) analyse the results and draw conclusions. This study carried out an analysis and compared the following items, which are the; 1) interface,

2) production team, 3) content of the programme, 4) episode, and 5) listening counts of Yunting and Ximalaya FM.

Sample Selection

This study selected the top 10 traditional culture online audio programmes on Yunting and Ximalaya FM in the third quarter of 2023. This was followed by a comparison between these programmes based on four aspects: production team, contents, episode, and user interaction. These programmes are presented in Table 2.

Table 2: Top 10 programmes on Yunting and Ximalaya FM

	Yunting	Ximalaya FM
Top 10 Programmes	1. Yi Zhongtian Teach Romance of the Three Kingdoms	1. Reader
	2. Celebrates Tell Stories	2. Zeng Shiqiang Teach Chinese culture
	3. Study Every Day	3. Talk about Tao-te Ching every day
	4. Kangzhen Interprets Poetry	4. Xima's Lecture
	5. Voice	5. Reading of the original Dream of Red Mansions
	6. Famous Chinese Studies Lecturer Interpret Confucian Wisdom	6. Distant Saviour
	7. Life is a Moment	7. Luo Man Teach Dream of Red Mansions
	8. Ding Wanming Interprets Comprehensive Mirror to Aid in Government	8. Yimi Dream of Red Mansions
	9. Hear the Tradition	9. Insight
	10. Li Bo Interprets Wang Yangming	10. Inner Canon of Huangdi

Categories and Code

Six categories are present in the humanities and history sections on Yunting and Ximalaya FM. Table 3 presents a formal list of each category, including the operational definitions and coding.

Table 3: Categories and definitions of this study

Category	Operational Definition	Code
Ancient Civilisation	Explain the history and culture in ancient classics	1
Story	Let the audience understand ancient wisdom or principles through storytelling	2
Synthetical Culture	It is not solely one theme of traditional culture, but it includes many aspects of traditional Chinese culture	3
Literature Art	Explain the allusions and meanings in ancient poetry and prose.	4
Ancient Celebrity	Tell the stories and wisdom of ancient celebrities.	5
Audio Book	Reading published books, including ancient and modern books.	6

FINDINGS AND INTERPRETATIONS

Interface

a. Similarities

On Yunting and Ximalaya FM, the humanities and history sections are separated into different subsections, allowing the users to select their favourite programmes, significantly improving the efficiency of listening for the users, allowing them to listen to online audio. Nevertheless, no notable difference was found in terms of content supply categories between the two major platforms, and similar correspondences could be found in different subcategories.

b. Differences

The humanities and history sections of Yunting were divided into four sub-sections. Specifically, the first sub-section, Yunting Recommendations, mainly featured outstanding content recommended by CNR. The second sub-section included lectures by famous scholars and experts explaining the traditional culture. The third sub-section presented the audiobooks mainly comprising ancient Chinese books, followed by the fourth section that presented an art list where the main content consisted of artistic aesthetics in traditional Chinese culture.

On the other hand, Ximalaya FM classification was more detailed; it contains a total of 10 subsections, which include a hit topic of the week, lectures by famous scholars and experts, audiobooks, the latest release, wisdom of life, Chinese ancient civilisation, literary classic, philosophy of life, Chinese legends and myths, and prose-style novels. Accordingly, Table 4 presents the differences between Yunting and Ximalaya FM in the humanities and history sections.

Table 4: The subsections of two platforms in the humanities and history sections

	Yunting	Ximalaya FM
Subsections	Yunting Recommendations	Hit of the Week
	Lectures by Famous Scholars and Experts	Lectures by Famous Scholars and Experts
	Audio Books	Audio Books
	Art List	Latest Release
		Wisdom of life
		Chinese Ancient Civilization
		Literary Classic
		Philosophy of Life
		Chinese legends and myths
		Prose-style Novels

Production Team

a. Similarities

The production teams of Yunting and Ximalaya FM consist of scholars, celebrities, or teams with cultural backgrounds. This aspect indicated their expertise and professionalism in the field of traditional cultural communication.

b. Differences

Only two main creative teams are present in Yunting, namely CNR and Lecture Room. Both teams are professionally generated content (PGC). Notably, CNR is the most authoritative and influential medium in China, while Lecture Room is the most influential Chinese study on the Chinese traditional culture programme in China. However, Ximalaya FM stated that despite

their status as professionally generated content + user-generated content (PUGC), each programme is produced by different teams, as shown in the following Table 5 and Table 6.

Table 5: Production team of top 10 programmes on Yunting

Top 10 Programmes on Yunting	Production Team
1. Yi Zhongtian Teach Romance of the Three Kingdoms	Lecture Room
2. Celebrates Tell Stories	CNR
3. Study Every Day	CNR
4. Kangzhen interprets poetry	CNR
5. Voice	CNR
6. Famous Chinese studies lecturer interpret Confucian wisdom	CNR
7. Life is a moment	CNR
8. Ding Wanming interprets Comprehensive Mirror to Aid in Government	Lecture Room
9. Hear the Tradition	CNR
10. Li Bo interprets Wang Yangming	Lecture Room

Table 6: Production team of top 10 programmes on Ximalaya FM

Top 10 Programmes on Ximalaya FM	Production Team
1. Reader	Reader
2. Zeng Shiqiang Teach Chinese culture	Zeng Shiqiang Class
3. Talk about Tao-te Ching every day	Luo Dalun
4. Xima's Lecture	Xima's Lecture
5. Reading of the original Dream of Red Mansions	Ji Shaoju
6. distant saviour	Dapan tells stories
7. Luo Man Teach Dream of Red Mansions	Meng Man
8. Yimi Dream of Red Mansions	Mide Story
9. Insight	Insight
10. Inner Canon of Huangdi	Liang Dong

Content of Programmes
    a. Similarities
The contents of the previously highlighted platforms were diverse, which included stories and ancient civilisation and literature art. Some of the contents were serialised while some contents had been completed. In Yunting and Ximalaya FM, the top 10 programmes included ancient civilisation, story and synthetic culture, and users who most frequently listened to audio on ancient civilisation. Overall, the rich contents indicated the varying needs of people for their love for traditional culture while different online platforms disseminated traditional culture.

    b. Differences
The theme of ancient civilisation, story, synthetical culture, literature art, and ancient celebrities in Yunting were ranked in the top 10. However, only ancient civilisation, story, synthetical culture, and audiobooks in Ximalaya FM were in the top 10 rankings. Specifically, people in Yunting were not inclined to listen to audiobook programmes. Nevertheless, three audiobook programmes were ranked top 10 on Ximalaya FM. As shown in Figures 1 and 2, the proportion of each theme varied across Yunting and Ximalaya FM.
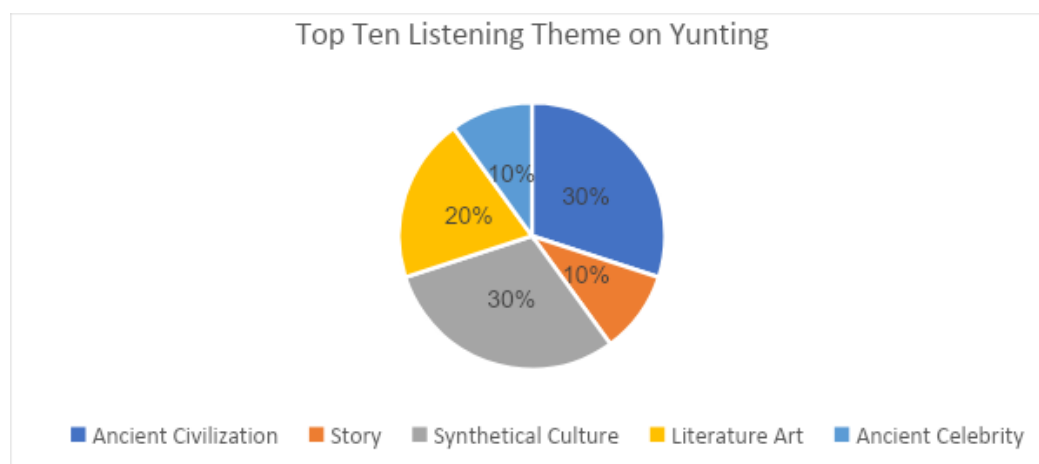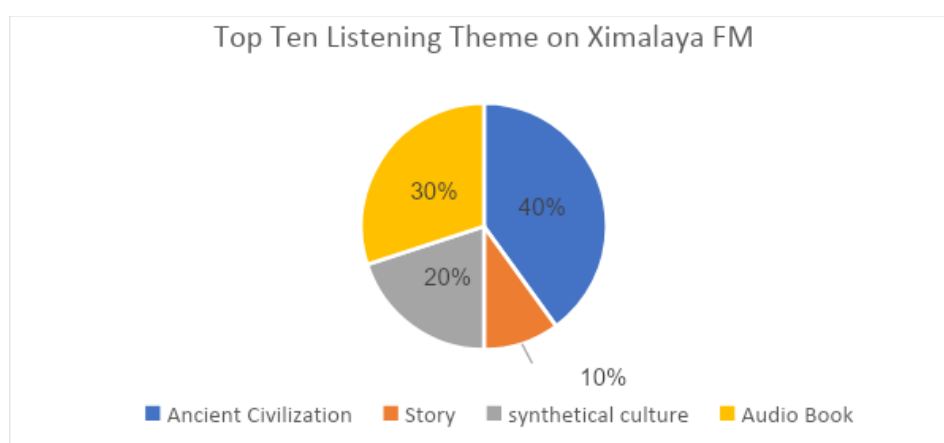
Figure 1: Top 10 listening themes on Yunting

Figure 2: Top 10 listening themes on Ximalaya FM

Episode
    a. Similarities
Both Yunting and Ximalaya FM featured completed and serialised programmes, with different numbers of episodes in each programme and a large gap.

    b. Differences

Table 7: Number of top 10 episodes on Yunting and Ximalaya FM

Episode	Total	Maximum	Minimum	Average
Yunting	5047	3044	26	504.7
Ximalaya FM	12608	5205	37	1260.8

It could be seen from the number of top 10 programmes on Yunting and Ximalaya FM shown in Table 7 that Yunting made fewer updates on content, as reflected through an average of 504.7 episodes per programme. On the other hand, Ximalaya FM made more frequent updates, with an average of 1,260.8 episodes per programme. Furthermore, the programme update time in Yunting was not fixed; in some cases, it was based on the update speed of TV or radio programmes and the updates were time-consuming. Meanwhile, the update time in Ximalaya FM was fixed to once a week or once a day.

Listening Counts
   a. Similarities
The top 10 programmes in Yunting and Ximalaya FM both have more than one million listeners. This aspect indicated the attraction of traditional culture to users and their desire to learn and understand traditional culture through audio.

   b. Differences
The difference in the listening ratings between Yunting and Ximalaya FM was significant. Specifically, the first-ranked programme in Yunting was recorded with a listening rate of 38.99 million, while the programme in 10th place showed a listening rate of 5.27 million. In Ximalaya FM, the first-ranked programme showed a listening rate of 1,150 million, while the programme in 10th place was recorded with a listening rate of 17.28 million. The overall rates are illustrated in Figures 3 and 4.

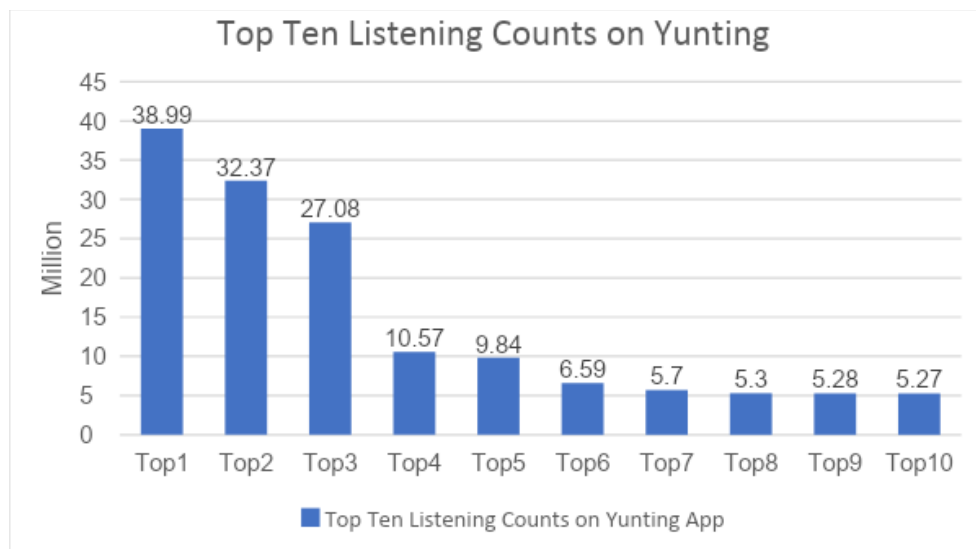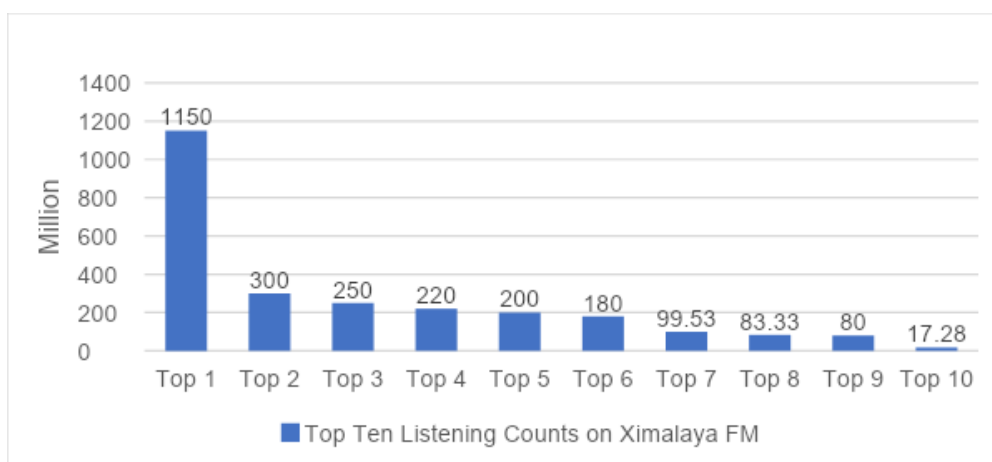Figure 3: Top 10 listening counts on Yunting

Figure 4: Top 10 listening counts on Ximalaya FM

DISCUSSION

Yunting's status as a national mainstream audio platform has increased its demands and expectations. This layer of constraints and the positioning and pressure of mainstream audio media related to the national image are the rigid provisions of specific articles and guidelines, such as laws, regulations, and institutional regulations (Shi, 2022). The mainstream media also carry their role with the leading mainstream values and ideologies. Zheng (2016) highlighted in her interpretation of mainstream media that the media is not limited to occupying audience share. Despite not being a rigid subscription, Yunting has the responsibility to lead the audience's thoughts and guide their thinking direction through its authority. Therefore, Yunting's content selection is subject to the supervision of national media and the identity of mainstream audio platforms. On the other hand, Ximalaya FM as a commercial online audio platform is not restricted by mainstream media. Therefore, the content on Ximalaya FM is richer and more extensive, which leads to a higher number of updates.

The supply channel of the Yunting content is mainly based on the resources of CNR and CCTV. It also includes the audio programmes produced by users of some professional institutions although the overall proportion is not large. The characteristics of supply sources indicate that the content on Yunting is mainly based on the resources of the main station, which primarily includes the main station's live broadcast programmes, replays of past audio programmes, and audio programmes converted from TV programmes. Furthermore, the relatively single source channel ensures the content quality of the media platform through the screening system and becomes the first step in building a high-quality platform. On the other hand, the lack of personal content submission channels also reduces the diversity of platform content to a certain extent.

Ximalaya FM features numerous high-quality programmes due to a high number of content producers. The Ximalaya FM Humanities and History Channel gather individuals with certain knowledge and transform the knowledge into audio products for users to obtain for free or for a fee. In this case, Ximalaya FM cultivates its respective content production team, which is conducive to the sustainable development of programmes. It also makes the strongest appeal to the users and expands the user scale. Ximalaya FM's humanities and history channels adopt the PUGC model, assigns cultural celebrities and university teachers a specific status and Bachelor's degrees in China, and cooperates with cultural stars to create Chinese traditional culture courses. Besides these celebrities, Ximalaya FM also cooperates with some self-media. The fan traffic in these self-media has led to a higher number of Ximalaya FM listeners compared to Yunting.

CONCLUSION

New media communication exhibits the characteristics of openness, synchronicity, diversity, rich content, and low cost (Zhou et al., 2023). It is able to surpass the limitations of time and space and provide effective channels and convenient conditions for the dissemination of traditional culture. Under the influence of new media in recent years, traditional cultural contents such as Lecture Room and Chinese Studies have been placed on online audio platforms in the audio form, which improves the realisation of modern dissemination of traditional culture. Its ability to reach a wide audience and adapt to technological advances ensures its continued influence on cultural dynamics. Furthermore, as an online audio platform for China's mainstream media, Yunting adopts the PGC team creation model to ensure the authoritativeness of the content. Meanwhile, Ximalaya FM, as a commercial online audio platform, adopts the PUGC+ self-media creation model. Therefore, the creative team is

broader and the creative content is richer in Ximalaya FM. At the same time, the humanities and history channels of these two platforms have invited experts, scholars, and cultural elites from various fields to support the platforms, ensuring that the most updated and systematic professional knowledge is delivered to the audience. Following that, while the top-ranked topics of the listening programmes on Yunting and Ximalaya FM were ancient civilisations, Yunting showed more topic categories compared to Ximalaya FM. In terms of the number of updated episodes, Ximalaya FM made more updates compared to Yunting, contributing to a higher number of listeners of Ximalaya FM. To conclude, online audio platforms are used to diversify the communication channels, methods, and paths of traditional culture. Regardless of a mainstream media platform or commercial audio platform, a broad platform can be built to improve users' cultural literacy and assist in spreading China's excellent traditional culture.

BIODATA
Li Yunyao is a PhD Candidate at the Centre for Research in Media and Communication (MENTION), Faculty of Social Sciences and Humanities, Universiti Kebangsaan Malaysia. Email: p112818@siswa.ukm.edu.my

Hasrul Hashim is a lecturer at the Centre for Research in Media and Communication, Faculty of Social Sciences and Humanities, Universiti Kebangsaan Malaysia. His research interests including broadcasting, audio visual production and creative content. Email: hash@ukm.edu.my

REFERENCES

Bilibili. (2019). Bilibili Annual national style data report.

Chen, Y. (2015). *An introduction to communication research methods* (2nd ed.). China Renmin University Press.

Chung, M.-Y., & Kim, H.-S. (2016). College students' motivations for using podcasts. *Journal of Media Literacy Education*, *7*(3), 13–28. https://doi.org/10.23860/jmle-7-3-2

CSM Media Research. (2023). 2023 China online broadcasting video report.

Guo, L., & Zhang, L. (2022). Exploration on the application of new media interactive art to the protection of traditional culture. *Scientific Programming*, 5418622. https://doi.org/10.1155/2022/5418622

Huang, Z., & Fu, Z. (2022). Research on the communication of traditional culture in Podcast. *Media Forum*, *5*(15), 59–61.

Krippendorff, K. (2018). *Content analysis: An introduction to its methodology* (4th ed.). Sage.

Li, R. (2020). *Research on content operation strategy of Ximalaya FM Humanities and history channel* [Master thesis].

Liu, H., & Zhang, J. (2021). Expand the path of inheritance and innovation of traditional culture by using new media. *Academic Journal of Zhongzhou*, *8*, 83–88.

McHugn, S., McLean, I., & Neale, M. (2020). Notes from a cross-cultural frontier: Investigating Australian aboriginal art through podcasts. *Liminalities*, *16*(4), 1–42.

Peng, C., Dong, M., & Wang, X. (2020). In the 5G era: The new paradigm of the new voice media platform—An example of Yunting app. *China Broadcasts*, *11*, 43–46.

Pérez-Alaejos, M.-P.-M., Terol-Bolinches, R., & Barrios-Rubio, A. (2022). Podcast production and marketing strategies on the main platforms in Europe, North America, and Latin America. Situation and perspectives. *El Profesional de La Información*, *31*(5), 1–16. https://doi.org/10.3145/epi.2022.sep.22

Perks, L. G., & Turner, J. S. (2018). Podcasts and productivity: A qualitative uses and gratifications study. *Mass Communication and Society*, *22*(1), 96–116. https://doi.org/10.1080/15205436.2018.1490434

Perks, L. G., Turner, J. S., & Tollison, A. C. (2019). Podcast uses and gratifications scale development. *Journal of Broadcasting & Electronic Media*, *63*(4), 617–634. https://doi.org/10.1080/08838151.2019.1688817

Rahmia, Zhahra, Hasanah, N., & Almubarak. (2021). Development of podcasts as educational media based on local wisdom. *Journal of Physics: Conference Series*, *1760*(1), 012041. https://doi.org/10.1088/1742-6596/1760/1/012041

Rogers, D., & Herbert, M. (2019). Podcasts and urban studies: Notes from the field; sounds from the studio. *Urban Policy and Research*, *38*(1), 63–73. https://doi.org/gg78fq

Shi, L. (2022). *Research on the practices of mainstream audio media integration from the perspective of media ecology —Taking "Yun Ting" as an example* [Master thesis].

Stemler, S. E. (2015). Content analysis. *Emerging Trends in the Social and Behavioral Sciences*, 1–14. https://doi.org/10.1002/9781118900772.etrds0053

Tobin, S. J., & Guadagno, R. E. (2022). Why people listen: Motivations and outcomes of podcast listening. *PloS ONE*, *17*(4), e0265806. https://doi.org/gsvb6j

Vlad, D. (2023). The evolution of internet radio broadcasting. *Social Sciences and Education Research Review*, *10*(1), 253-257.

Wang, Z. (2023). Research on the development and utilization of traditional culture in the new media environment. *Open Journal of Social Sciences*, *11*(07), 260–266. https://doi.org/10.4236/jss.2023.117018

Xia, E., Wu, H., & Wei, Z. (2020). The difference and several unresolved core issues between "Yunting" app and similar products: The comparison with "Himalaya FM" and "Lychee FM." *China Broadcasts*, *8*, 56–59.

Xinhua. (2017, January 26). China issues guidelines to preserve traditional culture. *The State Council the People's Republic of China.* http://english.www.gov.cn/policies/latest_releases/2017/01/26/content_28147555 1796712.htm

Xinhua. (2019, September 9). Emerging technologies inject new life into traditional culture. *The State Council the People's Republic of China.* https://www.gov.cn/xinwen/2019-09/09/content_5428491.htm

Yu, M. L., Cang, S., & Qian, M. (2020, January 1). Innovation analysis of traditional crafts spread mode from the perspective of Tik Tok APP. *Proceedings of the 2020 3rd International Conference on Humanities Education and Social Sciences (ICHESS 2020)*. ICHESS 2020. https://doi.org/10.2991/assehr.k.201214.580

Yu, Y. (2019). *The study of audiobooks promote traditional culture in the era of fragmented reading---Taking Ximalayan FM as an example* [Master thesis].

Zhang, J. (2021). *Research on the development of audiobook on the "Himalayan FM" platform from the perspective of media Affordance* [Master thesis].

Zhang, L. (2022). Transformation and upgrading of traditional radio, Yunting implements the layout of 5G sound new media platform. *New Online Video and Audio*, *4*, 14–15.

Zhang, X. (2020). Learn from the "Ximalaya FM" and "Qingting FM" platforms: Carry out follow-up operations of "Yunting." *Media Studies*, *5*(16), 67–70.

Zheng, M. (2016). *On dissemination of the socialist core values of new media* [PhD thesis].

Zhou, S., Zhang, S., & Zhou, J. (2023). Research status and hot spots analysis of traditional cultural programs from the perspective of new media. *Media Forum*, *6*(17), 89–91.