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Media Convergence and the Contemporary Dissemination of Ewenki, Oroqen, and Daur Traditional Dances in Inner Mongolia

媒介融合与内蒙古鄂温克族、鄂伦春族和达斡尔族传统舞蹈的当代传播

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Abstract

Media convergence has reshaped the conditions under which traditional dance is documented, circulated, interpreted, and sustained. Focusing on Ewenki, Oroqen, and Daur traditional dances in Inner Mongolia, this article develops a literature-based qualitative analysis of contemporary dissemination across short-video platforms, cultural tourism, and digital preservation. Rather than treating these media forms as neutral channels, the study examines how they reorganize relations among visibility, cultural meaning, embodied transmission, and community participation. Drawing on scholarship in dance communication, convergence culture, heritage studies, and intangible cultural heritage, the article addresses three questions: how media convergence expands dissemination opportunities; what cultural risks emerge when dance is detached from its social and ritual contexts; and how dissemination can balance innovation with cultural integrity. The analysis identifies three principal opportunities—expanded audience reach, broader public participation, and new modes of digital documentation—alongside three recurrent risks: simplification of cultural meanings, fragmentation of embodied transmission contexts, and traffic-driven representation. It argues that sustainable dissemination should be understood as a community-centered process of contextualized communication rather than as the maximization of exposure alone. The article proposes a framework that combines cultural storytelling, participatory governance, and digital preservation as support for living transmission. It also clarifies that the three dance traditions are treated as a regional analytical cluster rather than as empirically equivalent cases, thereby identifying the need for future platform-specific and community-based comparative research.

Keywords media convergence, ethnic dance, cultural transmission, intangible cultural heritage, Inner Mongolia