

Research on the Dissemination Strategies of Sichuan-Chongqing Folk Culture from the Perspective of New Media

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ABSTRACT

"Sichuan-Chongqing", commonly known as Bashu, is a combination of Sichuan and Chongqing. The Sichuan-Chongqing folk culture shares the same root and source. The twin city economic circle in the Sichuan and Chongqing region is a place where Ba culture and Shu culture coexist and integrate, possessing unique spiritual symbols and cultural resources. Currently, due to the limitations of the dissemination and inheritance of folk culture, most of them still remain in a flat dissemination mode, and its rich cultural connotations and historical and cultural values are difficult to explore and spread. From the perspective of new media, the research on the communication strategy of Sichuan-Chongqing folk culture will contribute to the construction of Sichuan Chongqing cultural ecology circle, promote the ecological communication of Sichuan Chongqing folk culture, and have a strong practical significance for the implementation of the "the Belt and Road" initiative and construction and development.

Keywords: *New media, Sichuan-Chongqing folk culture, Traditional culture, Dissemination strategies.*

1. INTRODUCTION

Folk culture originates from grassroots people, and is self-created and spontaneous, directly reflecting the people's lives and various experiences [1]. Sichuan-Chongqing folk culture is not only an excellent regional culture of Bashu (Sichuan and Chongqing), but also a vein of excellent traditional Chinese culture. In the era of new media, emerging media technologies and methods pose great challenges to the dissemination of traditional folk culture, but they also provide an internal driving force and multidimensional path for its dissemination and inheritance.

2. THE IMPACT OF NEW MEDIA ON THE DISSEMINATION OF FOLK CULTURE

Folk culture is an important product that reflects the local cultural style and records historical development, and is also an artistic treasure created, enjoyed, and passed down by the Chinese nation in the early stages of history. [2] Folk culture has

shown a constantly changing and diverse development characteristic with the changes of the times, becoming a dynamic culture that adapts to the needs of social development, and has extremely important cultural value for the development of China's society. Some scholars define folk culture as a continuous cultural phenomenon that communicates the material and spiritual lives of the people, reflects the wishes of the community and the collective, and mainly inherits and inherits through generations through people as carriers. [3]

In recent years, the rapid development of information technology has led humans to enter a society dominated by intelligent technologies such as artificial intelligence, big data, 5G, VR, AR, etc. Intelligent technology has been widely and deeply applied in the field of information dissemination, thus changing the pattern and ecological environment of information dissemination. Undoubtedly, the new media environment has played a positive role in the widespread dissemination and intergenerational inheritance of folk culture. In the traditional media environment, folk culture is limited by factors such as geography,

time, and personnel, and cannot be widely disseminated. However, new media technology effectively compensates for many limitations due to its fast, convenient, interactive, and diverse characteristics.

Firstly, new media has provided more channels and platforms for the dissemination of folk culture. New media platforms such as social media, online videos, and mobile applications promote the widespread dissemination of folk culture. At present, on social media such as Weibo, WeChat, Tiktok, and Kwai, users share their own folk custom experience based on personal social relations, upload pictures and videos related to folk customs, and transmit folk culture to more people. Secondly, new media has brought more efficient and interactive ways for the dissemination of folk culture. New media forms such as short videos and online live streaming digitize traditional folk cultural activities, allowing more users to participate in folk cultural activities through online platforms. Thirdly, new media provides more space for innovation and transformation in folk culture. New digital technologies and interactive methods, such as VR, AR, interactive games, etc., enable folk culture to be presented in a more vivid and three-dimensional manner in front of people, while also stimulating the possibility of innovation. For example, the traditional lunar calendar of data visualization and the temple fair experience of virtual reality can not only attract more young people's attention and participation in folk culture, but also inject new power into the creation and inheritance of folk culture in the digital era.

In short, new media has played an important role in the inheritance and dissemination of folk culture. Through new media platforms, folk culture can be disseminated more widely, efficiently, interactively, and diversely, which helps to promote cultural exchange and understanding between different regions. At the same time, new media also provides more opportunities for the innovation and development of folk culture, enabling traditional folk culture to radiate new vitality in the digital age.

3. THE DISSEMINATION DILEMMA FACED BY SICHUAN-CHONGQING FOLK CULTURE

Sichuan Province and Chongqing City are located in the southwest of China, with rich, diverse, and vibrant folk cultural heritage, which is a long-standing part of traditional Chinese culture. The thousands of years of life experience of the

Sichuan-Chongqing people have formed folk customs and activities such as paying New Year's greetings during the Spring Festival, observing lanterns on the 15th day, worshipping ancestors during the Qingming Festival, hanging wine banners, attending temple fairs, and sitting in sedan chairs. These activities include many aspects of life, such as weddings and funerals, sacrificial rituals, and cultural and entertainment activities, reflecting the local people's outlook on life and values. In addition, the Sichuan-Chongqing region also has a very unique part of folk culture, such as Sichuan opera, Sichuan cuisine, Sichuan brocade, stone carvings, bamboo weaving, and summer cloth, which can reflect the customs and customs of the two regions. It is a cultural wealth created by the Sichuan-Chongqing people, with distinct regional and inheritance characteristics. [4] However, it is undeniable that Sichuan-Chongqing folk culture has encountered many difficulties and difficulties in dissemination, which is not conducive to its widespread dissemination and inheritance

3.1 Fault in the Main Body of Dissemination: The Number of People Inheriting Sichuan-Chongqing Folk Culture Has Sharply Decreased

The new generation, who grew up under the influence of Sichuan-Chongqing folk culture, is the main force in inheriting folk culture. Intergenerational changes make culture imprinted on individuals and avoid being forgotten or lost. However, with the development of society, the acceleration of urbanization, modernization and globalization has brought about the disappearance of traditional villages, the traditional sense of collective consciousness has been broken, a new community has not been formed, and the sense of alienation in interpersonal communication is ubiquitous. The new generation of young people have weakened their recognition of the original Sichuan-Chongqing folk culture. In addition, the number of new generation migrant workers is increasing, and the spread and inheritance of folk culture cannot be separated from the injection of fresh blood. At the same time, the blessing of new media technology makes young people more inclined to fragmentation and entertaining content, while the traditional folk culture containing rich regional culture can not fit in with the flat, plat and fast communication environment, and seems to be in the dilemma of being forgotten or marginalized. With the passing of the older generation, the folk culture they have mastered in Sichuan and

Chongqing will gradually be lost, and the people in the Sichuan and Chongqing region will have a collective "amnesia" towards folk culture.

3.2 Simple Mode of Dissemination: The Dissemination of Sichuan-Chongqing Folk Culture Is Gradually Declining

"The development history of human cultural communication shows that on the one hand, the development of communication relies heavily on technological progress, and on the other hand, it is also due to human awareness of social, political, economic, cultural, and spiritual needs." [5] It can be seen that the development and dissemination of culture cannot be separated from the assistance of media technology. In the past, the Sichuan-Chongqing folk culture was mainly disseminated through traditional activities such as ancestor worship ceremonies, temple fairs, street tours, and opera. However, these dissemination methods are still the main force, indicating that the dissemination of Sichuan-Chongqing folk culture is simple and lacks innovation and novelty. More seriously, the scale and audience of these activities are also gradually shrinking. In the new media environment, the main body of dissemination only uses images, text, short videos, and other means to promote folk culture, and fails to fully integrate the interests and hobbies of users. During this process, many ancient towns, historical blocks, and other folk tourist attractions in the Sichuan Chongqing region did not form a profound understanding and understanding among tourists, only a hasty tour like a bird's eye.

3.3 Monotonic Dissemination Content: Homogenization of Sichuan-Chongqing Folk Culture Dissemination Content

In the era of mobile communication, users often selectively select short and simple text, images, and videos to view information through mobile intelligent terminals. In order to cater to the interests of the audience, smart media has developed information that can be quickly obtained. On social media platforms such as Weibo, WeChat, Tiktok, Xiaohongshu, etc., it searches for keywords of Sichuan-Chongqing folk culture, Sichuan Opera, Sichuan cuisine, Sichuan brocade, etc. The obtained push mainly focuses on the introduction of folk culture, news reports, historical development, etc., with a high repetition rate of content, showing a

tendency of homogenization. This has to some extent affected the audience's understanding and cognition of Sichuan-Chongqing folk culture. To widely spread and revitalize the Sichuan-Chongqing folk culture, it is necessary to present its contemporaneity, not only from a single perspective such as historical background, but also to connect the meanings carried by Sichuan-Chongqing folk culture with contemporary practical issues, play a contemporary role, and improve dissemination efficiency. [6]

3.4 Limited Cross-domain Interaction: Insufficient Cross-domain Exchange and Interaction Between Sichuan-Chongqing Folk Culture and Global Culture

Folk culture, as an important component of China's traditional culture, is an artistic treasure created, enjoyed, and inherited by the Chinese nation in the early stages of history. It plays a very important role in strengthening foreign cultural exchanges and improving local and national cultural soft power. [7] The Sichuan-Chongqing folk culture has a long history and cultural heritage and cultural resources, shouldering the heavy responsibility of the construction and development of the "the Belt and Road", but there are still many problems and challenges in the cross regional exchanges and interactions in China and foreign countries. For example, in Chinese and foreign regions, due to the differences in cultural understanding, customs, ideas, and forms among different countries or regions, this will inevitably limit the scope and effectiveness of the dissemination of Sichuan-Chongqing folk culture, causing obstacles and barriers in cross regional cultural exchange and interaction.

4. STRATEGIES FOR SPREADING SICHUAN-CHONGQING FOLK CULTURE FROM THE PERSPECTIVE OF NEW MEDIA

The folk culture of any place has extremely high cultural value and inheritance significance, and should be maximized to meet the cultural demands of the new era. The rapid development of modern networks and new media technologies has provided a new ecological container and development space for Sichuan-Chongqing folk culture. Emerging media and traditional folk culture complement each other, and traditional folk culture

also provides valuable cultural content and resources for the dissemination of new media. The ecological communication of Sichuan-Chongqing folk culture should take advantage of the advantages of network and new media technology, combine the cultural aspirations of contemporary young people, expand the traditional theme and content of Sichuan-Chongqing folk culture, create a new ecology of Sichuan-Chongqing folk culture with unique cultural symbols, and promote the construction and development of the "the Belt and Road".

4.1 Main Body Replacement: Expanding the Participation Scale of Sichuan-Chongqing Folk Culture Dissemination with the New Generation as the Main Body of Dissemination

At present, there is a gap in the dissemination of Sichuan-Chongqing folk culture, and the Sichuan-Chongqing folk culture is facing gradual loss and collective "amnesia" of the public towards folk culture. In the communication environment of the all media era, traditional media is greatly challenged and impacted by emerging media. Faced with these issues, the first step is to use the new generation as the main body of dissemination, increase the recognition of folk culture among young people, and promote the sustainable development of the dissemination of Sichuan-Chongqing folk culture. Secondly, there is an urgent need to build a media integration communication system to achieve the "three-dimensional" and "dynamic" dissemination of Sichuan-Chongqing folk culture.

Specifically, the first is to focus on the keyword "attraction" for a large emerging youth group. Its strategy is to continuously strengthen the scale and frequency of folk culture activities, and widely promote them through various channels. As long as people gather the emerging young group as a large dissemination subject, we can achieve channel sinking and resource integration, and also more easily activate the huge resource treasure trove of Sichuan-Chongqing folk culture. The second is to adhere to the integration of online and offline services. Overall, the folk culture in various regions is mainly offline, supplemented by online. From the perspective of scale and dissemination status, there is still a problem of focusing on "offline" rather than "online", which will inevitably affect the information acquisition and dissemination effect of

folk culture among young people, and in turn, there will be insufficient awareness and participation. Therefore, for folk cultural activities with distinctive characteristics, key screening and creation can be carried out, and a "offline + online" dual line linkage model can be implemented to increase the publicity and influence of the activities, allowing more new generation groups to participate and interact, in order to better enhance the "proactive" dissemination trend and "three-dimensional" dissemination effect of Sichuan-Chongqing folk culture, and ultimately form an ecological dissemination model with large dissemination scale and strong influence.

4.2 Technical Support: Utilizing New Media Technology to Innovate the Expression of Sichuan-Chongqing Folk Culture

Nowadays, with the upgrading, iteration, and popularization of new media technology, there have been significant changes in the way people live and produce. People have put forward higher requirements for the medium of obtaining "new information", "interesting information", and "value information", as well as the textual value of information. From the current situation of traditional culture dissemination in China, the main forms of dissemination are books, TV dramas, etc. These methods are relatively single and have insufficient influence. However, young people nowadays often obtain information from the internet, which can also make the dissemination of traditional culture less effective. [8] Based on this, deeply integrating the innovative dissemination of folk culture with new media technology, leveraging the dissemination characteristics and advantages of new media technology, to a certain extent, will better spread the Sichuan-Chongqing folk culture and characteristics, and its dissemination effect and efficiency will also be greatly improved. Therefore, the public's acceptance and expression of folk culture need to possess the characteristics of the new era, and require the support and empowerment of new media technology.

Scholars should make full use of new media technology to create the image of excellent traditional Chinese culture as a new window for ethnic communication, fully leverage the advantages of modern new media technology, extract the essence of excellent Chinese culture, and disseminate it, making Chinese national culture a boutique culture and an important bridge for the

dissemination of socialist core values. [9] Taking the 1.991 million broadcast "[Naked eye VR] Dreaming Back to Bianjing in the Northern Song Dynasty - Touring in the Painting of Riverside Scene at Qingming Festival" video as an example, the digital technology VR (virtual reality) is used to "code" traditional painting works of art, presenting a shock across the times for the audience, presenting visual effects, and the blessing of technology makes the charm of traditional art better interpreted. [10] Therefore, being adept at combining innovative new media technologies and disseminating folk culture in a more modern, three-dimensional, and vivid manner is conducive to promoting the dissemination of Sichuan-Chongqing folk culture and enhancing its dissemination effectiveness.

4.3 Content Optimization: Exploring the Connotation of Sichuan Chongqing Folk Culture, and Enhancing Cultural Value and Attraction

Folk culture is the collective creation of a regional group and a widely recognized cultural content formed through the long-term development of a regional culture. [11] The Sichuan and Chongqing region has rich and splendid folk cultural resources and local content characteristics. With the development of media technology, changes in communication environment, and changes in consumer concepts, Sichuan-Chongqing folk culture has faced new challenges and opportunities.

The content of Sichuan-Chongqing folk culture is rich and quite distinctive, mainly reflected in aspects such as Bashu culture, Hakka culture, and folk customs. With the transformation of modern cultural concepts, young audiences' understanding of traditional folk culture has quietly changed, and the outdated content of local folk culture has gradually disappeared in the new media environment. Therefore, to explore the cultural connotations of Sichuan-Chongqing folk customs, on the one hand, it is necessary to focus on tracing back to the source and exploring the spiritual connotations, understanding the historical origins of Sichuan-Chongqing folk culture from the source, and scientifically and reasonably summarizing the spiritual connotations and patterns contained in the Sichuan-Chongqing folk culture, in order to expand the broader space for content creation. On the other hand, it is also necessary to have a deep understanding of the inheritance value and

significance of folk culture. The Sichuan-Chongqing folk culture carries the cultural blood and historical achievements of the Bashu people, which is conducive to deepening the cultural identity of the people in Bashu and the two regions. There is a must to draw materials from Bashu culture, Hakka culture, folk customs and other aspects to narrate, and show the thought and connotation of Sichuan-Chongqing folk culture from a unique perspective. In short, there are much potential worth preserving and exploring for the intrinsic value of folk culture itself. Against the backdrop of the rapid development of new media technology, re-examining and optimizing the content of Sichuan-Chongqing folk culture will revitalize it, conform to the development concept of innovative folk culture inheritance, and be beneficial for the continuous deepening and extension of folk culture heritage and connotation.

4.4 Cross-domain Interaction: Implementing Cross-domain Exchanges to Promote the Interactive Dissemination of Sichuan-Chongqing Folk Culture and Global "Different" Cultures

Folk culture is the long-term cultural accumulation and historical inheritance of a country or region, and is a part of intangible cultural heritage. [12] Clarifying the excellent traditional Chinese culture is a prominent advantage of the Chinese nation and the deepest cultural soft power of China. Realizing the cross-cultural dissemination of folk culture is an important prerequisite and guarantee for "clarifying the excellent traditional Chinese culture". [13] Sichuan-Chongqing folk culture is a traditional cultural form formed by the fusion of two adjacent regions (Sichuan and Chongqing), which has strong regional, historical, distinctive, and inheritable characteristics. It not only has a unique Bashu regional cultural color, but also fully reflects the diverse characteristics of excellent traditional Chinese culture. Based on the proposal and construction of the "the Belt and Road" initiative, Sichuan-Chongqing folk culture needs to find the entrance to a diversified and interactive space for people to people and cultural exchanges in the world, break the barriers and boundaries across regions, countries and platforms, and integrate into the cross-border interaction and exchange of global "different" cultures, so that the world can fully understand the excellent traditional

Chinese culture and present the unique charm of Sichuan-Chongqing folk culture.

In the process of cross-domain cultural interaction and dissemination, on the one hand, it is necessary to have an insight into the cultural demands and customs of Chinese and foreign regional audiences, compare cultural differences between them, closely approach the cultural aesthetics, concepts, and habits of regional audiences, select folk cultural derivatives that are suitable for the region, adopt targeted media dissemination methods and channels, and promote the acceptance and identification of global "different" cultures. On the other hand, it is also a necessity to cultivate high-quality and high-level language and cultural communication talents, allowing excellent communicators with "multi language + culture" to engage in cross-border cultural interaction and dissemination, which can also promote the cross-cultural dissemination of Sichuan-Chongqing folk culture.

4.5 "IP" Empowerment: Creating a Distinctive "Cultural IP" and Amplifying Its Cultural Value and Market Value

At present, the concept of "cultural IP" forms the symbol of "super IP" of folk custom in the equation mode of high-value human resources, creation of high meaning content, and three-dimensional matrix communication, and further reshapes the brand of folk custom culture. It flourishes in the field of folk custom culture, and produces large-scale cultural communication power and influence. "Super IP" is a supersymbol with deep commercial value generated by the interweaving and fusion of strong content and strong self-flow entities. The core attributes of "super IP" are content and traffic (fans), which form a mutually supportive and integrated logical ecological chain, ultimately transforming, realizing, amplifying, and ecologicalizing the IP value. [14] Therefore, based on the concept of carrying the cultural value of "super IP", the creation and development of distinctive "cultural IP" is particularly important.

The dissemination of Sichuan-Chongqing folk culture cannot be separated from the creation and development of "super IP", and the "cultural IP" composed of "culture + IP" has become the core key point for the dissemination and inheritance of Sichuan-Chongqing folk culture. Creating a distinctive "cultural IP" to replace the value of

Sichuan-Chongqing folk culture can symbolize the operation of folk culture, stimulate the derivative development of Sichuan-Chongqing folk cultural resources, stand out among numerous excellent folk cultural resources, and help them effectively output their inherent cultural value in all aspects. Taking the "Romantic Seven Fairies of the Dong Nationality" as an example, through IP-based operation, the intangible cultural heritage of the Dong nationality has been vigorously promoted and promoted on online platforms, attracting over 1.6 million fans. This has gradually led to the recognition of its original natural scenery and ancient Dong culture by the outside world, which has prompted a large number of people to come for tourism and consumption. This has also achieved the value replacement of folk culture. On the other hand, digitizing and networked production of the connotation culture and resources of Sichuan-Chongqing folk customs, from "traditional folk culture" to "cultural IP", forms a new mode of cultural production and value realization, and ultimately creates Sichuan-Chongqing folk culture into a well-known high-quality cultural symbol in the southwest region and even the whole country.

5. CONCLUSION

The excellent traditional Chinese culture is an inexhaustible treasure that has strong appeal and cohesion, while also affecting the spiritual life of the Chinese people. The dissemination and inheritance of folk culture in Sichuan and Chongqing should comply with the development trend of modern media, and integrate folk culture into new media technology to exert a 1+1>2 superposition effect. In the new media era, it is necessary to take the young and new generation as the main body of communication, tap unique cultural resources, create a valuable "cultural IP", take advantage of new media technologies and communication channels, speed up cross-border cultural communication, help the creative transformation and ecological communication of Chinese traditional culture, and play a positive role in the construction of the "the Belt and Road".

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