

# Research on Digital Communication Channels of Traditional Culture

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## Abstract

The rapid development of digital technology has brought great changes to the dissemination of traditional culture in China, and the new digital media has built a digital platform with unique advantages for the dissemination of traditional culture. As the communication channels of traditional culture in China are integrated with digital media, we should explore how to achieve a win-win situation in terms of social and economic benefits, to build a sustainable digital communication platform for traditional culture, to enrich the communication channels, and to promote the inheritance and development of traditional culture.

## Keywords

**Traditional Culture; Digital Technology; Digital Media; Communication.**

## 1. Introduction

In the second decade of the 21st century, the speed of development of domestic digital communication technology and the number of users have shown explosive growth. The 45th Statistical Report on China's Internet Development released by China Internet Network Information Center (CNIC) points out that as of March 2020, the number of Internet users in China has reached 904 million, and the number of cell phone Internet users has reached 897 million. The rapid development of digital communication technology has brought opportunities and challenges to the dissemination of traditional culture. On the one hand, the digital media itself has the characteristics of fast information dissemination, wide range of social interaction, etc., which makes the traditional culture more rich in content, wider dissemination channels, and more lasting effect. On the other hand, the digital media also has problems in terms of lagging concepts and serious homogenization of content in the dissemination of culture. Therefore, based on the reality of the development of digital media, it is important to build a new path of traditional culture communication, and constantly innovate and enrich the digital communication channels of traditional culture.

## 2. The Meaning of Traditional Culture and the Problems of Communication

### 2.1. The Meaning of Traditional Culture

To study the heritage of traditional culture, we must first clarify the concept of traditional culture. At present, there are many kinds of academic definitions of "traditional culture". One of the more representative ones is "Chinese traditional culture" mentioned in "Dictionary", which emphasizes the origin of Chinese culture and the objective cultural heritage inherited from it. In addition, Zhou Shumin mentioned in "Chinese Traditional Culture and Socialist Spiritual Civilization" that "traditional culture refers to the ideas, morals, customs, heart and mind, culture, art, system, technology, etc., which have been handed down from generation to

generation with certain characteristics, and is a concept with a wide extension, with spiritual, institutional and physical meanings." From these concepts, it can be seen that Chinese traditional culture has evolved from the course of China's social development for thousands of years, and the traditional cultures of different regions reflect or carry the folk customs, lifestyles and local characteristics of cultures of various regions and ethnic groups, etc. Chinese traditional culture concentrates the essence of the cultures of various ethnic groups and is a valuable treasure of the Chinese nation.

Because China is a multi-ethnic country with a long history, its traditional culture is rich in connotation and diverse, and its transmission has been mainly interpersonal and written for thousands of years. In addition, with the development of economic globalization and artificial intelligence, many folk handicraft skills in traditional culture are gradually replaced by mechanization, and traditional handicrafts are facing the dilemma of losing.

## 2.2. Current Problems of Traditional Culture Communication

(1) Low dissemination efficiency. The role of digital media in enhancing the efficiency of communication is self-evident, but the communication of traditional culture still suffers from inefficiency. In China's basic education curriculum, there is no lack of content related to traditional culture, but under the influence of the utilitarianization of the education system, the teaching time and quality of traditional culture courses are difficult to ensure, and students cannot get enough traditional culture teaching, let alone realize their interest in traditional culture. In China's higher education curriculum, traditional culture courses have a low weight. Because of the professionalism and practicality of each major, the content of traditional culture is only slightly seen in the public curriculum, or even negligible, and only the courses of ancient Chinese, Chinese language and art majors involve traditional culture content.

In recent years, some colleges and universities have invested more efforts in the field of traditional culture communication, using digital TV technology to organize students of various majors in colleges and universities to watch the live broadcast about the elements of our traditional culture at the same time. However, the effect of organizing collective viewing of traditional culture canon is not good, nearly 80% of the students do not have interest in traditional culture as a result, and some of them even resist. In addition, the viewing effect of the traditional culture ceremony in the network environment is also unsatisfactory, resulting in the low efficiency of traditional culture dissemination. In addition, the current traditional culture dissemination system is characterized by a rigid implementation system, and the emphasis on folk power is weak, basically staying in the professional field such as cultural groups and art groups; digital media technology is flexible and diverse, but cannot be well utilized in the relatively rigid traditional culture dissemination system.

(2) Inappropriate application of digital media. The rapid development and application of digital media, its flexibility and convenience advantages are also accepted by the public, and the scope of information dissemination continues to expand. However, in the process of applying digital media technology, there is a phenomenon that does not conform to the characteristics of traditional culture. China's traditional culture system has the characteristics of coherence and integrity, and the history of many historical events and historical imagery is a complete chain of clues. Many traditional culture products based on digital media technology do not show the complete image of traditional culture, but only analyze a certain fragment of traditional culture, resulting in the fragmentation of the traditional culture system. The root cause of this situation is the fragmentation effect of digital media technology, which is not properly utilized in the process of traditional culture dissemination. On the other hand, the products launched by digital media technology are not deep enough for the interpretation of traditional cultural contents, and the traditional cultural contents displayed are relatively superficial, which is not

conducive to the inheritance and development of traditional cultural values, although it takes into account the uneven cultural literacy of the public.

The fragmentation advantage of digital media technology should be reflected in the efficient use of fragmented time, while the traditional cultural content should be held with sufficient respect and esteem. The use of digital media should not be at the cost of destroying the integrity of traditional culture, and the content of communication must be objective and accurate, without "generalization"; from the right perspective, the public should be guided to fully and deeply understand the intrinsic meaning and value of traditional culture, so that the public can really develop admiration for traditional culture, and also pave the way for the dissemination of traditional culture. It also paves the way for the dissemination of traditional culture.

### **3. Advantages of Traditional Culture Digital Communication**

#### **3.1. Break through the Shackles of Time and Space**

The time of traditional culture dissemination is not the prime time, usually in the morning rush or lunch break, mainly for the middle-aged and old people who have more leisure time, and the time intersection with young people is relatively small. It is not uncommon for TV stations to schedule local opera and cultural programs at 7:00 a.m., when people are about to go to work, which is a low time for TV ratings and is naturally unfavorable for the dissemination of traditional culture.

The application of digital media effectively break through the shackles of traditional culture dissemination mode in the field of time and space, using digital media can spread traditional culture at any time; and digital media corresponds to more types of terminal receiving media, young people can use cell phones to receive traditional culture program information at any time or space occasions, which can be seen the advantages of digital media coverage, time and space obstacles are completely eliminated.

In addition, many ancient architectural sites and museums actively apply 3D technology and virtual reality technology to develop virtual reality products that show the characteristics of this site, which is also the value of digital media. For example, the Palace Museum's inter-temporal tour project, give full play to the advantages of 3D technology and other advanced technologies, visitors in the hyperspace environment can travel to any of the landscape of the Palace Museum, even the usual open less landscape, to achieve the effect of immersive, feel the charm of the traditional culture of the Palace Museum.

#### **3.2. Rich Dissemination Methods**

Digital media rich communication methods deserve attention, through digital media can cover a variety of communication methods such as sound, pictures, images, etc., multi-angle, all-round display of a traditional cultural imagery image and internal meaning, but also a true reproduction of a major historical events, deepen the understanding of historical events. In the process of displaying traditional culture, various graphic factors such as sound and image are intertwined and each exhibits its own strength. Currently, the widespread digital TV technology has realized the effect of storing and broadcasting past programs; users can choose the programs broadcast at any time they want after connecting to the digital TV network, which promotes the dissemination of traditional culture.

#### **3.3. Expanding the Scope of Communication**

One of the purposes of traditional culture dissemination is to expand the audience, which is where the advantages of digital media lie. Compared with traditional media, digital media has more kinds of communication media, which can cover all aspects of public life, such as social media, e-books, digital video and other ways are typical communication paths. Using digital

media technology, the vast and complex literary texts are made into e-books, and users can read ancient texts anytime and anywhere through their cell phones, which significantly broadens the scope of audience. The application of digital media promotes the combination of various cultural factors. As we all know, China's traditional culture is profound and profound, and if various elements of traditional culture are skillfully combined, it can enhance the effect of traditional culture communication. Take the display of a famous painting as an example, the artist integrates the painting with digital technology to form a series of exhibition about the painting, and reflects the inner charm of the painting through digital media.

### **3.4. Meeting Personalized Needs**

At present, the audience's demand for the content and communication channels of traditional culture is diversified, and digital media can effectively meet the audience's individual demand and make up for the shortage of traditional media. Digital media can not only meet the needs and habits of most people, but also meet the special needs of a small number of people, avoiding the phenomenon of keeping the big and abandoning the small. China's traditional culture has the characteristics of eclecticism and inclusiveness, not emphasizing the "point to protect the surface", the needs of the niche level are also in the scope of traditional culture. The application of digital media is fully compatible with the inclusive characteristics of traditional culture, and even the niche needs of a relatively low audience can be met by digital media. Based on the digital media environment, a variety of content can be provided to meet the diverse needs of audiences at different levels. For example, the flexibility of short video software can be used to communicate about a traditional cultural work in online media platforms; audiences with the same needs in the field of traditional culture appreciation can form groups or communities to play a synergistic role in the dissemination of traditional culture.

## **4. Traditional Culture Digital Communication Channels**

### **4.1. Cultural Scholars Cooperate with New Media to Spread Traditional Culture**

Ma Weidu, the founder of China's first private museum "Guanfu Museum of Classical Art", started to cooperate with Internet media in 2014 and produced his personal online talk show "Dudu". With his unique "Ma's" language, he fully combines culture, history, hot events and movies, and with his humorous and intelligent interpretation, viewers can listen to voices with attitude and taste the charm of culture amidst the tide of impetuous information. 2017, Wang Kai, a self-publisher, cooperated with Ma Weidu to launch a large-scale audio The program "Uncle Kai speaks history". The program is dedicated to telling children the interesting history from Xia Shang Zhou to Yuan Ming Qing, with a total of 572 audio programs. On the day the program was launched, 15,000 copies were sold within 24 hours, which is extremely popular. In early 2018, "Kang Zhen reads ancient poems" was launched on Himalaya, and the whole program poured out Kang Zhen's 20 years of poetics experience, with in-depth interpretation of 70 ancient poems, each extending 1~2 related poems, totaling more than 200 masterpieces and 30 legendary poets' The history of youth, concentrating 600 years of family and national affairs, selecting the key moments of each poet's life, adopting a passionate, vertical and horizontal convergence method of speech, allowing the audience to experience the charm of literature, aesthetics and history intertwined.

### **4.2. Innovation and Dissemination of Traditional Cultural Affairs by Large Online Games**

Many successful online games are taken from excellent traditional culture, such as Fantasy Liaozhai which is taken from Liaozhai Zhiyi, Genghis Khan which is taken from the historical figure Genghis Khan, Xuan Yuan Legend which is taken from Shan Hai Jing, Da Xiang Xi You of Netease Company and Feng Shen Bang of Jinshan Company. In recent years, with the rapid

development of network technology, many online game companies have launched more online games that are closely integrated with traditional culture, and have inherited and innovated them from multiple directions. For example, Tencent's large-scale online game "Glory of Kings" has aroused great concern and enthusiasm for traditional culture among the post-80s and post-90s, and at the end of 2017, the game launched a limited anniversary skin "You Yuan Meng", which was specially created for its character "Yan Ji". "It is based on Tang Xian, a character from the Ming Dynasty. It is based on the most classic song of Tang Xianzu's representative work "Peony Pavilion" in the Ming Dynasty, and is dubbed by a national-level actor from the Northern Kunqu Theatre. The combination of online game and traditional opera not only gives a deeper connotation to online game products, but also provides more possibilities for the creative and innovative inheritance and development of traditional culture.

### **4.3. Digital Publishing Expands the Content Extension of Traditional Culture and Innovates Cultural Resources**

As a brand-new publishing method, digital publishing has broken the limitations of traditional publishing due to the intermediary of sound, film and Internet technology. The application of digital publishing to traditional cultural communication not only enhances the ability to record and disseminate traditional cultural resources in multiple directions, but also expands the field of using and developing traditional cultural resources.

In October 2015, China Bookstore set up a company specializing in ancient books datafication, completely separated from traditional publishing and operating according to the model of a technology company. In November 2015, the online version of the classic ancient books library was released and the Chinese ancient books finishing and publishing resources platform project was officially launched. In April 2016, the WeChat version of Classical Antiquarian Library was launched. This was the first time that a large-scale antiquarian resource appeared on a social mobile platform, allowing readers to read, search, and share content anytime, anywhere. In just six months, the WeChat version has attracted nearly 35,000 readers. The digital publishing of Chinese ancient books not only realized the large-scale cross-regional and cross-group digital resource cooperation in the field of ancient books finishing and publishing, but also successfully realized the internationalization of Chinese traditional culture online dissemination.

Of course, the concept of digital publishing is no longer limited to documentary texts, but also includes tangible and intangible cultural heritage into the scope of publishing. The ancient Palace Museum, in recent years, can be said to be actively embracing the Internet, in addition to the official website, microblogging, WeChat, the last two years have produced a series of "Palace Productions" APP, a total of nine applications so far. The series of APPs does not allow users to simply go through the internal scenes, only to introduce representative exhibits, but to extract the individual content to do detailed display and introduction. For example, the "Han Xizai Night Banquet" app is divided into five sections: listening to music, watching dance, taking a break, blowing and breaking up the banquet, with a "comic strip" composition narrative form to show each episode, and maintain the characteristics of the original work itself to the maximum extent. Users can touch the musicians and dancers in the scrolls and they will play ancient music and dance for you. In order to give users a more intuitive audio-visual experience, the APP also incorporates media information such as voice, text and video, presenting users with every detail, including professional annotations to introduce the historical stories and seals in the paintings. 9 APPs in the series lead users into the Palace of the Nurtured Heart, Sanxi Hall and Taihe Assault, wearing dragon robes and shopping in the digital Forbidden City. Using digital technology, the Forbidden City has built the most powerful digital museum in the world. The ancient Forbidden City attracts people of different cultures and ages around the world to contact and love Chinese traditional culture in a brand new way of digital publishing, which provides a brand new path for the transmission of Chinese traditional culture.

#### 4.4. Digital Media Installation Art for the Dissemination and Promotion of Traditional Chinese Culture

Digital interactive installation art is a kind of installation art combined with new media technologies, including video, sound, performance, computer and network, which form a synergy with the natural materials of traditional installation, in. These new media include video, sound, performance, computer and internet, which form a synergy with the natural materials of traditional installation, and give the audience a new feeling and enlightenment in the expression and art appreciation of artworks.

For example, Xiao Bing designed the seating installation "Lotus Pond" for the public recreation area of the China Pavilion at the World Expo. Through the projector hanging above and the sensor under the seat, when the audience sits down to rest when they are tired of visiting, the computer connected to it will be triggered, and when the projector projects the animation on the drawing paper, the audience will think they are sitting in the Chinese study. On the desktop in front of them, an ink painting style lotus pond immediately unfolds like a cartoon. When you pick up one of the seals on the table and place it on the pond, the "small fish" in the pond will scatter in all directions. When you put it on the lotus flower, the dragonflies will fly up. At the same time with the sound of water, birdsong, etc., and play music to echo it. The audience can not only get a rest but also learn the joy of life of the traditional Chinese literati, reflecting the attitude of revering nature and being close to nature.

From the current situation of China's traditional culture communication, its way of communication is actively and actively integrating with digital media. On the one hand, the diversified and three-dimensional communication characteristics of the new media digital platform provide diversified forms of expression for traditional culture communication; on the other hand, the profound and rich connotation of China's traditional culture also provides fine content for the new media communication platform. Therefore, in the new era of rapid development of digital technology, we must pay attention to the construction of digital communication platform of traditional culture. We should not only pay full attention to the use of digital technology and Internet technology, but also dig deep into the rich connotation of traditional culture and pay attention to the quality of communication; we should fully use digital technology to realize the wide dissemination from point to point and expand the domestic and international influence of traditional culture, but also make full use of the digital platform to innovate the expression of traditional culture from the audience's perspective; we should innovate the new form of traditional culture communication, but also We should respect its characteristics, so that its spiritual and cultural connotations with national characteristics can survive forever.

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