

## **Research on the Mode of Traditional Culture Communication in the All-Media Age——Taking folk clay sculpture as an example**

**Shijian Cang\* and Haishuang Wang**

School of Art and Design, Tianjin University of Science and Technology, Tianjin 300457, China

csj98231@163.com, 18831001@mail.tust.edu.cn

**Keywords:** All-media; Traditional Culture; Folk Clay Sculpture; Cultural Heritage

**Abstract:** Thanks to the influence of cultural globalization, people gradually ignore the existence of traditional culture, coupled with insufficient media propaganda and absence of environment necessary for survival, resulting in a severe challenge faced by traditional culture inheritance and development. This paper takes the folk clay sculpture as an example to explore how to use modern media technology to advertise traditional culture and make it re-attract the public's attention. By the use of literature survey method, field survey method, comparative analysis method and other research methods, this paper is designed to analyze the advantages and disadvantages of traditional media and new media as well as the status quo and need of development regarding traditional clay sculpture in Beijing-Tianjin-Hebei region, so as to propose a feasible suggestion to develop folk clay sculpture through all media. If one wants to better popularize the traditional culture, one needs to apply modern technological means according to the characteristics of traditional culture and seek a model suitable for the development of modern society.

### **Introduction**

In 2017, in order to promote the development of traditional culture and the revitalization of traditional crafts, China has successively introduced the Notification about "Opinions on Implementing the Inheritance and Development Project for Chinese Excellent Traditional Culture" and the "China Traditional Crafts Revitalization Program", which indicates the construction of Chinese traditional culture has been extremely urgent in the new era. The Chinese traditional culture, represented by folk clay sculpture, has been confronted with a serious challenge due to its impotent propaganda and lack of environment necessary for survival.

The media propaganda plays a vital role in the inheritance and development of traditional culture [1]. An all-dimensional promotion and advertisement of traditional culture require the simultaneous use of traditional and new media. General Secretary Xi Jinping emphasized: "Traditional media and new media are not expected to replace each other but iterate each other; it's not who is primary and who is secondary, but they both are equal; it's not a matter about who is strong and who is weak, but complementary to each other. We should use the fruits of the information revolution to accelerate the integration of the media and build a pattern of all-media communication." This has pointed out the direction for the development of the media industry, and also provided a guiding ideology for the dissemination and development of traditional culture.

### **New Features of the Development of Folk Clay Sculpture in the Vision of the All Media**

As an icon of Chinese traditional culture, folk clay sculpture is known as the "Art of Producers". Influenced by the cultural globalization and the changes in people's aesthetic taste, People's demand for craft products is transformed from rigid demand into elastic demand [2]. The traditional clay sculpture represented by Tianjin clay Figure Zhang, Huishan Clay Figurines and Fengxiang clay sculpture gradually became unpopular in the market. Their inheritance and development are declining with each passing day. At present, the all media formed by the integration of new media

and traditional media is conducive to promoting and publicizing the folk clay sculpture, which has improved the dilemma of the inheritance and development of folk clay sculpture.

When promoting and publicizing traditional culture, the traditional media is accurate, authoritative and rigorous, while the new media that is based on information technology is more advantaged in terms of interactivity, speed of transmission, cost, and operability. Combining new media with traditional media and using their respective advantages to inherit and develop traditional culture is a shortcut to realize the revitalization of traditional culture currently. The following is a discussion about the characteristics of traditional culture inheritance and development under the perspective of all media with folk clay sculpture as an example:

**Coexistence of enjoyment and strictness.** Traditional media has relatively high influence and authority [3]. It can represent the attitudes and inclinations of the state and the government, but its mode of dissemination is not conducive to people's access to information quickly, efficiently and timely, it is poor in timeliness and lacks interaction. At the beginning of January 2016, the documentary "I am repairing relics in the Forbidden City" that was broadcast on CCTV-9 was a typical example of traditional culture publication on traditional media, but the final effect was barely satisfactory. However, in February 2016, "I am repairing relics in the Forbidden City" became popular without any sign on the Bilibili video website that was labeled as a front for "Quadratic Element" and other new generation trend characteristics, with a total of 700,000 hits. Traditional culture has been unwittingly pulled into the new media field that is completely different from traditional media and has attracted the attention of many people [4].

The emergence of new media has enriched the forms and means of access to information. New media has already become an information acquisition tool that people increasingly rely on in their work and life [5]. Folk clay sculpture artists can publish information about clay sculpture production through the new media platform and interact with clay sculpture fans. The traditional media has gradually fused with the new media, creating a pattern of all-media communication that has greatly facilitated the promotion and dissemination of folk clay sculptures, and has changed the form of transmission of folk clay sculptures to some extent and changed the originally closed creation of folk clay sculpture into an open one. Based on the needs of customers, the folk clay sculpture artists will incorporate emotionalized design into the clay sculpture creation and endow the folk clay sculpture physical form with a certain emotional sustenance, thus enhancing the enjoyment of folk clay sculpture and improving the spiritual value of folk clay sculpture.

**Coexistence of comprehensiveness and precision.** The formation of the all-media communication pattern has greatly enriched the model of information dissemination [6]. In addition to using traditional TV, radio, and newspapers, the all media has also added the network and some self-media platforms, such as Microblog, WeChat, Headlines, and Tik-tok, to popularize folk clay sculpture and propagandize folk clay sculpture all around. Since the advent of the self-media, its users have risen sharply, which has provided some folk artists with a platform to exhibit folk skills. With the gradual strengthening of government management, the gradual maturity of the network layout and the elevation of the aesthetic ability of netizens, the folk clay sculpture, which is an important carrier of Chinese culture, has become an important part of the network propaganda of folk culture.

The backbone force of the all media is the network, and the most obvious feature of the network era is the big data analysis. It is a trend to analyze network data with big data characteristics and thinks about problems using big data thought [7]. All major network media and e-commerce companies will accurately deliver news and advertisements based on the results of big data analysis to improve user browsing efficiency. In the dissemination and promotion of folk clay sculptures, we must also follow the trend of the times, that is, use big data to screen out users who are interested in the contents related to folk clay sculptures, and appropriately deliver the relevant knowledge about folk clay sculpture to them for popularization. After a period of data collection, the folk clay sculpture production video and historical background will be delivered precisely to the interested users, so that they can understand the folk clay sculpture more deeply and feel the charm of the traditional culture of the Chinese nation.

**Far-ranging, low cost and multitudinous.** The biggest advantage of the all media is that it has a far-ranging, multitudinous and cost-effective dissemination, and not limited geographically. The use of all-media to promote folk clay sculpture can not only change the way and means of communication but also the form of communication. Targeting the audience of different ages, different classes and different preferences, the all media can re-edit and spread the information according to their features, and expand the scope of communication. The all-media promotes the clay sculpture in the form of video advertisements, simulation characters, interactive games and cartoons in addition to text. For example, in 2016, TV and network media jointly launched the “Mengwa”-series public service advertisements and cartoons, and advocated the socialist core values that “State is home, goodness is soul, diligence is root, thrift cultivates morality, honesty sustains oneself, filial piety is the first, and harmony is the most precious”. In addition, the network has a storage function, be it the government or the individual who publishes news about clay sculpture, as long as it is identified as true and effective, it can be stored on the network, and anyone can find it online at any time.

### The construction of the mode of folk clay inheritance and development in the era of the all media

In recent years, as people attach more importance to traditional culture, more and more people have re-examined the historical significance and value behind the Chinese traditional culture. The formation of the all media allows people to easily access a variety of information. How to use the convenience of the all media to inherit the folk clay sculpture is what should be emphatically considered for the development of clay sculpture. Based on the advantages of the all media and the characteristics of folk clay sculpture dissemination, it is suggested that the following model of all-media promotion and propaganda of folk clay sculpture be constructed (Figure 1).

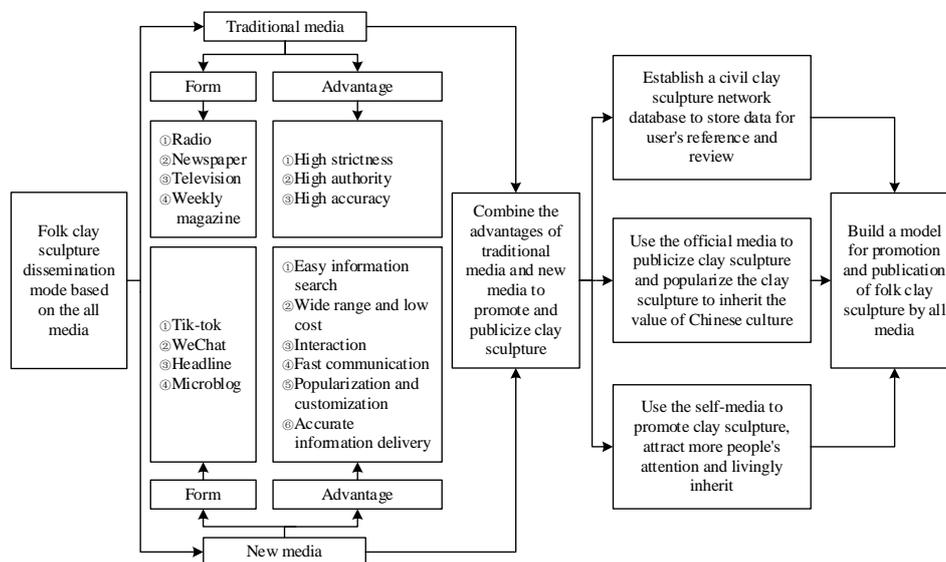


Figure 1. Construction of a model of All-media promotion and propaganda of the folk clay sculpture

**Using the network data to "save" the clay sculpture.** In the context of the all media, in order to protect the inheritance and development of folk clay sculptures, one must keep pace with the times to comply with the developmental trend of the all media, and artfully use the all media to inherit the folk clay sculpture. Inheriting and developing folk clay sculptures must start with systematically combing its history and status quo. Most of the folk clay arts are inherited from father to son from mouth to mouth. In the process of inheritance, it is likely to lose the essence of folk clay sculpture. Therefore, the establishment of the folk clay sculpture database is the inevitable course to inherit and develop folk clay sculpture.

At present, the Tianjin Intangible Cultural Heritage Protection Center unites the relevant departments of various universities in Tianjin to conduct an investigation on all the intangible cultural heritages in Tianjin and generate a database of texts and images. The investigation content includes the oral account of the history of inheritance of the intangible cultural heritage of Tianjin, the production skills, the work style and the status quo of inheritance. These data can be stored on the web for the later generations to review, learn and research. The author has carried out a complete collection of data about the four clay sculpture projects, namely, Tianjin Clay Figure Zhang family, the Clay Figure Zhang Colored Sculpture Studio, the Fulu Zhai Zhang's Family Brocaded Clay Figurine, and the Clay Figure Wang. Although the content and data of the investigation are relatively comprehensive, the recorded data is still imperfect. For example, the inheritor's work is recorded simply by photographing and recording the production technique, the core artistry is inaccessible. Therefore, the construction of a folk clay sculpture database requires folk artists to try their utmost to leave behind a splendid cultural heritage.

**Using the official media to make the clay sculpture "important".** In order to promote the folk clay sculpture to develop faster and better, it is necessary to enhance the publicity of folk clay sculpture while building a complete network database. Viewed from the original intention of media integration, what General Secretary Xi tried to say was that it is necessary to take the initiative in the battlefield of online public opinion as soon as possible and try not to be marginalized [8]. Therefore, the goal of media integration is the Internetization of mainstream media, directly resulting in the emergence of officially certified network media. The relevant government departments or clay sculpture inheritor can register and establish an officially-certified network media account to publicize the historical significance, the humanistic spirit and the production procedure of the clay sculpture, by doing so, the dissemination of information is not only accurate but also authoritative and interactive to some degree.

**Using the self-media to make the clay sculpture "live".** In recent years, the emergence of self-media has provided some folk artists who have superb skills with a stage to display their skills, and folk clay artists are no exception. In the process of participating in the Tianjin Intangible Cultural Heritage Research Project, the author found that some folk artists had been using the self-media to publicize traditional culture and achieved pretty good results. Mr. Qi Gao, the fourth-generation inheritor of Tianjin embossed calabash, said: "The effect that the self-media can possibly achieve is much better than the effect the traditional media can achieve by making an exclusive program. The number of Thumb-ups obtained by one of the videos I uploaded can reach up to more than 200,000. The folk crafts can be better sold through the live streaming platform, and some fans will come up expressly to learn from the master. "The inheritors of folk clay sculptures should also be good at using the self-media to promote clay sculptures, making the clay sculptures "live" and "move", and transform the fruits of labor into economic profits more quickly and lengthen the vitality of folk clay sculpture.

## Conclusion

The channel and speed of people's access to information in the era of the all media cannot be mentioned in the same breath with those in the era of traditional media. It is a new thought to build a model of all-media communication of traditional culture to facilitate the construction of the excellent traditional culture of the Chinese nation. In the era of all-media, if we want to better facilitate the inheritance and development of traditional culture, we must flexibly use the media to promote and publicize the advantages of traditional culture and take the folk clay sculpture as a base point to promote the construction of Chinese excellent culture in an all-round way. So that the people are allowed to better understand the charm of Chinese culture, and further the people's sense of identity, belonging and pride to their own culture will be enhanced.

## **Acknowledgements**

Fund Project: Tianjin Art Science Planning Project "Field Research and Development Countermeasures Research on the Inheritance of Beijing-Tianjin-Hebei Folk Clay Colored Sculpture Art" (No.: A18002)

## **References**

- [1] F.F. Zeng. The role played by CCTV TV Dance Competition in the inheritance of Chinese Traditional Culture. *Contemporary TV*, (2017) No.6, p.88-89. (In Chinese)
- [2] X. Shi, Y.W. Liu, L.H. Cong and Y.F. Qiu. Innovative study on the Inheritance and Development of Traditional Handicrafts in the New Era Background. *Popular Art*, (2019) No.6, p.237. (In Chinese)
- [3] D.B. Liang. Discussion about the Study on the Complementation between the New Media and Traditional Media in News Communication. *Global Market Information Guide News*, (2017) No.38, p.121-122. (In Chinese)
- [4] Y.F. Tan. Research on the Construction of Traditional Culture Communication Ceremony in the Field Domain of New Media——Taking "I Am Repairing the Relics in the Forbidden City" as an Example. *China Radio and Television Journal*, (2017) No.9, p.112-114+126. (In Chinese)
- [5] C.C. Li. Characteristics and innovative measures of TV news gathering, editing and planning in the new media environment. *Western Radio and Television*, (2018) No.14, p.130+133. (In Chinese)
- [6] Y.M. Jia. Research on News Communication Mode Based on New Media Environment. *Modern Marketing (Business Edition)*, (2019) No.6, p.92. (In Chinese)
- [7] C. Shi. Challenges and Opportunities for Network Public Opinion Publicity in the Era of Big Data . *Science and Teaching Guiding Journal*, (2015) No.3, p.30-32. (In Chinese)
- [8] J.W. Song. Media integration is the Internetization of mainstream media. *Young Journalists*, (2018) No.28, p.4. (In Chinese)