

The Communication Strategy of Tunhuang Non-Heritage Culture in the Perspective of The Belt and Road Initiative

-- A Framework Theory

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Abstract

Throughout the ages, the spread of China's culture to the outside world has made positive contributions to the development of human civilization. Under the background of the Belt and Road, the external dissemination of China's culture has ushered in new opportunities and pattern.

Keywords

Tunhuang; Intangible cultural heritage; Communication.

1. Introduction

In recent years, under the background of the Belt and Road, the external dissemination of China's culture has ushered in new opportunities and patterns. As a splendid part of China's intangible cultural heritage, Heritage and cultures of Tunhuang has a profound heritage. It includes mural culture, sculpture culture, architectural culture, music and dance culture, calligraphy art and other parts. As an important part of the rich national characteristics of the long history and culture of the Chinese nation, Heritage and cultures of Tunhuang has both As an important part of the rich national characteristics of t, Heritage and cultures of Tunhuang has both national and international nature, and has important cross-cultural communication value.

Under such circumstances, vigorously publicizing Heritage and cultures of Tunhuang at home and abroad will help Tunhuang gain more understanding in the Under such circumstances, vigorously publicizing Heritage and cultures of Tunhuang at home and abroad will help Tunhuang gain more understanding in the world, so that more international friends can understand Tunhuang and understand China, narrow the distance between Tunhuang and the world, and make The culture of Tunhuang gradually go to the world.

2. Subsection

2.1. The Nationalization and Diversification of the Culture of Tunhuang

The intangible cultural heritage (hereinafter referred to as "intangible heritage") is an important part of the excellent traditional Chinese culture, is a vivid testimony to the continuity of Chinese civilization, is an important basis for linking national emotions, maintaining national unity. Protection, heritage, the use of intangible cultural heritage, for the continuation of the historical lineage, firm cultural confidence, promote the exchange and mutual understanding of civilizations is of great significance.

In the past and present, the culture of Tunhuang has shone brightly and has a unique charm. As an important part of China's long history and culture, The culture of Tunhuang is a textbook of

history and art, bringing together the symbols of many civilizations and carrying the weight of history and time, and is rich in national identity and diversity.

The culture of Tunhuang is rich in national identity and carries the weight of time. It is not only a typical representative of our own culture, but also a unique marker of China in the world's culture. As ambassadors of China's national culture, these world-renowned NRMs have made important contributions to cross-cultural exchange.

Tunhuang's culture has long been characterized by a plurality of ethnic cultures, with multiple ethnic groups contributing to The culture of Tunhuang. The presence of foreign cultures, the exchange of different cultures, and the complementarity of their strengths and weaknesses, eventually led to the formation of a unique The culture of Tunhuang, and the ultimate symbiosis of multiple cultures. The diverse mix of cave paintings, documents, and Tunhuang relics reflects the weight of excellent Chinese culture and demonstrates cultural confidence.

2.2. The Current Situation of Domestic and International Dissemination of The Culture of Tunhuang

In the process of globalization, the rapid development of mass communication technologies and the integration of national cultures have brought new opportunities for cross-cultural exchange and dissemination of Tunhuang's non-heritage, providing unprecedented favorable conditions. This, of course, also illustrates the need to align the development of The culture of Tunhuang with national cultural innovation in the context of the Belt and Road. In today's globalized world, where national cultures are constantly intermingling, The culture of Tunhuang needs to be passed down from generation to generation, but it also needs to be promoted externally, not just in the folklore soil. In order to pass on and promote The culture of Tunhuang, we should also understand the current state of The culture of Tunhuang dissemination and promote The culture of Tunhuang to the world.

The media also played an important role in this process. 2019, around the Spring Festival, the Gansu Art Troupe went to nine countries in Europe and Asia (mainly countries along the Belt and Road) to carry out exchange activities, through a series of activities such as cultural performances, non-foreign heritage exhibitions and Spring Festival temple fairs, with outstanding regional characteristics, showcasing Tunhuang's non-foreign heritage culture. In January 2020, the Gansu Art Troupe performed in Paris, France, with performances integrating song, dance, music and martial arts, pushing the distinctive and culturally valuable non-heritage culture abroad, generating good reactions in cross-cultural exchanges and wide impact of related reports. 2021 September, the Forbidden City Tunhuang Special Exhibition opened at the National Palace Museum, the exhibition is divided into three themes: Silk Road Rejuvenation, Manifestation on Earth, and Preservation of Heritage, exhibiting The exhibition features Tunhuang mural prosceniums, replica painted sculptures, replica huagai, and even a replica cave. The Palace Museum and the Tunhuang Academy also used technology to launch small programs. All of this has broadened the scope and impact of cross-cultural dissemination of The culture of Tunhuang, enhanced understanding of Tunhuang's NRM culture, and attracted the participation of visitors from home and abroad, fully demonstrating the value of cross-cultural dissemination of Tunhuang's NRM. The impact of the reports on the above activities is also strong and wide ranging. 2021, Henan TV's "Dance for a Thousand Years" program featured stunning dance performances with scenes from the Tunhuang Grottoes, allowing viewers to immerse themselves in the beauty of Tunhuang and the NRM.

Under the background of The Belt and Road Initiative, Tunhuang's non-heritage culture has been promoted to a certain extent, and the development of technology has added some luster to its cross-cultural communication, and the communication effect has been significantly enhanced. In the face of the excellent results of the dissemination of Tunhuang's non-heritage culture, there are also some problems that affect the development and promotion of culture,

mainly in terms of non-heritage personnel training. Speaking of outstanding talents in non-hereditary heritage, at the National Moral Model Conference held in November 2021, 83-year-old Fan Jinshi reaped another heavy honor as an outstanding talent - the National Moral Model. "This is not my personal honor, but is attributed to several generations of the Tunhuang Academy." Over the years since her retirement, Fan Jinshi still spends most of her time at Tunhuang each year. While the audience for The culture of Tunhuang continues to expand to different age groups and tends to be younger, the Tunhuang Academy's talent development is mostly inherited from generation to generation and relies on the personal interest and perseverance of the non-hereditary bearers. This will require the cooperation of multiple actors to further develop The culture of Tunhuang for more effective dissemination.

2.3. Theory and Reality

When we look at the phenomenon of The culture of Tunhuang from the perspective of communication, we can see that the process of promoting Tunhuang's non-heritage culture reflects the rational use of many communication theories. The performance of "Meet Tunhuang" in Henan TV's "Dance for a Thousand Years" program, for example, is a communication activity that makes good use of frame theory and has had an impact both at home and abroad.

The core idea of frame theory is that what is true for a person is his or her definition of the situation. Such definitions can be divided into strips and frames. A strip is the sequence of activities and a frame is the type of organization used to define the strip. He also considers frames as important credentials for people to translate social reality into subjective thoughts, that is, the structure of people's or organizations' subjective interpretations and thinking about events. The concept of framing originated with Bateson and was introduced to cultural sociology by Goffman. It was later reintroduced into mass communication research.

From the perspective of framing theory, we can see the shadow of the theory in the cases of successful communication. In this communication campaign, Henan TV's "Dance for a Thousand Years," the dance program Tunhuang Flying Dance selected elements that struck a chord and performed a situational reenactment. The performers' stunning dance performance was accompanied by scenes from the Tunhuang Grottoes, a comprehensive display that put the audience in the middle of it, allowing them to deeply appreciate the boundless charm of the ancient art form and immerse themselves in the beauty of Tunhuang, the non-heritage. Overseas, Henan TV's program has also made an impact, attracting the attention of netizens at home and abroad.

As you can see, the media is also a multi-faceted body of work that should apply theory to practical activities to further enhance the impact of The culture of Tunhuang. The media should be aware of the communication effects associated with the dissemination of intangible cultural heritage, and by providing entertainment and other means, they can also draw on the frame format of "Meet Tunhuang" to highlight the most intriguing qualities of local intangible cultural heritage in the dissemination of information, cultivating public interest and creating beneficial communication effects through the use of frame theory.

Of course, the use of communication theory in ICH communication is not limited to the above. Many other classical communication theories are also useful for guiding related communication activities.

3. Conclusion

As we can see from the above cases, the process of disseminating Non - material cultural heritage of Tunhuang under the background of the Belt and Road, with the media as the representative of multiple subjects using a variety of means, has had an important impact. The

process of dissemination is also significant and far-reaching, as it helps to preserve, pass on, and make good use of China's excellent traditional culture and to tap its rich connotations, as well as to better strengthen cultural confidence.

However, it is important to note that ICH has its own unique charm, but in the process of dissemination, we still need to pay attention to the innovation of ways and means, as well as the application and practice of theory. In the process of cross-cultural communication of Tunhuang's intangible cultural heritage, we should also incorporate theoretical guidance.

In cross-cultural communication, attention should be paid to the formation of a common space of meaning and the promotion of cross-cultural exchange. The ability to form a common space of cultural meaning in cultural exchange is crucial in the external dissemination of The culture of Tunhuang. All parties should work together to promote Tunhuang's intangible cultural heritage, guide domestic and international audiences to understand its profound connotations, and build social consensus. First, in the broader context, local governments should do a good job of guiding the preservation and transmission of the culture itself, fully exploiting its own value and cultural heritage, increasing the connection between Tunhuang's intangible cultural heritage and local people, and strengthening the emotional ties between people and Tunhuang's intangible cultural heritage. Second, all types of media should cooperate, including local television stations, newspapers, radio, the Internet and other media, to increase coverage of The culture of Tunhuang and related achievements. The culture of Tunhuang also needs to be consistently and frequently featured in the public eye, whether in news events or entertainment productions. In addition, it is important to strengthen communication and interaction between all parties and between all parties and audiences, to grasp the needs of the times and the needs of the masses, to actively communicate with audiences, and to use new technologies to break through the multiple barriers of time and space. In the context of the Belt and Road, the development of technology is also conducive to The culture of Tunhuang being presented to us in a more in-depth way in the new era. Of course, changing the audience's status as passive receivers of information and promoting interactive communication is conducive to the emergence of a situation where "everyone can be a communicator". This process is conducive to fostering audience interest, cultivating an emotional connection between the public and intangible cultural heritage, and accelerating the resolution of problems related to talent training.

The culture of Tunhuang is the result of a long-term exchange and integration between Chinese civilization and various civilizations, stating that we should be more broad-minded, more extensive cultural exchanges with other countries, and more proactive in learning from all the best civilization achievements of the world. In the context of cross-cultural communication, we should continue to explore ourselves and do a good job of foreign communication, and in this process, we should do a good job of combining theory and practice. We need to enhance our cultural awareness and confidence and tell the Chinese story.

As the country's guidance and support for the construction of the disciplinary system of Tunhuang and the training of its personnel continue to increase, Tunhuang will become a successful example of China's contribution to world civilization.

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