

# Study on the Activation and Dissemination Strategy of Intangible Nuo Opera in Chizhou Under the Background of Digitalization

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## Abstract

The activation and dissemination of Chizhou Nuo Opera is faced with a series of problems, such as a single way of communication and marketing, lack of innovation in content and expression, and limitations in the skills of Nuo opera artists. How to enhance the communication efficiency of Chizhou Nuo Opera and find a way suitable for the actual activation of Nuo opera is a problem that needs in-depth research. The vigorous development of the meta-universe provides a new idea for the digital transformation and innovation of non-heritage in the cultural and tourism industry. Enabling the activation and dissemination of intangible cultural heritage with the meta-universe has become one of the current hot spots. With the help of the technological advantages of the meta-universe, a new form of cultural tourism can be created by digitization to further promote the protection and inheritance of intangible cultural heritage. By exploring the existing demonstration case of Guangzhou intangible cultural Heritage block, this project aims at inspiring the current problems in the transmission process of Chizhou Nuo Opera. It can activate intangible cultural heritage Nuo Opera by digitization and intensification of inheritance, enhancement of innovation in construction mode, upgrading of intangible cultural heritage IP and urban cultural tourism, scene crossing, digitization of users, expansion of true realization environment, and construction of IP.

## Keywords

Digitalized, Chizhou Nuo Drama activation, Dissemination.

## 1. Introduction

Intangible cultural heritage (hereinafter referred to as intangible cultural heritage) is an important symbol of the excellent traditional culture of the Chinese nation, and is the precious cultural lifeblood of our country. However, the protection and inheritance of intangible cultural heritage is still a long way to go, especially in Chizhou, which is located in the third and fourth tier cities in the mountainous areas of southern Anhui Province, there are more and more prominent problems such as the loss of communication subjects, the lack of communication context, the single form of communication, and the poor expression of communication.

In 2005, Chizhou Nuo Opera was selected into "the first batch of National intangible cultural Heritage List". In 2007, Guichi District of Chizhou City, a Nuo culture inheritance area, was named "the Hometown of Nuo Culture in China". Popular in villages with the family name, Nuo Opera has typical characteristics of Confucianism, Taoism and Buddhism in southern Anhui Province. Nuo culture can be divided into four kinds: folk Nuo, palace Nuo, military Nuo and temple Nuo. Chizhou Nuo drama belongs to one kind of folk Nuo, which is a ritual drama with religious meaning for the purpose of offering sacrifices to ancestors, exorcising evil spirits and entertaining people and gods. It is one of the ancient operas preserved in China at present, which is "the oldest and most complete".

The protection and inheritance of Nuo drama has always been a long way to go, and the only way is to activate and transmit Nuo drama. In the digital age, digital technology can give Nuo

drama activation and dissemination, and the way of activation should be suitable for different types of intangible cultural heritage and adopt different ways of activation. Take Nuo Opera in Chizhou as an example, its expression is simple and limited in time. It can only be displayed to the audience within a specified time limit (only between villagers and villages). For intangible cultural heritage projects like performance, the key point of activation lies in the multiple presentation of forms and carriers. To promote the transformation of Nuo Opera from quantitative inheritance and protection to quality activation and utilization, so as to make Nuo Opera more modern and flexible in many aspects, radiate its vitality and release its value.

## 2. Research Overview

In recent years, the study of Chizhou Nuo Opera shows the communication and fusion of multiple perspectives and disciplines. Whether it is longitudinal ancient, late modern, horizontal homology analogy, overall macro or specific micro research, the depth and breadth of the study are constantly strengthened. The early research on the general situation of Chizhou Nuo Drama was mainly represented by scholars Wang Zhaogan and He Genhai, and the relevant research included "Talking Nuo Drama", "The Ancient opera Chizhou Nuo Drama in the popular area of Huangmei Opera", "Anhui Guichi: The Hometown of China's Nuo Drama" and so on. Around 2010, it gradually began to make a comparative study of all kinds of Nuo drama and drama in other places. Scholar Han Li made a comparative study of Chizhou Nuo Drama and Guizhou local drama from three aspects: source flow, content and form. At the micro level, the research focuses on Nuo mask, Nuo drama script, repertoire, Nuo instrument and dance, which are the most important and prominent features of Nuo drama. Related scholars Tan Yutong and Jin Long analyze the aesthetic features of the Nuo mask from the aesthetic perspective and cultural function, while scholar Chen Taohong analyzes the contents of Confucianism, Taoism and Buddhism in the Nuo drama text from the script perspective. Nowadays, younger scholars begin to study Nuo drama widely in the field of communication. Scholar Yao Yao pointed out in his master's thesis that there is a break and connection between Chizhou Nuo Drama and contemporary media culture. Scholar Fan Shuangwu believes that Chizhou Nuo Opera is, to a certain extent, a sacred ritual<sup>[1]</sup> that brings groups together in a common identity.

When inquiring relevant materials, the author found that under the background of digitalization, the new generation of Z people is moving toward the middle of The Times. At present, Nuo drama in Chizhou still focuses on the cultural connotation of Nuo drama itself, and the field of vision is limited to a single Nuo drama, which cannot be in-depth from the overall environment and social changes. The research and countermeasures of Chizhou Nuo Drama are still the traditional protection and active inheritance, lack of long-term activation and dissemination, and there is a state of separation from the current digital background of the new era.

## 3. Research Significance

### 3.1. The wisdom of literary travel awakens the cultural value of intangible cultural heritage

The temporal and spatial nature of intangible cultural heritage limits the scope of its transmission. At present, the protection of intangible cultural heritage is basically in the form of recording, with on-site communication accounting for a very large proportion and closed means of communication. The audience of its dissemination is not wide, and it has great limitations. Although many non-heritages have been digitized, such as "China Story", "Digital Folk song instrumental music map" and other data and information platforms, the active dissemination of intangible heritages is not successful and the degree of digitalization is low.

Through the offline intensive, one-stop intangible cultural heritage block + online connection "intangible cultural heritage universe interface" to enter the intangible cultural heritage digital block. It can maximize the concentration of resources and truly immerse the experience of "cloud" tour intangible cultural heritage.

### **3.2. From virtual to real enable the real economy value**

Enabling intangible cultural heritage in digital blocks brings not only the blessing of technology, but also the change of thinking. Through virtual and real fusion of digital blocks and scene reconstruction, the reality copy of intangible cultural heritage is applied to popular scenes such as games for embodied dissemination. Relying on IP affiliated derivatives, it can enhance users' emotional identification, strengthen memory points, establish strong connection, and react to offline entities. Thus, the virtual to the real, lead to long-term sustainable consumption, help Chizhou cultural tourism economic growth, become Chizhou Nuo Opera culture a new business card.

The concept of immersive tourism experience has gradually been recognized and sought after by people, and there have been preliminary explorations in the market such as Super Wen and You, Zhiyin Number, and Datang City that never sleeps. By using the meta-universe technology to connect online and offline, a digital block or park in the virtual world parallel to the real world can be built to realize the integration and interaction of people, the digital world and the real world, which greatly expands the boundary of intangible cultural heritage content and shows great potential for the protection and inheritance of intangible cultural heritage in all aspects. Digital blocks enable the intellectual transformation of intangible cultural heritage. On the one hand, it strengthens the forward-looking application of digital blocks, and on the other hand, it is necessary to be alert to risks. To realize the effective empowerment of digital block to intangible cultural heritage, it is necessary to build a complete digital block infrastructure, strengthen the layout of hardware system, underlying architecture, back-end infrastructure, software and content system, and set up major projects. Organize forces to carry out comprehensive research and research on a series of related technologies such as virtual reality, augmented reality, motion-sensing interaction, computing algorithms, artificial intelligence, brain-computer interface, and authentication methods. At the same time, efforts should be made to establish a national super digital IP system to fully stimulate the enthusiasm of scientific and technological innovation in the digital community, while ensuring the timely transformation of relevant achievements, so as to make the intangible cultural heritage "tide" and "[1]live".

### **3.3. The country's first meta-universe intangible cultural heritage block: Guangzhou intangible cultural Heritage Block**

As the first Chinese intangible cultural heritage block integrating online and offline interaction, Guangzhou intangible cultural heritage Block breaks the restrictions of region and space, allows the virtual world to return to real life, explores the application scenarios of the meta-universe in the intangible cultural heritage industry, better integrates the intangible cultural heritage into modern life, and finds the connection point between traditional culture and modern life. The addition of digital means not only enriches the display of intangible cultural heritage, effectively solves the problem of physical exhibition participation limited by time and space, but also enables cultural heritage protection to share new opportunities for the development of the meta-universe.

On the opening day of the street, Guangzhou Intangible Cultural Heritage Block, a virtual public cultural space built on the prototype of the Beijing Road arcade, was simultaneously unveiled, and an experience area was set up on site. Citizens wearing VR glasses could "shuttle" into the metauniverse world of the intangible cultural heritage Block to achieve immersive experience.

The block presents a non-heritage market with Guangzhou characteristics, including Canton color, Canton embroidery, olive carving, flute, straw painting, ivory minisculpture, Lingnan Guqin, and Xiguan bronze. Each project selects representative products for 3D digital modeling. Combined with 5G cloud computing, AR/VR and other technologies, the product details are displayed with high precision and in all aspects, leading the public to appreciate the subtlety of the intangible cultural heritage technology. There are also unmanned retail vehicles based on "Unicom 5G+ Beidou" on the site. Citizens can complete code scanning and payment purchase of intangible cultural heritage products in the 5G unmanned retail vehicles, and fully experience the new mode[2] of intangible cultural heritage integrating culture, scene and consumption.

In the future, Guangzhou intangible cultural Heritage District will further provide digital modeling services, work with many intangible cultural heritage enterprises and inheritors to create and distribute their own digital collections, connect modern life with science and technology, and make intangible cultural heritage shine.

## 4. Development status of Chizhou Nuo Opera

### 4.1. Single way of dissemination and marketing

Communication technology and facilities are important conditions to support the dissemination of traditional culture and art. Chizhou Nuo Opera mainly spreads in the mountain villages of Guichi District, Qingyang and Shitai counties in Chizhou City, Anhui Province. The local government pays little attention to the construction of the transportation system of the traditional Chizhou Nuo Opera villages and invests little money in it. Therefore, the overall economic strength of traditional Chizhou Nuo Opera villages is weak, and the villages where Nuo opera exists and develops do not fully popularize the application of science and technology such as the Internet, and do not make use of the advantages of digital technology to form their own propaganda system. There are shortcomings in the dissemination of Chizhou Nuo Opera. As a local folk culture, the well-known degree of Chizhou Nuo Opera is low. There are more than 30 traditional villages of Chizhou Nuo Opera, and only Mei Street, Liu Street, Dunshang, Maotan and other rural areas[3] are really well known. The outside world only understands Chizhou Nuo Opera through text, video and other ways, and has not yet had a deeper understanding of it. The emergence of this problem is closely related to the marketing mode of Chizhou Nuo Drama. The marketing means of Chizhou Nuo Opera is simple, and the corresponding marketing team is lacking. In the marketing of Chizhou Nuo Drama, the integration of marketing methods based on the advantages of new media platform is far from sufficient.

Nuo Opera is basically performed in each village ancestral hall every year, concentrated in the seventh and fifteenth days of the first lunar month, in addition to the inheritance of this ancient culture, the annual singing is also a kind of entertainment for villagers during the Spring Festival[8]. After singing the play, everyone needs to do their own thing, only during the annual Spring Festival people can get together to 788, usually difficult to get people, the villagers have been performing in the village ancestral hall, singing in the village is the most original ecological, original heritage, the villagers do not need to consider too much, Do not worry about the number of audience, whether we like it or not, and whether there is anything that can be improved. Every year, the villagers sing opera in pursuit of a kind of self-entertainment, entertainment God entertainment people, no restraint, so that you can maintain this ancient, rough, original ecological Nuo opera charm, which makes the folk Nuo opera performance has a sense of "isolation", many people do not know and have not watched the folk Nuo opera performance, the performance of Nuo opera has a "hidden in the boudoy people do not know" feeling[4].

## 4.2. Lack of innovation in content and expression

If local folk culture wants to survive and develop in the digital age, it needs to make new changes and give the works new connotation and culture, so as to obtain more attention and new space for survival and development. Although Chizhou Nuo Opera has the name of "opera living fossil", it still uses the original theme in the interpretation of the content. It is true that the inheritance of Chizhou Nuo Drama needs to follow the original content, but blindly insisting on the tradition without changing and innovating is not conducive to the inheritance and development of Chizhou Nuo Drama. The main content of Chizhou Nuo Opera is to worship gods and ancestors, drive away evil spirits, and express people's wishes for good weather, peace and good fortune, such as "Red Bird", "Guan Gong's demon", "Zhong Kui and the Devil" and so[4] on. In the digital age, consumers prefer diversified works with multiple connotations, but Chizhou Nuo Opera is short of fresh themes and content, which makes it difficult to attract consumers. In the form of expression, Chizhou Nuo Opera only relies on a single performance, simple text introduction and video propaganda during the Spring Festival. There is a Nuo opera cultural square built in Chizhou Nuo Opera village, but there are only a few articles on the Nuo Opera activity square, and there is no in-depth presentation and expression of Nuo drama activities.

## 4.3. There are limitations in the skill of Nuo Opera artists

Nuo Opera performers are mostly the older generation of performers. Due to the limitations of their own knowledge and skills and the lack of communication with the outside world, they are not familiar with and do not understand the use of various apps on the Internet and mobile phones, and it is difficult to apply the communication mode of new media to the display and performance of Nuo Opera. In the survival and development of Chizhou Nuo Drama, the operation and management team plays a very important role in the new media era, which can carry out multiple operations on the content and audience of information, and adopt the most appropriate way to convey a wide range of information or precise message push, improve the exposure of information, enhance the participation of the audience, so as to achieve the purpose of accumulating fan groups and disseminating marketing. At present, although there are some audiences who send Chizhou Nuo Opera performance to the Internet through short videos such as Douyin and Kuaishou via mobile phones, there is a lack of operation and management. Simple upload only brings temporary heat, but can not bring long-term attention and traffic[5]. In the organization and development of Chizhou Nuo Opera activities, the lack of a team of operation talents who understand and master the characteristics of new media, only the spontaneous formation or the way under the leadership of the local government can not achieve more fan groups and traffic in the new media era.

## 5. Digital Communication Endow The Activation Strategy

### 5.1. The digitalization and intensification of the inheritance of Nuo Drama

Bring together scattered and fragmented intangible heritage in one place to play the resource function of  $1+1 > 2$ . Unified protection, convenient management and balanced development can maximize the common multiple of the huge efficiency brought by clustering, forming a demonstration effect. It is difficult for ordinary exhibition methods to present the cultural connotation of intangible cultural heritage, but after digital application, it will create new non-genetic inheritance space, experience mode and new dissemination mode of intangible cultural heritage, and realize the transformation of the protection and inheritance of intangible cultural heritage from plane to three-dimensional.

### 5.2. The promotion of innovation in the construction mode of Nuo drama

Change the traditional static propaganda and integration of intangible cultural heritage to broaden the channels of intangible cultural heritage construction, creatively develop intangible

cultural heritage elements, enhance scene-oriented experience, create interactive space with appreciation, optimize the display of dynamic and static integration, audio-visual integration, interactive immersion three-dimensional intangible cultural heritage, break through the "horse racing" mode, so that the original "high and few" intangible cultural heritage fly into the homes[7] of ordinary people.

### **5.3. The IP transformation of intangible cultural heritage of Nuo Drama and upgrading of urban cultural tourism**

Intangible cultural heritage has always been a natural and high-quality cultural IP. Through activating the IP gene of intangible cultural heritage, it creates a virtual intangible cultural heritage scene and forms a transmission mode rich in cultural consumption characteristics, thus moving toward the activation of "from folk to folk", promoting the transformation of intangible cultural "heritage" into cultural "property" and "cultural resources" into "cultural assets". To form an ecological chain of intangible cultural heritage industry, and provide users with "visible, visible and purchasable".

### **5.4. Scene crossing brings time and space circulation to reshape ancient intangible cultural heritage**

The traditional non-genetic inheritance is mostly linked by geography and blood, and because of its strong skills, oral and physical transmission is its main form of transmission, so the closed and regional characteristics are prominent. Although personal transmission, there are also problems of narrow transmission area and slow speed, and limited by the presence of the body, resulting in the large-scale dissemination of intangible cultural heritage is difficult to achieve. The digital park effectively solves the "absence" problem of traditional intangible cultural heritage transmission, which is physically absent, and enables users' bodies to be continuously present. By embedding technology into the body, so that it can truly receive the stimulation of virtual scenes, this "empathy" sense of presence not only solves the problem of physical presence, but also enables users to bring the intangible cultural heritage cognition, interaction and emotion in the digital park back to the real world, forming cultural memories.

### **5.5. The user's digital avatar enables the user to be physically present to complete the communication**

The traditional non-genetic inheritance is mostly linked by geography and blood. Because of its strong skills, oral and physical transmission is its main form of transmission, so it has prominent closed and regional characteristics. Although personal transmission, there are also problems of narrow transmission area and slow speed, and limited by the presence of the body, resulting in the large-scale dissemination of intangible cultural heritage is difficult to achieve. Digital block effectively solves the "absence" problem of traditional intangible cultural heritage transmission in which the body is not present, making the user's body "embodied" continuously present. By embedding technology into the body, so that it can truly receive the stimulation of the virtual scene, this "empathy" sense of presence not only solves the problem of physical presence, but also enables users to bring the intangible cultural heritage cognition, interaction and emotion in the digital block back to the real world, forming cultural memories.

### **5.6. Extending the reality environment enables intangible cultural heritage to be passed on**

Vitalization is the key to the protection of non-genetic heritage. For example, putting ancient intangible cultural heritage in a museum window or pasting it on a modern wall as a poster can only show its own value and lack of extended significance. Because the display in the museum, the recording of images and videos, and the temporary performances are relatively flat, it is difficult to give users a sense of immersion. In the digital block, VR, AR and other technologies

can restore the historical context of non-heritage production and use, so that users can have a sense of immersion and make it live.

### **5.7. The interaction of time and space under the fusion of virtuality and reality enables the real economy**

Breaking the interaction restrictions, through virtual scene modeling, users can immerse themselves in the original real scene and feel the scene information in the intangible cultural heritage digital block, and have a "dialogue" with historical time and space to generate a real sense of substitution. This sense of time and space interaction will form cognition and emotion for users, which will then act on the behavioral cognition of the real world, establish a strong relationship, trigger continuous consumption, and transform the offline real economy.

### **5.8. Building IP completion ceremony to break the wall and build cultural capital**

Intangible cultural heritage has both cultural value and economic value, so realizing the reproduction of intangible cultural heritage capital can promote the transformation and circulation of intangible cultural heritage value. Traditional intangible cultural heritage ceremonies, such as lion dance and social fire, are limited within geographical groups and have relatively limited cultural and economic value, while digital blocks can break the geographical shackles, gather interest groups, expand the scope of intangible cultural heritage ceremonies, and provide platforms and scenes for the transformation of intangible cultural heritage capital. In the intangible cultural heritage digital block, Qu Yuan users can shape common cognition and emotional cohesion through the ceremony, break the circle barriers, and activate the intangible cultural memory of more users, thus forming collective cohesion and cultural identity.

## **6. Conclusion**

Digital block scene is demanding, immersive experience is not a simple thing, the scale of the scene is very large, not only to do offline reproduction, but also need to build more virtual scenes, for some virtual scenes, consider the transformation of content creativity. Due to the technical restrictions at this stage, first, the demand for content should be limited to a reasonable range, and the second is to choose partners with solid technology, with a stable platform foundation and openness, and the foundation of digital block construction should be solid. At present, the consumption demands of generation Z, especially those born after 00, have changed. In the future, there will be a new consumption model, which can be understood as interest investment, including NFT and IP derivatives. It is a trend to shift from interest-oriented consumption to interest-oriented investment. How to refine an IP that allows users to form a certain mind and a certain sustained consumption is the key to long-term activation.

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