

The Path of Transmission and Dissemination of Fine Traditional Chinese Culture Embedded in Omnimedia

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Keywords: Omnimedia; Fine traditional culture; Empowerment; People-oriented

Abstract: Currently, the omnimedia has been tending to be intelligent, and has been embedded in and influenced people's daily life in spiritual and cultural life. With the function of omnimedia, the transmission and dissemination of fine traditional culture has a new basis. Therefore, on the path of transmission and dissemination of fine traditional Chinese culture embedded in the omnimedia, balancing the supply and demand of cultural transmission and dissemination content, strengthening the construction of multicultural transmission and dissemination teams, and creating a situation with common discussion, common construction, sharing and common governance of transmission and dissemination, should be an important path choice.

1. Introduction

Fine traditional Chinese culture (Hereinafter referred to as traditional culture) is the cultural root of the Chinese nation, unites the collective wisdom and common memory of the Chinese nation, and carries the unique spirit of China. Culture spreads as it's passed on, and is further passed on as it's spread. Omnimedia communication breaks through the limitations of time and space, reaches the 'here' of past and now, and becomes intelligent and digital with the technical support of big data and artificial intelligence, providing new opportunities for the transmission and dissemination of culture. Combined with the new development of media technology of the times, it has become the responsibility and mission of today to pass on and disseminate the traditional culture to keep the roots of the national spirit deep and flourishing.

2. The Essentials of Omnimedia Enabling the Inheritance and Dissemination of Fine Traditional Chinese Culture

The further development of the Internet, the Internet of Things, big data, artificial intelligence and other technologies has provided a 'technology-enhanced' guarantee for the transmission and dissemination of traditional culture. For this reason, the Omnimedia Enabling traditional culture transmission and dissemination needs to follow the trend and undertake the important task of transmission and dissemination in the midst of changes and constancy.

2.1 Adhering to the technique of Dao and moral expressed in words

Omnimedia and the transmission and dissemination of traditional culture reflect the relationship between ‘technique’ and ‘Dao’. Firstly, the Omnimedia approach has enabled the transmission and dissemination of culture to break through the limitations of time and space, and has brought about a shift from the written word to the digital, from oral transmission to audio-visual sharing, and from the static to the dynamic. The mode of production, carrier, medium of communication and path of traditional culture have changed in the form of ‘technology’, and the change of ‘technique’ has brought about a new adaptation of the content, and the stable ‘spiritual core’ of culture will be newly interpreted and further disseminated in the form of technology and innovation of content. For example, the ‘Black Myth: Wu Kong’ integrates Chinese non-legacy culture and famous historical sites into the game scene, showing strong Chinese cultural characteristics, and has received ‘phenomenal’ dissemination by the Omnimedia linkage, becoming a powerful carrier for understanding Chinese culture at home and abroad. Media as an auxiliary means of preparation for ‘me’, regardless of the form of the key is to carry the content, reflecting the ideological and spiritual. Focus only on the innovation of Omnimedia communication form does not reflect the ideological and spiritual kernel, the content is empty; only focus on a single content into the Omnimedia and ignore the use of ‘technique’, cultural heritage dissemination is also lifeless. Secondly, Omnimedia has its drawbacks, affecting the realisation of ‘moral expressed in words’. *‘New media also highlights its own shortcomings, in the trap of media commercialisation obviously spawned some shallow, fragmented, fast-food, loose and entertaining cultural products. The attraction and communication value of traditional culture’s own connotations are exploited by creators, but the nature of commercialisation makes it impossible to maximise the excavation of presenting the heaviness and depth of traditional cultural heritage.’*^[1] At present, the Omnimedia is moving towards intelligence, people are invariably involved in the information cocoon, and technology is carrying out relative slavery and exploitation of cultural enjoyment on people. To make good use of Omnimedia technology and to follow the way of traditional culture, and to unify the three aspects of technology, its way and its transmission, are the current questions and difficulties faced by Omnimedia-enabled transmission and dissemination of traditional culture.

2.2 Adhering to the People-oriented and serving the people

Culture is the objectification of the essential power of man. As a result, omnimedia-enabled traditional culture transmission and dissemination should adhere to the people-centred approach. In the era of omnimedia cultural transmission and dissemination towards democratisation and affirmative action, there is a contradiction between supply and demand between the excess choice of cultural enjoyment and consumption and the limited attention of individuals, and the attention of traditional cultural transmission and dissemination has been relatively deprived. In addition, the rise of attention economy, algorithmic technology, people are alienated into commodities constantly being ‘captive’ and ‘feeding’, topic manufacturing, traffic capture, eyeballs earning, etc. oriented cultural commercialisation, the meaning and value of cultural production content to give way to capital, squeezing and diverting the survival space of traditional cultural transmission and dissemination. And the main body of cultural transmission and dissemination has also lost the possession of its own subjectivity to a greater extent. Staying in the traditional cultural heritage and dissemination of the media living space, it’s necessary to adhere to the people-oriented, between grasp the value of excellent traditional cultural content meaning and cultural commercialisation in balance. Secondly, we should insist on serving the people. Inheritance and dissemination of traditional culture should adhere to the people-centred, in order to enrich the spiritual life of the people for the purpose. Fine traditional culture, including higher class, also has a lower class,

representing different forms of ‘truth, goodness and beauty’ value, and therefore we should follow the objective fact of cultural pluralism and stratification. On the one hand, we should be divided into different audiences, groups, and layers of dissemination, pay special attention to the digital disadvantaged groups in the era of omnimedia, and bridge the digital divide that may lead to the ‘cultural gulf’. Another aspect, the spatial and temporal radius of cultural transmission and dissemination should not be a closed, narrow, hierarchical and privileged demarcation line. Socialist culture is a people's culture, and in order to realise the sharing of traditional culture and its products by all people, it should be close to the reality and life, and be adapted to the thresholds of the broadest masses of the people in terms of acceptance, consumption and enjoyment.

3. Optimising the Path of Traditional Chinese Culture Inheritance and Dissemination Embedded in the Omnimedia

Omnimedia gradually changes the way of life, psychological state and way of thinking of the public, reshapes the social structure and cultural patterns, and the increasingly intelligent Omnimedia brings more optimised directions and paths for cultural transmission and dissemination.

3.1 Balancing the supply and demand of cultural transmission and dissemination content

Entering the era of artificial intelligence, the omnimedia has gained a smarter form deeply embedded in the whole process of cultural transmission and dissemination, and ushered in the coexistence of professionally generated content (PGC), user generated content (UGC) and artificially intelligent generated content (AIGC) in terms of the mode of content production, which provides more choices for balancing and satisfying the supply and demand sides of cultural transmission and dissemination. A number of existing studies have noted a focus on content production that emphasises the audience's demand side, stating that ‘*to promote the dissemination of fine traditional Chinese culture in the digital age, it's necessary to adhere to an audience-centred approach, to be guided by the audience's needs, and to create works that are in line with the audience's value trends in the new era.*’^[2] Or that ‘*the strength, depth and breadth of new media communication is not satisfactory, too much focus on the supply side of the content production, less attention to the demand side of the individual needs and precise delivery.*’^[3] From the viewpoint of content supply and demand, cultural communication, in addition to market regulation, the audience's existing subjectivity determines that the audience is the producer of transmission and dissemination, but also to enjoy the consumer, so the use of intelligent omnimedia can effectively establish ‘*the audience (producer) - transmission, dissemination - audience (consumer)*’ (see Figure 1).

Firstly, the development of traditional culture is opened up from the viewpoint of the public (audience), and there is no market for cultural inheritance, dissemination and innovation that is divorced from the needs of the public. Therefore, the excellent tradition of ‘no survey, no right to speak’ is brought into play, combining the cloud collection survey and field and countryside research content, using artificial intelligence analysis to draw a focus image of the public's demand for traditional culture, so as to achieve the personalised cultural supply of the masses, stratification, groups and streams. Secondly, in the process of omnimedia legacy communication, we carry out instant agenda setting or hotspot follow-up, etc., to grasp the dynamic map of audience supply, demand and appeal. Accordingly, user generated content (UGC) and artificial intelligence generated content (AIGC) are combined. Finally, PGC is the key to guaranteeing the balance between supply and demand in the production of content for cultural transmission and dissemination. Traditional culture to meet the needs of the audience should be vivid and natural, rather than hard and pretentious, professionally generated content (PGC) in the selection of cultural content,

interpretation, editing and other aspects of the accuracy of the advantage UGC and AIGC can not be replaced, it reduces the process of cultural transmission and dissemination of innovation due to the process of misunderstanding, distortion and even tampering with the problem. In short, when omnimedia is deeply embedded in the audience's daily life, it requires an effective combination of PGC, UGC and AIGC, so that it can better satisfy the balance of supply and demand from the audience (producer) to the audience (consumer), and accurately control the yardstick of creative transformation and innovative development of traditional culture.

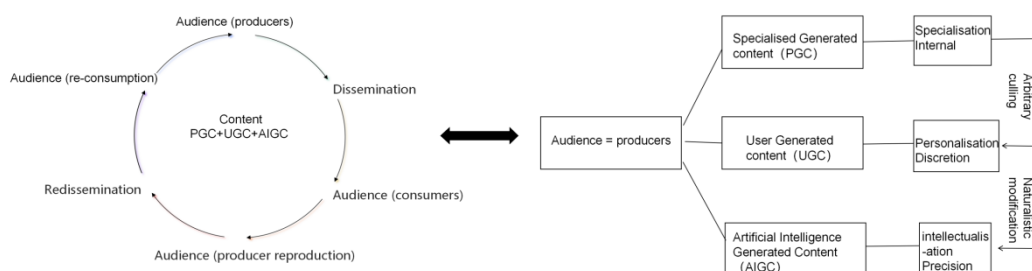


Figure 1: Schematic diagram of the closed-loop structure of content production heritage dissemination

3.2 Strengthening the construction of multicultural transmission and dissemination teams

Today, the wave of technological and techno-rational development gives the subject of cultural heritage communication unprecedented prospects for action in the omnimedia space. Regardless of the development of media technology, the starting point and purpose of human beings is the unchanging value, which also determines that the inheritance and dissemination of traditional culture requires the participation and co-construction of more diversified cultural subjects.

Firstly, the top-down and bottom-up construction of diversified inheritance and dissemination teams should be strengthened. We should design an overall layout from the top and plan a project for the training of cultural inheritance and dissemination talents in an integrated manner. It's necessary to cultivate both old, middle-aged and young professional national craftsmen in succession, such as those in the cultural field who represent the highest level of non-heritage skills. It's also necessary to train a group of cultural activists with profound cultural and theoretical knowledge and first-rate practical ability, and to divert them to various sectors of society.

Secondly, the official force will provide long-term support and continue to promote in-depth discovery and excavation to protect and cultivate folk culture inheritors, so as to obtain the effect of bottom-up cultural transmission and dissemination flow and diffusion, as pointed out by the relevant research institute, '*Folk dissemination expands the extension of national propaganda and grand narratives with individualised and civilian perspectives, and achieves a good dissemination effect.*'^[4]

Thirdly, it's necessary to build an alliance of the old, the young and the middle-aged that unites all subjects between generations, people, industries and fields. The fine division of labour in modern society has led to the existence of large barriers between professions, industries and fields, such as understanding of omnimedia technology may not be a wealth of knowledge of fine traditional culture. Therefore, there is a need to train complex, all-rounded people who are knowledgeable and specialised, or to create cross-border teams to meet the needs of high-quality cultural transmission and dissemination.

3.3 Creating a situation with common discussion, common construction, sharing and common governance of transmission and dissemination

Artificial intelligence, big data and other digital technologies have provided strong technical support for the creation of an omnimedia communication situation of common discussion, common construction, common sharing and common governance, and have increased the choice of paths and the direction of endeavour for the transmission and dissemination of traditional culture embedded in the omnimedia.

On the one hand, it's necessary to build a perfect, intelligent and efficient omnimedia communication platform to highlight humanistic care. It's necessary to adapt to the times for the traditional cultural inheritance and dissemination to be digitised, it's also an inevitable requirement to enhance the digitalisation of public cultural services. In the process of building a perfect, intelligent and efficient omnimedia communication platform, it's necessary to fully draw on the views of all parties, consider the digital use and adaptability of different levels and groups, and highlight humanistic care. Break the barriers between supply and demand, ensure supply and demand matching, and avoid waste of supply-side resources or insufficient enjoyment of demand-side resources.

On the other hand, we have created online and offline dimensional transmission and dissemination of real and imaginary situations. Establish the experimental basis of traditional cultural heritage entities. Using digital authorization, deeply connect online and offline all-media traditional communication and interaction mechanisms, embed technology, authorize culture and culture, and enhance technology. Reality augmentation technologies represented by VR, AR, MR, and XR bring a five-sense experience that combines embodiment and disembodiment, helping to build an 'immersive' historical time and space, and social environments to go back in time'. For example, from the people-oriented concept, the reality enhancement technology makes the old silent cultural relics 'come to life', mobilises people's five senses to have a virtual experience, and at the same time gives the audience the opportunity to really experience touching the replicas of cultural relics and attempts to bring alternative cultural enjoyment experience. The 'reproduction' of a scene or scene is integrated with audio, audio-visual, sensory and other to achieve the combination of image sensibility and text rationality. Starting from experience, mobilize emotions, trigger emotions, and gain experience in past life and even life. By approaching the past and entering history and traditional culture, a cultural identity is implicitly established to achieve the purpose of transmitting and spreading traditional culture.

4. Conclusion

Culture is the objectification of the essential power of human beings, and human beings are both the starting point and the purpose. The transmission and dissemination of outstanding traditional culture by means of omnimedia techniques must follow the requirements of adhering to the technique of Dao and moral expressed in words, and adhering to the People-oriented and serving the people. To this end, balancing the supply and demand of cultural content, strengthening the construction of cultural diversification teams and creating a context for the transmission and dissemination of culture are important paths to choose.

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