



Research on New Media Communication Strategy of PanYao Culture in Northern Guangxi Based on Big Data

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Abstract. With the development of new media in the era of big data, digital communication are of great importance to carry forward and inherit the cultural heritage of ethnic minorities. Although PanYao ethnic culture in northern Guangxi is diverse and has great cultural tourism value, its cold and remote geographical location hinders the cultural transmission. Based on big data communication, this paper explores the communication status and strategies of PanYao culture in northern Guangxi.

Keywords: big data · new media · north Guangxi · PanYao culture · communication

1 Introduction

As Mr. Liu Kuili, honorary president of China Folklore Society, once said: “the promotion of civilization and the continuity of culture depend on not only inheritance, but also on dissemination.” Indeed, inheritance is a matter of ethnic groups, while dissemination is a matter of the whole society. The reason that cultural heritage has been preserved in time and traversed in space since ancient times relies on dissemination. From “keeping records by tying knots” in the ancient to “pigeons to deliver letters” and “spur on the flying horses” in feudal dynasties, each of them has explained the importance of the means for information transmission. Today, with the development of science and technology, information dissemination has broken through the bottleneck of time and space, and is more far-reaching in terms of dissemination channels, modes and scope of influence. According to the *Statistical Reports on Internet Development in China* issued by China Internet Network Information Center (CNNIC), by December 2020, the number of Internet users in China has reached 989 million, and that of mobile Internet users has reached 986 million, with an Internet penetration rate reaching 70.4%. This shows that the new digital media has entered a new media era in which everyone has cameras, microphones, and videos to perform online publishing and information dissemination. Also, the rapid development of new media has also contributed to the inheritance and protection of intangible cultural heritage of ethnic minorities.

2 Pan Yao in Northern Guangxi

2.1 Settlement Environment in PanYao

People of PanYao in northern Guangxi gather in Xiaodongjiang River, the source of Lijiang River, where there are Bojitang, Laozhai and Xinzhai villages, with a total of more than 80 Yao families. Pan Yao is the backbone of Yao nationality, whose ancestors moved from the Central Plains to the northern part of Guangxi in the Northern Song Dynasty in order to avoid war, and lived a hidden life. PanYao also has red gene: when the Red Army passed through here during the long march, the unsophisticated Yao people provided water and food for the Red Army soldiers, showing their meticulous care, with a deep friendship between the army and the people established. In 2014, Laozhai was listed as the first batch of Chinese traditional villages supported by the central government (Jian Cun [2014] No. 106). With the economic support of the state and government, great changes have taken place in the life of Yao people in mountainous areas. The implementation of asphalt concrete roads enable people to drive directly to PanYao villages. As a result, the outside world begins to influence the fortified mountain villages, and the people in fortified mountain villages can also often come out to see the outside world, with the door of Pan Yao's integration into today's society gradually opening [1].

2.2 Intangible Cultural Heritage of PanYao

The mysterious PanYao still preserves the ancient Yao culture, costumes and customs, and keeps close relation with its ancestors in terms of living environment selection and construction, life and production, clothing, festivals, sacrifices, rituals and customs, showing its rich national cultural heritage.

Site Selection of Mountain Villages: PanYao villages are generally located in "Dongxi" surrounded by mountains and rivers, which reflects the idea of "when building a city, do not build it up close to the highlands, so you can have sufficient water; and do not go down close to wet low-lying places, so there is no need to construct so many drainage ditches" [2]. The villages take the main building as the center, and extend layer by layer with contour lines, forming a circular dustpan shape. Some houses are built on high platforms and gentle slopes, with one side close to the mountain wall, as if lurking in the mountains and hidden forest. There should be mountain springs and streams between the mountains in the villages for getting domestic water. From this close layout, the settlement location, layout and construction of PanYao in northern Guangxi are not only adapted to local conditions, but also full of profound PanYao cultural connotation.

Stilt Style Architecture: The PanYao people live in the deep mountains and forests, and their buildings are mainly stilted buildings, which are also called stilt style architectures. "Stilt" refers to a pure wooden structure building built on the bracket. This kind of building doesn't need any iron nail, it's all reinforced by wooden wedge. The stilt style architecture is developed by people here because that it is humid and rainy in the south, and there are many poisonous insects and beasts in the mountains. The bottom layer of the dry fence is used as a livestock shed. People live in the middle layer, and food is stored in the top layer, which can overcome the miasma and the invasion of wild animals



Fig. 1. Evolution of stilt style architecture



Fig. 2. Wind-rain bridge

on the southern forest ground to the greatest extent, and can also prevent earthquakes, being the embodiment of the survival wisdom of the ancestors of PanYao. The evolution of stilt style architecture has changed from building houses on several tree trunks to supporting houses with wooden poles, as shown in Fig. 1.

Construction techniques of stilt style architecture: In the process of village changes and evolution, people in PanYao have developed superb architectural skills. Almost every adult man should master the woodcraft skills. Every family has woodworking tools such as axe, chisel, planer, ruler and carpenter's ink marker. The villagers help each other spontaneously when they build houses. They don't require money paid for odd jobs, they just need food. No drawings are needed to build a house, and the whole construction technology is well remembered by the workers. With simple bamboo sticks and "carpenter's ink marker" setting out, materials can be used and processed for building. With ordinary carpenter's tools, local wood materials and other materials, all kinds of exquisite buildings can be built. Before building a house, according to the needs of the owner, the homestead will be measured and the house will be built after that. When building a house, the ceremony of beam raising should be held, and the villagers of the same family should participate in the ceremony. Building materials used include fir, pine, bamboo, thatch, clay, lime, stone, earthen tile, etc. [3].

Geomantic omen features: The geomantic omen of the village is embodied in the wind-rain bridge, which has the following implied meaning: the rolling mountains are called "dragon ridge". The gurgling streams and the silent water are the lifeblood of the PanYao people, and the "dragon blood". The terraces are the "dragon head" of the PanYao people. PanYao people believe that: the flow of the stream will take away the source of wealth, and will let the good fortune slip away. Therefore, it is necessary to build a wind-rain bridge on the stream as a "water gate" (also known as "Fu Bridge") to seal the source of wealth. At the same time, pavilions are built at the pass to block the air outlet, forming the geomantic omen elements of mountains, water, trees, bridges, pavilions and roads (as shown in Fig. 2).



Fig. 3. Activity during



Fig. 4. PanYao costumes. The King Yao Festival

Festival and sacrifice customs of PanYao: According to the folklore of Panyao, the King Pan is the ancestor Panhu of Yao people. In “King Yao Festival”, the King Pan dance is a traditional custom of Yao nationality, which is also known as redeeming a vow to the King Pan and the ancestors. As a sacrificial activity held by Yao people to commemorate their ancestors and pray for a good harvest, it is usually carried out after the autumn harvest, lasting for two days and two nights. At that time, men and women, the young and the old of the whole village, will dress in national costumes to take part in the activity. The contents include Shigong reciting passages from scriptures and practicing magic, dancing Huangni drum dance, singing folk songs, having dinner, etc., which not only have a strong ethnic and religious color, but also contain the traditional ethnic culture and art, with strong ethnic characteristics. As shown in Fig. 3, it is a grand festival scene of the PanYao nationality, among which the long drum dance, grass dragon dance, turtle worship dance, spring ploughing dance, harvest dance and so on have their own characteristics and are most favored by tourists.

PanYao costume: In terms of customs and habits, PanYao has always maintained its traditional characteristics, especially in the clothing of men and women. Yao women are good at embroidery, with exquisite patterns embroidered on the edging of lapels, cuffs and trouser legs. They have their hair braided around their heads, surrounded by five colored beads, and embroidered with colorful patterns from the neck to the chest on the front pieces of their clothing. Men like to keep their hair in a bun, wrap their hair in red or green cloth, wear collarless double breasted long sleeve garments, sleeveless jackets outside the garments, and pants with big trouser legs. When Yao men and women grow up to 15 or 6 years old, they need to change their flowery hats into kerchiefs, which indicates that their bodies have grown up [4]. PanYao costumes are shown in Fig. 4.

3 Dilemma of Intangible Cultural Heritage Dissemination in Panyao

3.1 Narrow Range of Transmission

According to the data released by the Red-black Population Bank in April 2020, the population of the Yao nationality is 2,796,003. According to the analysis of the above data, it is known that the population of PanYao is small, and most of the population is mainly in the age group of 40–20, as shown in Fig. 5; Yao people have a low level of education, and the proportion of higher education is 2%, as shown in Fig. 6. The aging and low level of education of the inheritors of intangible cultural heritage in PanYao result in that the spread of intangible cultural heritage is limited to local areas, for example, the publicity of PanYao culture and ancient village tourism mostly depends on the reputation of tourists, being of small scope of publicity via radios and televisions, daily news, websites and so on in Guilin; The scope of publicity is small, which is the most serious problem in the promotion of intangible cultural heritage in Guilin in recent years.

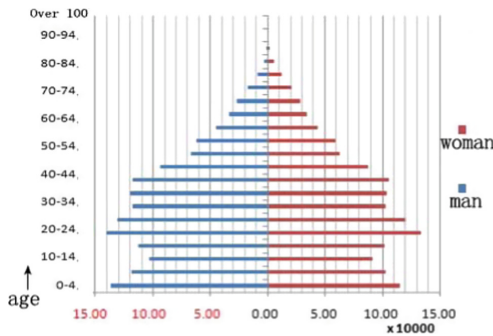


Fig. 5. Age distribution of Yao population in 2020

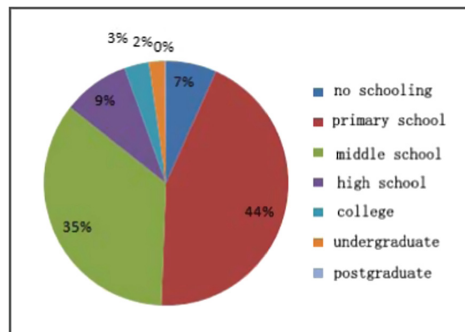


Fig. 6. Educational background composition of Yao population

3.2 Single Way of Inheritance

The inheritance of intangible cultural heritage of PanYao is mainly carried out in the form of “oral teaching that inspires true understanding within”. For example, there are only four core inheritors, two old and two young, of stilt style architecture, and the overall number is very small; When a house needs to be built in the village, it is usually the master craftsman who uses the “carpenter’s ink marker”, and the inheritance is that the old teaches the young. But the average age of the master craftsmen is generally 60 years old, which is a general older age. In addition, there is also an age gap in the cultural heritage of PanYao festivals. Young people go to the city to make a living and are unwilling to stay in the mountains. The old are the main persons to dance long drum dance, grass dragon dance, turtle dance, spring ploughing dance, and harvest dance. The old people in this age group are more likely to stick to conventions and lack of innovation, so the phenomenon of single means and channels of inheritance and poor dissemination effect is formed.

3.3 Lack of New Media Dissemination

As the Internet enters the video era, the intangible cultural heritage and tourism resources of PanYao in northern Guangxi rarely appear in the new media led by short videos, lacking digital dissemination. For example, when in dissemination of intangible cultural heritage and tourism information of PanYao, Li Guangming, director of Pan Yao Bojitang Tourism Center, has opened a Tiktok subscription, but there are only 8 fans, and only 5 works; in the WeChat group he set, most tourists gather together, and the information or videos in the group spread the information resources of different places, while there are few videos about PanYao. In the new media era, the short video platform of PanYao intangible cultural heritage is lack of innovation, and the transmission is not strong, so it is difficult to achieve high-quality and large-scale “dissemination”.

3.4 Single Exhibition Form and Content

Guilin Gongcheng Yao Museum was completed and opened to the public on November 30, 2017. The exhibition hall of the museum covers an area of more than 2,600 square meters, and is divided into three parts: “Yao Story”, “Colorful Gongcheng” and “Brilliant Gongcheng”, reflecting the changing history of Yao nationality and the development of Yao nationality in Gongcheng; There are more than 1600 cultural relics, more than 700 pictures and more than 10 videos on display in the museum [5], with cultural relics mainly exhibited in pictures, with old form and single content. There are few related introductions about PanYao in the museum, and there are no pavilions for PanYao culture nationwide. At the source of Lijiang River, there is a house of less than 100 square meters for PanYao people, displaying some cultural relics and production tools of PanYao people, as well as some pictures showing festival scenes. However, this kind of exhibition lacks vivid exhibition space of intangible cultural heritage technology, integration of multimedia technology, and cross time and space interaction with the audience. Therefore, it is urgent to accelerate and strengthen the digital dissemination of intangible cultural heritage of PanYao.

4 Strategy for Dissemination of Intangible Cultural Heritage of Panyao in Northern Guangxi in New Media ERA

4.1 Establishing Intangible Cultural Heritage Database and Developing Digital Dissemination

The digital protection of intangible cultural heritage mainly relies on modern information technology means, such as digital photography and recording, and the establishment of database, to leave precious materials for the inheritance, research, publicity and utilization of intangible cultural heritage, transform intangible cultural heritage into shareable and renewable digital products, and continuously improve the efficiency of cultural inheritance and protection, so as to let more people feel the charm of intangible cultural heritage [6]. For example, because the inheritors of the intangible cultural heritage of PanYao are relatively old, it is necessary to strengthen the rescue records of the inheritors, collect the images and text materials about construction techniques of stilt style architecture, music, dance, traditional etiquette, festivals and other folk customs of PanYao people, display the culture of PanYao, tell the story of PanYao and inherit the intangible cultural heritage of PanYao through digital-based means of “Internet + science and technology + intangible cultural heritage”.

4.2 Giving Full Play to the Benefits of New Media, and Performing Multi-dimensional Dissemination to Attract Attention

Compared with traditional media, new media is a new form of media developed after newspapers, radio, television and other traditional media. It is a dissemination form and media form that use digital technology, network technology, mobile technology to provide information and entertainment services to users through Internet, wireless communication network, satellite and other channels, as well as terminals such as computers, mobile phones and digital TV; Strictly speaking, new media should be called digital media [6].

Today, with the rapid development of Internet, personal centered new media has moved from the edge to the mainstream, and the era of new media has come. Therefore, it is necessary to develop stereoscopic dissemination, namely the on-line and off-line linkage transmission mode of “Internet plus intangible culture”, give full play to the advantages of new media, and broaden the transmission path of intangible cultural heritage from the perspective of all media through WeChat official subscription, micro-blog, live broadcast, short video, H5 interaction technology and other forms, so as to obtain a better dissemination effect [6]. For example, it will be a better way to publish intangible cultural heritage of PanYao in northern Guangxi via Tiktok - China’s largest intangible cultural heritage communication platform, show the building techniques of stilt style architecture, the King Pan Festival, the Fresh Taste Festival, the Spring Beginning Festival, Pan Yaping Song, PanYao Dance and other cultural and custom activities, as well as the handcraft of PanYao, so as to spread the beauty of PanYao intangible cultural heritage.

4.3 Participating in International Intangible Cultural Heritage Exchange Activities and Strengthening International Influence

It is necessary to take part in the cultural exchange activities of national intangible cultural heritage at home and abroad, focusing on exchange over competition, and promotion over form. At the same time, it is necessary to strengthen digital communication, realize online and offline interaction, display PanYao intangible cultural heritage in the streets and alleys, promote PanYao culture into the public view, and attract attention, so as to make the influence of PanYao intangible cultural heritage develop deeply and solve the problem of national cognition height and depth. For example, in the annual “cultural and Natural Heritage Day” and major festivals of PanYao, we can organize to watch and listen to the live broadcast of PanYao Intangible Cultural Heritage Festival through the new media platform, so as to improve the richness and interactivity of the communication forms of the activities, thus developing the ethnic tourism economy in mountainous areas. The villages of PanYao in Dongjiang River conflict with the source of Lijiang River, with green mountains and waters, beautiful scenery, and unique PanYao culture, which has attracted the attention of a large number of tourists at home and abroad. Based on the tourism resources environment of Guilin, PanYao develops village tourism and B & B, with about 100,000 tourists received every year. Among which, international friends from Europe, America, Japan and South Korea have lived for a long time, and some foreign tourists have promoted PanYao culture on foreign websites after returning home, which makes many international tourists come here with admiration.

5 Conclusion

The intangible cultural heritage of PanYao in Dongjiang River Basin is a unique and indispensable treasure of our national culture, and is also the essence of local characteristics in Guangxi. The protection and inheritance of it needs the joint efforts of the general public and the support of good science and technology. In the context of new media, how to give full play to the role of new media technology to enable it to contribute to the inheritance and protection of intangible cultural heritage is the main problem faced by Guilin in the protection of intangible cultural heritage [6]. This paper holds that we should not only pay attention to “protection”, but also emphasize “inheritance”. Only by changing “inheritance” into “dissemination”, can we truly protect and promote the long-term continuation and development of intangible cultural heritage; Meanwhile, it is essential to use new media to promote the promotion of intangible cultural heritage, so that social groups can more recognize and participate in the protection of intangible cultural heritage, making it better inherited and developed.

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