



# International Communication Strategies of Fujian Folk Dance under the "Belt and Road" Initiative

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**Abstract.** Within the framework of the 'Belt and Road' initiative, this study probes into the opportunities and challenges, alongside the viability and imperative, pertaining to the global propagation of traditional Fujian folk dance, and analyzes the path of international dissemination and innovative means of dissemination of Fujian folk dance. The study finds that Fujian folk dance, as a traditional Chinese dance art form with distinctive regional characteristics, should pay attention to cultural differences and barriers in the process of dissemination, and adopt innovative means for international dissemination. In order to realize the successful dissemination of Fujian folk dance on the international stage, it is necessary to seek a balance between inheritance and innovation, fully demonstrate its unique artistic value, and continue to integrate cultural differences in order to adapt to the needs of international cultural exchanges.

**Keywords:** "Belt and Road" Initiative; Fujian Folk Dance; International Communication; Innovative Communication Means

## 1 Introduction

"Civilizations are enriched by exchange."<sup>[1]</sup> Under the umbrella of the 'Belt and Road' initiative, there has been a growing nexus of cultural interactions and collaborative endeavors between China and the nations situated along the route. This comprehensive initiative has fostered increasingly intimate economic, political, and social bonds between China and the countries positioned along this expansive network, and cultural exchanges and cooperation have also become an important link between the countries. The prevailing doctrines and prosperous historical legacies enveloped within the Core of the Silk Road, in harmony with the modern spirit of the age, have bestowed upon the values that underscore the Belt and Road Initiative a nature distinguished by connectivity, and have formed a synergy with the mainstream values of the times under the influence of the international public opinion environment.<sup>[2]</sup> Among them, Fujian Folk Dance is a unique regional folk dance. Among them, Fujian folk dance, as an intangible cultural heritage with unique regional characteristics and rich cultural connotations, has gradually attracted attention from all over the world. As stated in the book "Integration of Chinese Ethnic and Folk Dances", Fujian folk dances, as a unique art form, show the deep collective consciousness, rich emotional expression, pious faith experience, long

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historical precipitation and unique cultural psychology of an ethnic group or regional group. These dances have inherited a long history of cultural traditions, and through beautiful movements and exquisite performance skills, they display an intoxicating aesthetic charm. Fujian Folk Dance not only showcases the unique cultural charm of the Fujian region, In addition, it serves as a catalyst for fostering cultural dialogues and interactions between China and the nations situated along the route.

## **2 Opportunities and Challenges of Fujian Folk Dance under the "Belt and Road" Initiative**

As the core area of the 21st Century Maritime Silk Road, Fujian Province has a unique geographical location and frequent exchanges with foreign countries, which provides favourable conditions for the international dissemination, market expansion and artistic innovation of Fujian folk dance. In this context, Fujian folk dance is expected to further enhance its artistic influence and innovation in the countries along the route, and to realise cross-cultural integration and win-win interaction with the global dance art, as well as to cope with and overcome the corresponding challenges, so as to give full play to its unique value in the "One Belt, One Road" initiative.

### **2.1 Opportunities**

#### **International enhancement of artistic impact.**

Amidst the advancement of the 'Belt and Road' initiative, Fujian folk dance is expected to further expand its artistic influence in the countries along the route. Fujian can take advantage of its rich dance culture to show the unique artistic charm of Fujian folk dance by organizing performances and exhibitions, attracting international attention and enhancing international popularity.

#### **Artistic innovation and cross-cultural integration.**

Unlike the "cultural dialogue" in the West, which is aimed at transmitting values, the "Belt and Road" initiative emphasizes the beauty of various cultures and the sharing of beauty on the basis of respect for differences<sup>[3]</sup>. The "One Belt, One Road" initiative provides a platform for cultural and artistic exchanges between Fujian folk dance and countries along the route. Fujian folk dance can absorb the artistic expressions and dance elements of other countries and regions, realize artistic innovation and cross-cultural integration, and bring innovative artistic experiences to the global audience.

### **2.2 Challenges**

#### **Cultural differences and identity crisis.**

Due to the high degree of cultural diversity and plurality of the countries and regions involved, the construction of the "One Belt, One Road" faces many difficulties and needs to solve the practical problems of pluralistic development in the development

process [4]. In the process of international dissemination, Fujian folk dance needs to overcome various challenges triggered by cultural differences, such as communication barriers, identity crisis and religious belief differences. For example, in Islamic countries such as Indonesia, Fujian folk dance needs to follow Islamic rules and avoid involving sensitive themes and elements.

### **Obstacles to dissemination.**

Fujian folk dance faces many obstacles in international dissemination, including physical, psychological, linguistic, cultural and social aspects. Physical barriers are mainly reflected in the geographical distance and time difference, which are constraints to the wide dissemination of Fujian folk dance in the countries along the "Belt and Road"; psychological barriers are manifested in the audience's unfamiliarity and rejection of Fujian folk dance, which in turn affects the audience's interest and acceptance of Fujian folk dance; language barriers as a The language barrier, as a significant problem, makes it difficult for the audience to understand and appreciate the connotation and background of Fujian folk dance due to the language barrier; in terms of cultural differences, Fujian folk dance encounters identity crisis in the process of dissemination, and then is challenged by the internationalization of the dissemination; at the social level, barriers covering politics, economy, education and other aspects have negatively impacted on the dissemination of Fujian folk dance in the countries along the Belt and Road.

## **3 The Feasibility and Necessity of International Dissemination of Fujian Folk Dance under the "Belt and Road" Initiative**

Under the wave of globalization and the Belt and Road Initiative, cultural exchanges and dissemination have become an important way for countries to strengthen connectivity and promote common development. Fujian Folk Dance not only demonstrates the unique cultural charm of Fujian region, but also helps to promote cultural exchanges between China and the countries along the route.

### **3.1 Policy support and resource advantages**

Under the auspices of the 'Belt and Road' initiative, the Nation has bestowed substantial backing to the cultural sector and the propagation of conventional culture. The nation has promulgated policy documents, such as the 'Vision and Action to Foster the Construction of the Silk Road Economic Belt and the 21st Century Maritime Silk Road,' which furnishes a propitious policy milieu for the international dissemination of Fujian folk dance. Fujian Province also prioritizes the evolution of the cultural industry and has inaugurated pertinent policies, such as the Blueprint for the Construction of the 21st Century Maritime Silk Road Core Zone in Fujian Province. This explicitly articulates the concept of leveraging Fujian's comparative advantages to the fullest, enacting a more assertive opening-up strategy, and amplifying the core zone's role as a leader,

exemplar, aggregator, and disseminator in the realms of interconnectivity, economic and trade cooperation, institutional innovation, and cultural exchanges.

Under the "Belt and Road" initiative, Fujian has obvious advantages in international resources for folk dance dissemination. Firstly, as the starting point of the Maritime Silk Road, Fujian has brought together rich cultural heritage of "Hai Silk", and has written one chapter after another of peace-seeking, mutual complementarity and common prosperity. It has written a chapter in history of seeking peace, mutual benefit and complementarity, and common prosperity. At the same time, Fujian is also the birthplace and melting point of diverse cultures such as Zhu Zi culture, Hakka culture and Minnan culture, displaying unparalleled cultural charm and influence. Secondly, Fujian is located in China's southeastern coastal region, facing the Pacific Ocean and across the sea from its neighbours such as Taiwan, Japan and South Korea, making it a key link between China and Southeast Asia, South Asia and Oceania. Fujian's three gulf regions and international shipping hubs such as the ports of Fuzhou and Xiamen make maritime transport more convenient. Again, Fujian has been at the forefront of China's reform and opening up, and has become a key window and strategic pivot for opening up to the outside world. Fujian is also the core area of the China (Fujian) Pilot Free Trade Zone and Pingtan Comprehensive Experimental Zone, with strong potential for institutional innovation and development. Finally, as one of the major ancestral home of overseas Chinese, Fujian has about 30 million overseas Chinese spread all over the world, especially in countries and regions along the Maritime Silk Road. Fujian's close civil interaction and deep affection with these countries and regions have created a broad platform and channel for the spread of Chinese culture.

### **3.2 The "Ocean Culture" Character of Fujian Folk Dance**

Silk Road culture is rooted in China's vast land and sea, deeply infused with China's maritime culture.<sup>[5]</sup>It reflects the development and evolution of Fujian folk dance. The long-term marine life and cross-cultural exchanges of the Fujian people have deeply influenced the development and evolution of Fujian folk dance, which reflects the close relationship between the Fujian people and the sea, brings together the cultural essence of various regions, and highlights the diversity and inclusiveness of culture.

#### **Totem worship of marine creatures.**

There are a lot of dances in the Fujian folk dance with the theme or symbol of marine creatures, such as the "Sea Dance" is a unique folk cultural heritage of the fishermen in Fuqing, commonly known as "getting nine carp", which expresses the fishermen's worship of marine creatures and their prayers for a good harvest. Another example is the Minnan breast-beating dance widely spread in the counties of Quanzhou on the southern coast of Fujian, as well as in Zhangzhou, Xiamen, Taiwan and other areas, where the breast-beating dancer wears a special-shaped grass hoop on his head, which looks like a snake spitting out a letter. Snake is the totem worship of the ancient Min-Yue ethnic group, which is preserved in the "breast-beating dance". The folk call the snake a small dragon, and it is believed that the dragon is born from the snake, or that the

snake will become a dragon after shedding its shell, together with the worship of the "Sea Dragon King" formed by the coastal life, thus forming a rich dance form in Fujian characterized by the image of the "dragon".<sup>[6]</sup> The dance forms characterized by the image of the dragon were formed in Fujian. The totem worship of these sea creatures has similar or common cultural psychology with the countries along the "Belt and Road", which can enhance cultural identity and closeness. For example, snake beliefs have a long history in China and Vietnam, and a large number of snake legends have been preserved in both countries.<sup>[7]</sup> In Vietnam, there is also the worship of snakes. In Vietnam, snakes are also worshipped and revered as a symbol of wisdom and power, and as one of the founding fathers of the Vietnamese nation. Every year, they hold the "Dragon King Festival" on a specific day to show their respect and gratitude to the Dragon King in various ways. In Indonesia, for example, there is a belief called "Shark God", in which people believe that the shark is a sacred creature that protects them from disasters and diseases.

### **Poseidon beliefs.**

There are many dances related to the belief in the god of the sea in Fujian folk dance, such as "Soap Clan Pendulum" popular in Putian City and Xianyou County. Originally, it is a kind of opening ceremony for "A-Ma Zu Maiden" to travel during the Lantern Festival in coastal fishing villages. Mazu is the sea of Fujian people believe in the protection of God, known as the "Goddess of the East" and "Goddess of World Peace"; "Nine Lotus Lanterns" is the Confucianism and Taoism three religious ceremonies dance, which has a "Heavenly Queen Mother", "South China Sea Goddess", "Goddess of the Sea", "Goddess of the Sea" and "Goddess of the Sea". ", "South China Sea Goddess of Mercy", "East China Sea Dragon King" and other sea goddesses; "Color Ball Dance" is a dance performed by the people of Minnan in celebrating major festivals or worshiping sea goddesses, among which "Carp Dragon Gate", "Dragon King on patrol" and other symbols. These dances reflect the reverence and faith of the people of Fujian in the sea and the sea god, as well as the diversity and inclusiveness of the people of Fujian.

This belief in the god of the sea shares common or similar religious beliefs or cultural traditions with the countries along the Belt and Road, and can enhance cultural respect and understanding. According to the "Complete List of Mazu Temples in the World" and related statistics, there are currently more than 5,000 Mazu temples in the world, located in more than 20 countries and regions around the globe, with more than 200 million Mazu worshippers, and this is especially evident in Southeast Asia, where the majority of Chinese are overseas Chinese.<sup>[8]</sup> In Southeast Asia, where there is a large Chinese diaspora, this is especially evident. In the Philippines, for example, Mazu belief is a religious and cultural phenomenon with a long history. Mazu faith not only embodies the thoughts and admiration of overseas Chinese for the motherland, but also promotes the friendship and exchanges between the people of China and the Philippines; in Thailand, the multiculturalism and religious inclusiveness have made Mazu faith spread and develop, and it has become a cultural bond between the Thai locals and the Chinese; on the Korean Peninsula, Mazu faith has a long history, which can be traced as early as the Goryeo Dynasty; Mazu faith has been widely accepted by

Buddhism, Shintoism, and other religions in Japan; and Mazu faith has been widely practiced by the Chinese in Japan. Japan has been influenced and fused with Buddhism, Shintoism and other local religions, forming a unique folk culture. There are other sea goddesses in Japan, such as Benjaiten, Ryuwangmu, and Yuyihime, who share similar images and functions with Mazu; the Mazu culture in Indonesia also has a long history, dating back to the Ming Dynasty, and is not only honored by the Chinese community in Indonesia, but also believed in by a number of indigenous ethnic groups and Muslims.

### **Transnational cultural integration.**

Dance art is a logical precondition for cross-cultural communication due to its characteristic of body language expression, similar human life experience and emotional structure.<sup>[9]</sup> The dance art of Fujian has many dances influenced by foreign cultures or exchanged with foreign cultures. There are many Fujian folk dances that have been influenced by or exchanged with foreign cultures, for example, the "umbrella" in "Da Drum Liang Umbrella" was introduced from the Western region. In Singapore, the Chinese community also has the "umbrella dance" similar to the "Big Drums and Cool Umbrellas", which is a kind of joyful dance performed by the Chinese in the New Year or other celebratory occasions to wish for peace and good luck; the Dragon Lantern Dance, commonly known as the "Dragon Lantern Dance" is a representative folk dance in Fuzhou, Fujian Province. The Dragon Lantern Dance, commonly known as the "Dragon Lantern Dance", is a representative folk dance in Fuzhou, Fujian Province, which takes the dragon as its shape and, together with music, expresses prayers for auspiciousness and good fortune. The Dragon Dance is influenced by the culture of the Central Plains and Buddhism, and has common cultural roots with the dragon dances of countries along the "Belt and Road", such as Thailand, Malaysia, Indonesia, etc. The folk dance of Quanzhou, Fujian Province, has also absorbed the influence of foreign cultures, and demonstrates an open and tolerant cultural characteristic. The Chinese Ethnic Folk Dance Collection evaluates the Quanzhou Folk Dance in this way: "The percussion of the wine cup, the clash of the money drums, and the white sheepskin jacket worn backwards by the "Fire Din Gong" all clearly mark the style of the "West Asian culture". The face-covering headscarf of Hui'an women, the short jacket showing her belly, and the dazzling silver chain adorning her crotch all silently tell us that this is the fashion of the "South Asia" and "West Asia" in the old days."<sup>[10]</sup>It can be seen that Quanzhou folk dances have been influenced by foreign cultures to varying degrees in terms of performance content, movement language, musical accompaniment, costumes and props.

### **3.3 Cultural diffusion and preservation of diversity in the context of globalization**

#### **Promote the excellent culture of the Chinese nation.**

Only with firm cultural confidence can we effectively protect Chinese cultural traditions and values, and ultimately build a modern "Chinese image" in cross-cultural communication.<sup>[11]</sup> The Fujian Folk Dance carries rich regional culture and national characteristics. Fujian folk dance carries rich regional culture and national characteristics, spreading Fujian folk dance can help to promote Chinese traditional culture, let the world understand and recognize the charm of Chinese culture, and provide spiritual support for building a community of human destiny.

#### **Preservation and transmission of the world's cultural diversity.**

Cultural diversity in the world is conducive to the vitality of human culture and the sustainable development of human societies, and at the same time it reflects respect for and protection of human rights.<sup>[12]</sup> At the same time, it reflects respect for and protection of human rights. In the process of globalization, the world's cultural diversity is threatened, and the protection and inheritance of the unique national cultures of various countries has become an urgent task. The international dissemination of Fujian folk dance contributes to the protection of the world's cultural diversity and promotes the inheritance and innovation of the cultures of various countries.

#### **Cultural exchange needs.**

With the deepening of the globalization process, the demand for international cultural exchanges is growing. Folk dance, as an art form with rich national and regional characteristics, can meet the needs of people from different countries for multicultural awareness and enhance cultural understanding and friendship among countries.

#### **Deepening international cultural cooperation and sharing.**

Through the dissemination of Fujian folk dance, it can promote international cultural cooperation and sharing, promote exchanges and cooperation among countries in the fields of art and education, and realize the optimal allocation of cultural resources and common development.

## **4 The International Communication Path and Innovative Communication Means of Fujian Folk Dance under the "Belt and Road" Initiative**

### **4.1 In-depth Research on the Historical and Cultural Roots and Communication Characteristics of Fujian Folk Dance**

#### **Explore the essence of culture.**

Fujian Folk Dance is deeply rooted in the historical and cultural essence of Mazu faith and Neptune faith, which constitute the cultural cornerstone of Fujian Folk Dance. We should explore the cultural significance and artistic value of these elements and incorporate them into our dance creation and performance, so as to make Fujian Folk Dance more culturally thick and artistically attractive. At the same time, we should fully demonstrate the uniqueness and representativeness of Fujian Folk Dance, and let more international audiences understand and love Fujian Folk Dance through innovative performance forms and communication channels.

#### **Symbolic interaction and communication strategies.**

To achieve this goal, we can adopt symbolic interactionism and communication effectiveness theory to optimize our communication strategies. Humans are born with a range of cognitive abilities and behavioural dispositions that work in concert with each other to give face-to-face human interactions some special properties.<sup>[13]</sup> Symbolic interactionism emphasizes that interactions between individuals are realized through symbols, which include language, gestures, and expressions. In Fujian folk dance, dance movements, costumes, music and props can be regarded as a kind of symbols, which convey unique cultural messages and values. By digging deeper and analyzing these symbols and symbolic elements, we can not only understand more accurately the cultural connotations and artistic values of Fujian folk dance, but also explore how to integrate these symbols and symbolic elements more effectively into dance creation and performance, so that they can become a powerful tool for conveying Fujian culture and values.

#### **Evaluating and optimizing communication effectiveness.**

The theory of communication effect focuses on how communication information affects the receiver's cognition, attitude and behavior, and what factors affect the effect of communication. On this basis, we can evaluate the effects of different communication strategies and channels on the international influence of Fujian folk dance through empirical research methods, such as questionnaires, in-depth interviews and content analysis. At the same time, we should also conduct in-depth research on the needs and preferences of international audiences and the impact of cultural differences on the communication effects. This will help us to be more targeted in formulating communication contents and strategies to improve the international visibility and reputation of Fujian folk dance.



## **4.2 Strengthening cross-cultural exchanges and cooperation with countries along the route**

### **Establishment of cooperation.**

Intercultural communication, i.e. communication between people from different cultural backgrounds, has a long history dating back to the origins of human history.<sup>[14]</sup> We should establish solid and lasting cooperative relationships with cultural institutions, enterprises, media and other partners in the countries along the route, and jointly promote the implementation of cultural exchange and cooperation programs. On this basis, we can apply the cultural adaptation model and the cultural integration viewpoint to explore how to promote the better integration of Fujian folk dance into different cultural environments through cultural exchanges and learning, so as to realize the transmission and sharing of cultural values.

### **Cultural adaptation and communication strategies.**

The cultural adaptation model emphasizes the psychological and behavioral adaptation process that individuals need to go through when entering a new cultural environment. In the international communication of Fujian folk dance, we can use the cultural adaptation model to understand the cultural characteristics and values of the target countries, and develop more appropriate and effective communication strategies and programs. At the same time, we can analyze and solve the conflicts and challenges that Fujian Folk Dance may encounter in different cultures through the stages of "cultural conflict" and "cultural integration" in the model of cultural adaptation, so as to promote cultural exchanges and integration.

### **Cultural integration and pluralistic exchanges.**

The cultural fusion viewpoint advocates exploring the commonalities between different cultures while maintaining cultural diversity, and promoting cultural intermingling and symbiosis. In the implementation of diversified cultural exchange and cooperation programs, we can apply the cultural fusion viewpoint to actively seek cultural commonalities and complementarities between Fujian folk dance and the dance arts of the countries along the route, so as to promote cultural exchange and fusion. At the same time, we should also respect and protect cultural diversity and avoid cultural assimilation and conflict. We can promote various forms and levels of cultural exchanges and cooperation programs, such as performances, teaching, research, training, etc. Through these programs, we can deepen the mutual understanding and learning between Fujian folk dance and dance art of the countries along the route, and stimulate the creative inspiration and artistic innovation of both sides.

### 4.3 Exploring innovative means of communication empowered by modern science and technology

#### **Science and technology and international communication.**

Modern technology has opened up new possibilities and opportunities for Fujian folk dance to spread internationally. With the convenience, interactivity and popularity of new media technology, Fujian Folk Dance can quickly spread around the world, attracting more people to understand and love it. At the same time, using digital technology to digitally record, organize and display Fujian Folk Dance can effectively protect and pass on Fujian Folk Dance as an intangible cultural heritage. In addition, the use of artificial intelligence, big data, virtual reality and other cutting-edge technologies can provide intelligent, personalized and immersive communication services for Fujian Folk Dance, and enhance the effectiveness and quality of its international communication.

#### **Digital media and online communication:**

When a platform utilises big data technologies, it can stimulate complementary elements of innovation and value creation. This is achieved by integrating multiple stakeholders with different and potentially complementary interests in the network.<sup>[15]</sup> To this end, we can use the network communication model, empirical research methods and cross-border integration strategies of science and technology and art in digital media communication theory to optimize our means of communication. The network communication model emphasizes the propagation dynamics, paths and effects of information in the network. In this model, we need to consider the three links of production, dissemination and consumption of information, and improve the effect of communication through big data analysis, algorithm optimization, social network analysis and other methods. Empirical research methods can help us assess the impact of different technological applications on the communication effect and artistic value of Fujian Folk Dance through quantitative and qualitative analyses, as well as gain a deeper understanding of the audience's experience and feelings through A/B tests, in-depth interviews, and observational studies, in order to more comprehensively and meticulously assess the effect of the integration of science and technology with art. Through these methods, we can not only optimize the content and form of Fujian Folk Dance's online communication and improve the communication effect, but also explore new communication paths and opportunities to achieve the rapid and extensive dissemination of Fujian Folk Dance, and further promote its popularity and influence in the international community.

#### **Cross-border integration and innovative communication.**

The cross-border integration of technology and art can not only bring unique visual and auditory enjoyment to the audience and enhance the artistic value and viewability of dance performances, but also improve the effectiveness and quality of their international dissemination through intelligent, personalized and immersive communication services. We can use artificial intelligence and big data technology to analyze and mine

the needs and preferences of international audiences, and provide them with customized and personalized content and services. For example, through machine learning algorithms, we can optimize content recommendations in real time to make it easier for viewers to reach the Fujian Folk Dance performances and information they are interested in. Meanwhile, through user behavior analysis, we can also gain a deeper understanding of the audience's viewing habits and interaction patterns, so that we can enhance the international influence of Fujian Folk Dance with more precise market positioning and communication strategies.

## 5 Conclusion

Under the background of globalization and "One Belt, One Road", Fujian Folk Dance, as a bright pearl of China's intangible cultural heritage, not only demonstrates the cultural charms of Fujian, but also helps to promote cultural exchanges and cooperation between China and the countries along the route, and builds a bridge for cross-cultural exchanges, with great potential for international dissemination. In order to realize the successful spread of Fujian folk dance on the international stage, we need to seek a balance between inheritance and innovation, and fully demonstrate its unique artistic value. At the same time, we also need to establish our own cultural characteristics, accurately grasp cross-cultural sensitivity, and continuously integrate cultural differences to meet the needs of international cultural exchange. Let Fujian folk dance play a key role in cultural exchanges, enhance the understanding and love of Chinese culture around the world, promote Chinese and foreign cultural exchanges and integration, and contribute to the diversity and common development of human civilization.

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