INNOVATIVE PATHS FOR THE COMMUNICATION OF YUE CULTURE IN THE NEW MEDIA ERA

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Abstract: With the advent of the digital age, the widespread use of new media technologies such as social networks and multimedia platforms has provided unprecedented opportunities for the dissemination of traditional Chinese culture. However, the development of these technologies also brings challenges, such as audience dispersion and dilution of cultural values. Against this background, this paper attempts to repackage and disseminate Shaoxing Yue culture through new media platforms, with a particular focus on international students as an audience group. This paper attempts to use new media as a major channel to disseminate Chinese culture and explores how the interactivity and instant feedback of new media can facilitate cultural dissemination. It is found that customised content and targeted marketing strategies have effectively expanded the audience base of traditional culture on social media platforms and greatly enhanced international students' interest in traditional Chinese culture.
Keywords: New media; International Chinese language education; Communication paths

1 INTRODUCTION

With the rapid development of new media technology, Chinese traditional culture and art forms are facing unprecedented communication opportunities and challenges. Chinese traditional opera culture has a long and fascinating history, and it needs new communication channels to adapt to the changes of modern society. How to spread Chinese culture through new media platforms such as WeChat, Weibo, TikTok, and Bilibili and attract the attention and love of international students has become an important research topic.

In recent years, traditional cultural communication has been particularly active on new media platforms, spreading through various channels such as social media, online videos and campus tours, and some of them have established a certain degree of popularity and influence among international students. Based on this, this paper focuses on the communication paths and effects on new media platforms, focuses on the interactivity of new media platforms, and explores how to use innovative paths to enhance the effects of cultural communication, effectively promote the dissemination of traditional Chinese culture, and tell a good Chinese story.

2 REVIEW OF RELEVANT RESEARCH

In today's society, new media communication platforms represented by short videos and webcasts are the main carriers of online public opinion. Against the background of the rapid development of modern information technology, new media platforms such as Facebook, Weibo, YouTube and Bilibili have become the main channels of information dissemination. These platforms have significant influence and coverage, changing the way information is received and redefining the path of information dissemination. For example, Facebook, the world's largest social network, not only allows users to post status updates and share news links, but also promotes interaction through 'likes' and comments.

In China, Weibo, with its rapid information dissemination and large user base, has become a platform for extensive communication and discussion between public figures and ordinary users, while YouTube and Jitterbug reinforce the visual appeal of content and user engagement through video sharing, making the dissemination of information more intuitive and interactive. The common feature of these platforms is that they break through the time and space limitations of traditional media, realising the immediacy and global nature of information dissemination and greatly enhancing the efficiency and influence of information dissemination.[1]

Through these new media platforms, communication paths have changed significantly in the new media environment, which not only reflects the innovation of information technology, but also demonstrates the profound impact of the media environment on the social communication model. Compared with the traditional linear communication model, new media communication paths are more dynamic, increase interactivity, and are more significant in terms of networking.

3 RESEARCH DESIGN

The extensive use of social media platforms has successfully attracted a young international student audience and promoted the integration of traditional culture with modern society. This not only reflects the vitality of traditional Chinese culture, but also highlights the importance of cultural exchange and innovation. Therefore, future communication strategies should further strengthen the use of new media platforms and design more attractive content

and interactive methods for young audiences, in order to maintain and expand the audience base of opera and continue to promote the international dissemination of traditional culture.

3.1 Positioning and Planning of Communication Strategies

Based on the data from the study, cultural communication faces a number of challenges, including obstacles to the transmission of cultural heritage, slow commercial processes in the traditional cultural market, and structural changes in the audience base with a sharp decline in the audience for traditional opera. The survey data of this study reveals the trend of the younger generation's exposure to and understanding of traditional culture through new media platforms, pointing out the important role and potential challenges of new media in traditional cultural communication.[2]Based on these dilemmas and findings, the positioning and planning of communication strategies for traditional culture aim to address these challenges and make full use of the advantages of new media to attract and expand the group of young international students.

The two major problems of the obsolete forms of traditional culture transmission and the changing structure of audience groups are precisely one of the major challenges encountered in the process of traditional culture transmission and development. Communication positioning strategy is the cornerstone of communication planning. It determines that the communication needs to be precisely targeted to the audience groups interested in traditional culture. New media is mainly oriented to the young international student audience, and the young international student group, characterised by their high cultural cultivation and comprehensive personal qualities, shows significant subjectivity and differences in the process of art appreciation and appreciation, and has a far-reaching impact on the aesthetic understanding and interpretation of works of art as well as their secondary creations. Some traditional cultures of opera art have profound connotation and demand for cultural knowledge, and at the same time require certain aesthetic ability to understand and appreciate, so young international students become ideal recipients. Young international students not only have the potential to accept new things on their own, but their participation can serve as a new communication node to attract a wider audience. Through their expectations, cultural experiences and feelings, they form a new round of communication momentum for traditional culture.

3.2 Content Creation and Platform Selection

The creation of content and the choice of platforms for the dissemination of traditional culture reflect its unique strategy for successful dissemination in the new media. This version has successfully attracted the attention and love of domestic and foreign audiences through its innovative interpretation of classic traditional culture, combining modern aesthetics and the essence of traditional culture. Its successful dissemination strategy is mainly reflected in the in-depth excavation of content creation and cultural awareness, as well as the precise selection and use of dissemination platforms.

In terms of content creation, some classic shaoxing operas have adopted the strategy of combining innovation and tradition. Based on the successful experience of the dissemination of these programmes at home and abroad, the reasons for their success were explored in depth, and by combining the concept of love with the elements of modern youth, some traditional comedy programmes not only conveyed the core values of traditional culture, but also enabled modern audiences, especially young foreign students, to find empathy with them.

In addition, on the basis of respecting the original script, the script has moderately increased the plot and character design to suit the taste of modern audiences, so as to make it more in line with modern aesthetic habits and viewing habits. In terms of platform selection and utilisation, the communication advantages of new media are fully utilised. Considering that the target audience is mainly the young generation of international students, the play was promoted and shared through social media and video sharing platforms, such as Jittery, Shuttle, WeChat, Weibo, and other new media channels, which effectively increased the visibility and influence of the work.[3] Especially in overseas performances, real-time sharing and interaction through popular local new media platforms, such as YouTube and Facebook, have attracted the attention of a large number of overseas audiences, and realised the success of cross-cultural communication. This strategy not only broadens the audience of traditional Chinese theatre, but also enables traditional opera to be presented on the world stage in a more modern and international form. The above path reflects a deep understanding of traditional culture and the effective use of modern communication technology. Through careful content creation and platform selection, traditional Chinese opera has been successfully brought into the new media era, providing useful practical experience and inspiration for the innovative communication of traditional culture.

3.3 Communication Effectiveness Monitoring and Adjustment

The cross-cultural dissemination of traditional Chinese culture has reached its climax through appropriate communication monitoring and adjustment strategies. Based on the continuous monitoring of the effectiveness of traditional cultural communication, the production team and communication strategists adjusted their communication methods to better meet the needs of audiences from different cultural backgrounds, ensuring that the plays could have a wide impact on a global scale. The success of traditional theatre's cross-cultural communication lies not only in the innovation of its content creation and the accuracy of its platform selection, but also in its fine monitoring and flexible adjustment of communication effects. By systematically analysing audience feedback and media reports on overseas tours of classic shaoxing operas, the production team is able to obtain valuable first-hand information on the acceptance and feedback of audiences in different countries and regions. This continuous monitoring not only covers the number of

audience members and the intensity of their response, but also goes deeper into their understanding and evaluation of the content, performance format and cultural connotations of the productions. Based on these data, the team can make timely adjustments to its communication strategy, including but not limited to adjusting the content of promotional materials, optimising the social media interaction strategy, and even fine-tuning certain aspects of the repertoire itself, so as to better adapt to the cultural background and aesthetic habits of the target audience. In addition, the monitoring of the communication effect of the classical repertoire of shaoxing Opera also includes the real-time tracking of the communication effect of new media. By analysing audience interaction data on various new media platforms, such as the number and nature of likes, shares and comments, the team was able to assess the effectiveness of different communication channels and content types, so as to adjust the communication strategy in a more targeted manner. [4] For example, if a certain type of promotional video receives more interactions and positive feedback on social media, the team may decide to increase the output of this type of content to attract more audience attention and engagement. Importantly, the cultural self-awareness and deep understanding of the combination of tradition and modernity demonstrated in the dissemination process of the classic shaoxing Opera repertoire enabled it to monitor and adjust its strategy not only by pursuing breadth and depth of dissemination, but also by placing more emphasis on how to truly enable audiences from different cultural backgrounds to understand and appreciate the beauty of traditional Chinese culture. Through constant monitoring of communication effects and adjustment of strategies, the classical repertoire of shaoxing Opera has not only attracted widespread attention in China, but has also successfully gone global, becoming a model of modern communication of traditional Chinese culture, and re-bearing this longing with its youthful and beautiful idol temperament, catering for the spiritual needs of modern people, which is a process that not only embodies the use of technology and data, but also highlights respect for cultural differences and deep insight into traditional cultural inheritance and innovation. [5] This process not only reflects the use of technology and data, but also shows respect for cultural differences and a deep insight into the inheritance and innovation of traditional culture.

4 CONCLUSION

This paper shows how traditional opera culture can be revitalised by modern technology through the communication npath of new media platforms. The classical repertoire of shaoxing Opera has made use of the interactive features and wide coverage of social media to effectively expand its audience base, especially among young international students, and successfully stimulate their interest in traditional culture. The implementation of customised content distribution and targeted marketing strategies in this process not only increased audience engagement, but also significantly enhanced the dissemination of traditional Chinese opera works.

These functions of the new media platform have opened up new paths for the inheritance and innovation of the classic repertoire of traditional Chinese opera, allowing these classic operas to be re-presented in a way that is more in line with the aesthetics and consumption habits of the modern society while preserving the cultural essence. By analysing the communication practices of classic shaoxing opera in the new media environment, it can be seen that modern communication technologies play a decisive role in the revitalisation of traditional cultural art forms. In addition, these strategies not only provide an effective method for the modernisation and transformation of the classical repertoire of shaoxing Opera itself, but also provide an important reference for the modern communication of other traditional Chinese art forms, demonstrating the vast possibilities of cultural inheritance and innovation through innovation and adaptation to the technologies of the new era.

With the continuous development and optimisation of new media technologies, it is expected that more targeted and efficient means of dissemination will emerge, which will further promote the efficiency and influence of the classical repertoire of shaoxing opera as well as other traditional Chinese operas. It is also expected that all sectors of society, especially the cultural and educational sectors, will be more supportive and committed to the modernisation of the traditional arts, so as to ensure that this valuable cultural heritage will be revitalised in the new era and be accepted and cherished by a wider global audience.

COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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