The Innovation of Ethnic Culture Communication from the Perspective of "Four All-Media"——Based on the Digital Inheritance of Chuanqing People's Culture in Guizhou

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Abstract: Focusing on the concept of "Four All-Media" and taking the culture of Chuanqing People in Guizhou as the research object, this study explores the innovative path of its digital inheritance. By sorting out the unique cultural system of Chuanqing People, including their folk customs, beliefs and craftsmanship, analyzing the difficulties faced under the traditional communication mode, and combining with the characteristics of "whole-process, holographic, whole-staff and all-effect" [4]of the Four All-Media, this study puts forward strategies such as constructing a digital resource database, developing immersive experience applications, building a community-based communication platform, and establishing a multi-dimensional evaluation mechanism. The research shows that the perspective of Four All-Media provides a systematic, integrated and interactive communication framework for the culture of Chuanqing People, which effectively solves the problems of narrow communication scope, single form and low participation. It also provides a reference paradigm for the digital protection and living inheritance of other endangered ethnic cultures.

1. Research Significance

The research on the digital communication of Chuanqing People's culture plays a vital role in the rescue and protection of endangered ethnic cultures. Ethnic culture is an important part of the pluralistic and integrated pattern of Chinese culture. Studying the effective communication of Chuanqing People's culture is a specific practice to implement the national strategies of enhancing the communication power and influence of Chinese civilization and strengthening the protection and utilization of cultural heritage of all ethnic groups. At the same time, the digital activation of Chuanqing People's culture can strongly promote the integrated development of culture and tourism in Guizhou, empower rural revitalization, highlight regional cultural characteristics, and enhance national identity and cultural confidence.

However, as a unique unrecognized ethnic group in Guizhou, Chuanqing People have distinct cultural uniqueness but a fragile foundation for inheritance. With the impact of modernization and the great changes of The Times, many skills, rituals and languages are facing a serious risk of being lost. Moreover, the traditional communication of ethnic culture is often limited by regions, media forms and one-way output, making it difficult to break through circles and attract young people.

The digital path explored in this study aims to establish a digital gene bank for this endangered culture through systematic recording, preservation and activated utilization, so as to realize rescue-oriented protection.

2. Four All-Media and Ethnic Culture Communication

The rise of digital media, with its unique advantages, is profoundly transforming the landscape of cultural communication. It not only greatly expands the boundaries of cultural communication, breaking the temporal and spatial limitations of traditional media, but also changes the communication model, giving birth to a wealth of subcultures and new cultural forms. At the same

time, it provides new possibilities for culture, enabling both mainstream and niche cultures to reach global audiences at extremely low costs. Moreover, many precious cultural heritages are preserved permanently and presented to the public in a more vivid and intuitive manner.

2.1 Communication Analysis of Four All-Media

2.1.1 Whole-Process Media

Whole-process media breaks the time limit of cultural communication and can conduct real-time tracking and reporting of cultural events and activities. Media can transmit the wonderful moments of the scene to the global audience in the first place through live broadcasting, realizing zero-time difference in cultural experience. This real-time communication makes cultural communication no longer limited to fixed broadcasting time slots or release cycles, greatly improving the timeliness of cultural information[4].

2.1.2 Holographic Media

With the help of advanced technologies such as AR (Augmented Reality) and VR (Virtual Reality), holographic media brings multi-dimensional presentation methods to cultural communication. It presents such information in a three-dimensional and vivid form, enriching and deepening tourists' visiting experience. At the same time, holographic media breaks the geographical and spatial limitations of cultural communication, allowing people in different regions to have the opportunity to contact and experience a variety of rich and colorful cultures.

2.1.3 Whole-Staff Media

The popularization of social media has made everyone a subject of cultural communication. Ordinary people can share their understanding and insights of culture, as well as cultural stories around them through various social platforms. This not only helps to form a good atmosphere of nationwide participation in cultural communication, but also promotes the interactivity in the process of cultural communication. The audience is no longer passive receivers of cultural information, but can conduct real-time interactive communication with communicators.

2.1.4 All-Effect Media

All-effect media focuses on the comprehensiveness of media functions and organically integrates cultural communication with service functions. In the process of cultural communication, all-effect media can also effectively play the role of public opinion guidance[5]. Through objective and comprehensive reports, the media can guide the public to view issues rationally, avoid cultural misunderstandings and conflicts, and promote the harmonious development of culture.

2.2 The Integrated Synergy of Four All-Media

The four dimensions of Four All-Media—whole-process, holographic, whole-staff, and all-effect—form an integrated and synergistic framework that enhances ethnic culture communication. Whole-process media ensures timely and continuous cultural narratives, holographic media provides immersive depth through technologies like VR/AR, whole-staff media democratizes participation and co-creation, and all-effect media integrates communication with service and guidance functions.

This synergy collectively addresses key challenges in traditional ethnic culture dissemination, such as limited reach, superficial engagement, and one-way transmission. By combining real-time narrative flow, multi-sensory experience, broad public involvement, and purposeful outreach, the Four All-Media framework offers a comprehensive model for the sustainable digital preservation and revitalization of vulnerable cultures like that of the Chuanqing People.

3. The Unique Culture and Customs of Chuanqing People

Regarding the origin of Chuanqing People, the more common view is the "indigenous theory". Many experts in ethnic studies in Guizhou and some members of the Chuanqing People themselves

believe that Chuanqing People are the original ethnic group in Guizhou, and their ancestors are related to the ancient ethnic groups generally called "Liao" in history or the early "Li People". Due to "living in the land for a long time", they were originally called "Tu People" (local people) or "Li Minzi" (Li people)[1][2].

3.1 Brilliant Costume Culture

The traditional costumes of Chuanqing People are mainly cyan. Women wear large-sleeved clothes with rolled lace, which are called "three-section clothes with two-section sleeves". The body of the clothes is made of cyan and blue cloth. The upper section (up to the waist) is cyan, and the lower section (down to the calves) is blue. The plackets and cuffs are inlaid with cloud-hook patterns. They like to wear fine-eared straw sandals or anti-cloud-hook nose pattern shoes, tie cyan leg bands on their feet, wear large hook earrings, and style their hair into the "three-bun hair style". Women not binding their feet is an important feature that distinguishes them from the Han people at that time. There are also differences in color and style between the costumes of unmarried girls and married women[1].

3.2 Totem Beliefs and Nuo Opera

Chuanqing People take the mandrill (a type of monkey) as their totem, regard it as a symbol of their ancestors, and taboo insulting or mentioning it. Their main belief is reflected in the "Wuxian Worship" (Worship of the Five Immortals), and every family sets up a "Wuxian Altar" for worship[3]. The important folk activity related to this is the Nuo Opera "Tiao Pusa" (Dancing for the Bodhisattvas), also known as "Celebrating the Wuxian Altar", which is used for exorcising evil spirits, celebrating the fulfillment of vows or the ceremony of family division. The ceremony is presided over by a wizard and includes various links such as reciting scriptures, conducting religious rituals, and performing with masks. The content involves agricultural life and myths and legends, aiming to pray for peace and a bumper harvest.

3.3 Marriage and Funeral Customs

Chuanqing People practice monogamy and strictly prohibit intermarriage within the same clan or with the same surname. The traditional marriage customs are extremely cumbersome, and there is a saying of "eighteen etiquettes" from the marriage proposal to the return visit to the bride's family. Its marriage customs once included old customs such as "cross-cousin marriage" (marriage between the children of a brother and a sister). The funeral customs also have their own characteristics. After the death of an elder, there were seven procedures such as "using straw sandals to pay tribute to the deceased, using bamboo sticks to announce the death, and buying water to bathe the corpse". For example, "buying water to bathe the corpse" means that the filial son needs to go to a well or a river, burn incense and paper money, throw coins to "buy water", and then take the water home to clean the deceased's body[1].

3.4 Festivals and Entertainment

Most of the festival activities of Chuanqing People are combined with their beliefs. For example, during the Spring Festival (from the 5th to the 15th of the first lunar month), wizards will dress up as mandrills to drive away plagues. In daily life, they also have rich traditional entertainment activities, such as "damomoqiu" (a kind of seesaw game), "gunlongqiu" (a traditional swinging game), and "dapao" (a ball game)[1][2]. In addition, cockfighting is also a long-standing and distinctive folk activity of Chuanqing People, which is called "playing cockfighting" and follows the rule of "valuing the rules over kinship".

In conclusion, the culture of Chuanqing People is characterized by its unique costumes, mysterious totem beliefs and Nuo rituals, cumbersome marriage and funeral customs, and diverse traditional entertainment activities. These cultural customs reflect the unique historical inheritance and national identity of Chuanqing People. Although some customs have been simplified or lost in modern society, their core cultural characteristics still continue.

4. Innovative Communication Paths of Four All-Media

Chuanqing People are not the only important part of China's ethnic minority cultures. Each ethnic minority has its own traditions and cultures. These cultural essences are the foundation for their survival and development, and also an indispensable part of the treasure house of Chinese nation's culture. In the current era of big data, the phenomenon of "information cocoons" has led to high barriers in cultural communication. The effective communication of ethnic minority cultures has become an important issue[6], especially regarding how to promote the construction, reform and innovation of cultural communication paths.

4.1 Innovation of Empowerment Paths by "Holographic Media"

4.1.1 VR/AR Scenario-Based Communication

VR (Virtual Reality) and AR (Augmented Reality) technologies are used to construct immersive cultural experience scenarios. By virtually reconstructing the cultural elements of Chuanqing People's traditional rituals, costumes and architecture, geographical limitations are broken[7]. For example, the "Chuanqing Culture Virtual Exhibition Hall" is developed, allowing users to participate in the "Nuo Opera" performance in an immersive way through equipment, which enhances the depth of cultural perception and interactivity, and eliminates cultural barriers.

4.1.2 Big Data-Powered Precise Communication

Based on big data analysis of users' interest tags and behavior data, personalized push of cultural content is realized. For example, through algorithms to identify groups interested in ethnic minority cultures, targeted promotion of content such as documentaries about Chuanqing People and live broadcasts of folk activities is carried out, so as to improve the accuracy of communication and user stickiness.

4.2 Innovation of Empowerment Content by "Whole-Staff Media"

4.2.1 Integration of Mass Co-Creation and Professional Production

Ordinary people (UGC, User-Generated Content) provide original cultural materials, and professional institutions (PGC, Professional-Generated Content) refine cultural values, enabling all staff to participate in cultural communication and forming a two-way empowerment model of "bottom-up + top-down"[7].

4.2.2 Cross-Media Narrative System

Cultural communication can develop from a single cultural element (such as the legends of the Chuanqing People) to encompass various popular multimedia formats such as short video micro-dramas, comic series, and radio dramas. This realizes the extension and complementarity of story elements across different platforms, covers different groups in multiple scenarios, and strengthens the cultural memory points at the same time.

4.2.3 Cultural IP Incubation Strategy

The strategy involves transforming cultural symbols into derivable commercial assets through the construction of a cultural IP for the Chuanqing People. This process can include extracting distinctive symbols such as the "cyan costumes" and "Wuxian Altar" to design cartoon images and cultural-creative products (e.g., totem badges, AR postcards). Furthermore, by combining regional characteristics and referencing urban humanistic IP strategies, these IP elements can be integrated into cultural and tourism scenarios (e.g., AR landmark check-in points in Guizhou scenic spots) and promoted via a combined approach of "short videos, micro-films, and tourist routes."

4.3 Optimization of Empowerment Communication Channels by "Whole-Process Media"

4.3.1 Construction of Government New Media Matrix

By integrating the official accounts of provincial/municipal cultural and tourism bureaus, ethnic

affairs commissions and other government departments, a communication matrix is established on WeChat, Weibo and Douyin. This matrix can uniformly plan topics related to Chuanqing culture and simultaneously release content such as policy interpretations and interviews with intangible cultural heritage inheritors. This approach forms an aggregation effect of the official voice[8], thereby strengthening the credibility of cultural communication.

4.3.2 Ecological Operation of Short Video Platforms

The approach relies on the precise delivery enabled by big data algorithms on popular online platforms (such as TikTok and Kuaishou). Utilizing the platforms' recommendation mechanisms can increase the exposure rate of the "Chuanqing Culture" topic, thereby facilitating the rapid dissemination of cultural content.

4.3.3 Construction of Metaverse Space (Virtual Exhibition Hall)

A permanent "Chuanqing Culture Digital Museum" can be built on metaverse platforms (such as Baidu Xirang). Users can participate in real-time interactive activities such as the March 3rd Song Festival and handicraft workshops through virtual avatars, expanding the spatial and temporal boundaries of cultural communication.

4.4 Optimization of Empowerment Effectiveness by "All-Effect Media"

4.4.1 Intelligent Communication Effect Monitoring

Various data monitoring tools enable the real-time tracking of metrics such as view counts and user engagement duration for videos, radio dramas, and related content. Based on the data, the content of videos, radio dramas and other related content is adjusted in a timely and effective manner, so as to effectively improve the quality and efficiency of cultural communication.

4.4.2 Ethical Framework for Cultural Communication

In the complex network environment, while realizing the effective communication of culture, it is also necessary to maintain the essence of its essence. Therefore, it is necessary to effectively establish an ethical review mechanism to avoid excessive entertaining adaptation of the religious rituals of Chuanqing People. At the same time, in international communication, a "comprehensible discourse system" should be constructed. For example, multi-language cultural background explanations can be added when displaying content. This practice respects cultural authenticity[9] and helps avoid ambiguous understanding caused by language barriers.

4.4.3 Dynamic Adjustment Mechanism

Different groups have different acceptance ways of cultural communication methods. For example, young people may be more inclined to receive communication imperceptibly through methods such as games and entertainment. Therefore, based on monitoring data and user feedback, communication strategies should be adjusted in a timely manner.

5. Conclusion

In the process of analyzing the modern inheritance of Chuanqing People's culture, this study finds that under the general trend of rapid development of modern society and cultural integration, ethnic minority cultures represented by Chuanqing People are facing many challenges, such as the gradual fading of traditional cultural customs and various obstacles in the communication of traditional culture. Various ethnic minority cultures are of great significance to the composition of Chinese culture. By focusing on the core logic of "holographic, whole-staff, whole-process and all-effect" in the "Four All-Media", the efficient communication of ethnic minority cultures can be further promoted.

To sum up, the modern communication of ethnic culture is a multi-faceted and multi-dimensional issue. Exploring and studying it has important theoretical and practical significance in terms of cultural inheritance. Through in-depth research on the communication of Chuanqing

People's culture, it can provide reference and inspiration for the inheritance and communication of other ethnic minority cultures in China, stimulate the vitality of ethnic culture, and promote its inheritance and innovation.

Acknowledgement

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