

The Activation and Dissemination of Ethnic Intangible Cultural Heritage in Southeast Chongqing from the Perspective of Media Memory

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Abstract: The protection of intangible cultural heritage is not the static preservation of sites, but the recording and dissemination of culture, which is the continuation and presentation of cultural memory. The intangible cultural heritage of ethnic minorities in southeast Chongqing is rich in cultural memory, which is one of the best carriers for the transmission and inheritance of local ethnic culture. Driven by the rapid change of media technology, the memory of national intangible cultural heritage has been reconstructed, which is typical of the times. The use of media technology provides convenience for the dissemination of national intangible cultural heritage, but it also brings many challenges. From the perspective of media memory, this paper finds that in the transmission of ethnic intangible cultural heritage in southeast Chongqing, media memory originates from the individual memory of non-genetic heirs, which is the "megaphone" of individual memory and the "safe box" of cultural memory, but there are problems in the effective interaction and connection between the three. This paper puts forward the function mechanism of media memory in the protection of intangible cultural heritage, and then proposes to explore the practical path of activating and spreading the cultural heritage in Southeast Chongqing from the perspective of media memory, and finally realize the protection and inheritance of national intangible cultural memory.

Keywords: Media Memory; Intangible Cultural Heritage; Cultural Memory of Ethnic Areas in Southeast Chongqing

1. Introduction

The southeast region of Chongqing, as a place

inhabited by ethnic minorities, has rich and unique national intangible cultural heritage resources. Intangible cultural heritage has the characteristics of intangibility and vitality. Today, with the rapid update and iteration of media technology, it is necessary to "materialize" intangible content and "experience" living content through various media and carriers, so as to achieve effective display and vivid interpretation of intangible cultural heritage.

Different from material cultural heritage, intangible cultural heritage has no concrete form and mainly relies on "full-time traditional bearers" who are intangible heritage inheritors for protection and dissemination. However, at present, there is a problem that the intangible heritage inheritors are too old, and the living transmission of intangible cultural heritage is facing the dilemma of gradually being forgotten or even disappearing. Therefore, it is more necessary to record and preserve the personal memories of inheritors through media technology to form tangible media memories. At the same time, it is also necessary to make full use of digital media and physical media carriers to record, display and save, so as to inherit and spread the memory of national intangible cultural heritage.

2. Literature Review

2.1 Media Memory

Media memory is a concept proposed from the intersection of media research and memory research, trying to explore how media plays a role of memory agent in the operation mechanism of media to complete the interaction process with other fields of society. The research on media memory in China started relatively late. The main research directions include the research on the concept of media memory itself

and its production mechanism, the combing and reflection on media memory, and the practical research on media memory through case analysis. According to scholar Shao Peng's definition of media memory, the basic attribute of media is the ability to store and transmit information. In the past experiences, it is precisely this attribute of media that human beings make use of to restore and reproduce the retained information to have an impact on human memory construction, including individual memory, collective memory and even the memory of the whole society [1].

2.2 Cultural Memory

Cultural memory originated from the research of Jan Assmann and Alaida Assmann [2]. It is "the sum total of all the re-used written materials, pictures, and ceremonial rituals peculiar to each society and each age. "The text itself is not a form of inheritance, and the meaning becomes real only when people transmit the text [3] ". But even in real societies, living memories go back less than 80 years [4]. "Living memories are in danger of disappearing, and fewer and fewer of the generations who lived through human history are still alive." It is the most important factor in the study of memory that has been widely concerned [3]. Jan Assmann explores the relationship between significant events and personal experience from a cultural perspective. He analyzes the process from personal memory to social memory, and finally forms a cultural memory with a more universal and clear form through communication and sharing. He interprets the connotation of cultural memory from five aspects: time dimension, function dimension, construction dimension, media dimension and power dimension.

The research on cultural memory in China has three aspects. One is the translation of cultural memory theory. The characteristics of cultural memory theory include identity concreteness, reconstruction, formation, organization and constraint. The second is the study of cultural memory theory. Wang Mingke points out that social memory refers to all the "memories" preserved and circulated in a society through various media, which are composed of contemporary experiences of people and past history, myths and legends. These social memories are preserved and transmitted within a society. The third is the applied research of cultural memory theory. Most of the existing

literature uses the theories of cultural memory, social memory, historical memory and collective memory to select specific research objects, and uses different research methods to analyze how memory constructs identity and ethnic identity.

2.3 Research on Intangible Cultural Heritage

The research on intangible cultural heritage in foreign countries started earlier, with the concept of intangible cultural heritage, the protection concept of intangible cultural heritage, and the tourism development of intangible cultural heritage as the main research content. In recent years, foreign scholars have focused on the innovation of intangible cultural heritage protection and dissemination methods, the innovation of intangible cultural heritage data management technology, the interaction between sense of place and intangible cultural tourism, and tourists' experience of intangible cultural heritage, etc., focusing on field investigation, interview, model construction and other research methods.

In the beginning, China's intangible cultural heritage research mainly involved ethnology, culturology, art and comprehensive social sciences, and its research contents focused on the concept of intangible cultural heritage, the interpretation of policies and the exploration of protection methods, etc. With the development of social environment, disciplines and media technology, the research of intangible cultural heritage has adopted new methods in the new era to conduct research across disciplines, fields and methods.

3. Function Mechanism of Media Memory in the Protection of Ethnic Intangible Heritage in Southeast Chongqing

3.1 Media Memory is the "Megaphone" of National Intangible Individual Memory

Intangible cultural heritage has no concrete form and mainly relies on "full-time traditional bearers" and intangible heritage inheritors. The oral history of inheritors is the "microscope" of history. Exploring the formation and change of sociocultural memories can be done by focusing on the ways in which individual and group memories are passed on. Through new media technologies, the skills of intangible heritage inheritors can be recorded and disseminated, so that more people can understand the national intangible heritage. At the same time, intangible

heritage inheritors are the transmitters of cultural memories, and their individual memories can be made more vivid through oral history. The use of various media carriers to preserve the oral history records of intangible heritage heirs is a "stable" knowledge system that does not rely on a single media. Language, images, sounds, etc., can all be the means of recording "cultural memory". In today's era of rapid development of science and technology, the inheritance of intangible cultural heritage depends on modern sound recording or video means [5].

For example, Liu Yongbin, a national intangible cultural heritage inheritor of Shizhu Tujia, said in an oral history interview, "I am confident that it will not be lost, because we have audio and video recordings." Even if everyone changes, the archive is there to protect and pass on [6] ". The change of media environment, the voice is recorded in various forms of media, the formation of superbodily functional memory, and the construction of new meaning.

3.2 Media Memory is the "Safe Deposit Box" of National Intangible Cultural Memory

Cultural memory is not only preserved through text and language, but also exists in various carriers such as festivals, rituals, stories, songs and cultural relics. Asman calls them "figures of memory", which do not disappear because of the passage of time. Only in this way can a nation's culture be continued and passed on.

It is found that the inheritance mechanism and function of inheritors of intangible cultural heritage, such as identity and performance ceremony, show the physical storage of cultural memory. "When stripping grain, at night, call some people to sit around (sitting in a circle) and start peeling. And in the middle of the night, when feeling sleepy, just sing folk songs to relieve the sleepiness (transfer sleepiness) [7] ". In daily work, I tune oral tunes and temporarily fill in words (text) according to the scene. In addition, there is an obvious digital "media amnesia" at present [8]. Network broadcast will construct scenes through mobile communication technology, so that anchors can form virtual presence of their bodies. Therefore, it is necessary to strengthen the digital media as the medium of memory for the preservation of national intangible cultural memory represented by the tune of Luoer.

4. The Practical Dilemma of Ethnic

Intangible Cultural Heritage Dissemination in Southeast Chongqing

4.1 Low-level Activated Communication through Social Media

The early intangible cultural heritage inheritors in southeast Chongqing have been advanced for many years, and most of them have low education levels. As the main body of the dissemination of intangible cultural heritage, they lack basic media literacy, and the dissemination effect is weak. Although the threshold for social media applications such as WeChat public accounts and TikTok accounts is low, it is difficult for many inheritors who are old or have low media literacy to open and operate personal accounts. Intangible cultural heritage social media accounts opened by we-media organizations with operational capabilities cannot form normal cultural communication due to high operating costs and low returns. In addition, the social media accounts set up by intangible cultural heritage organizations will report daily intangible cultural heritage activities if their funds and personnel are relatively secure. But the real introduction and dissemination of intangible cultural heritage technology is very few, and the dissemination influence is low [9].

4.2 The Display Space for National Intangible Cultural Heritage Physical Media is Limited

The construction of physical space media display of ethnic intangible cultural heritage in southeast Chongqing is lagging behind. The physical space of offline intangible cultural heritage display is mainly dominated by small intangible cultural heritage study centers. For example, the national intangible cultural heritage projects established in Pengshui County, Anzi Miao Song Teaching Institute and Gaotai Lion Dance Teaching Institute, and the municipal intangible cultural heritage projects, Zhufopan Song Teaching Institute, Mei Zi Folk Song Teaching Institute, Miaoichi Hand shaking and hand Shaking Teaching Institute, Yushan Rolling cake making technique and Bamboo Banqiao local papermaking technique teaching Institute, are mainly aimed at cultivating new intangible cultural heritage inheritors. But it is small and has little impact.

Until April 2024, the first intangible cultural heritage museum in southeast Chongqing was officially completed and opened. Located in the

Gongjia No. 4 Courtyard in the core area of Zhuoshui Ancient Town, Qianjiang District, Chongqing Southeast Intangible Cultural Heritage Museum covers an area of about 1730 square meters. With detailed text description, vivid picture display, visual video presentation, clear audio explanation and precious physical display, the intangible cultural heritage Museum displays the intangible cultural heritage protection achievements in 4 counties and 2 districts in southeast Chongqing in an all-round and multi-angle manner. This is also the only comprehensive intangible cultural heritage exhibition hall in southeast Chongqing.

4.3 Insufficient Digital Media Storage

The deep integration of digital media technology and communication has promoted the renewal of visual communication forms and cultural communication formats, and the digitalization and virtualization of visual communication has become a new direction extended in the field of cultural communication, breaking the shackle of immaterial communication, and bringing new opportunities for the permanent preservation, full interpretation and wide dissemination of intangible cultural heritage. The digitization of intangible cultural heritage is to embed information technology into the whole life cycle of the protection, development and utilization of intangible cultural heritage, so as to achieve the purpose of exploring artistic charm and cultural connotation [10]. However, at present, the national intangible cultural heritage in southeast Chongqing has not yet built a digital resource database, and big data and intelligent information collection technology have not been deeply involved in the protection field. Of course, this is also a common problem in the protection of intangible cultural heritage.

5. The Realistic Path of Media Memory in the Protection of Ethnic Intangible Heritage in Southeast Chongqing

5.1 Strengthen the Mediated Storage of Personal Memories of Intangible Cultural Heritage Inheritors

Inheritors are central to the protection of intangible cultural heritage. To investigate the oral history of inheritors conforming to the essence of the living inheritance of intangible cultural heritage, research group take the opportunity to start a salvage oral history before

the first intangible cultural heritage heirs die. It includes many aspects such as the personal life experience of the inheritor, the inheritance experience and the intangible cultural heritage skills mastered. Comprehensive use of pictures, text, audio, video, multi-dimensional animation and other media forms to do a good job in the media storage of personal memories of inheritors.

For young inheritors with a certain level of education, their ability to record and publish on social media should be strengthened through various kinds of training, so as to record the implementation of intangible cultural heritage techniques and introduce the cultural connotation of intangible cultural heritage in daily life.

5.2 Build the Physical Media Carrying Space of Intangible Cultural Heritage

As a place to carry and transmit memory, material space plays a vital role in the construction of intangible cultural memory. Space can become a place to carry, transmit and display memories, and construct media memories in the material and emotional tension. On the other hand, spatial places are endowed with emotion and meaning by memory. Intangible cultural heritage museum and intangible cultural heritage study center are places to carry and transmit the memory of national intangible cultural heritage.

In addition, the exhibition place of intangible cultural heritage skills presented in short videos on social media is also the physical media carrying space of intangible cultural heritage. With the real life picture as the content, through the painting of various materialized scenes such as natural features, cultural customs and social relations, the intangible cultural heritage technology is displayed in this scene, and the intangible cultural heritage is more three-dimensional and real in real life, and the transmission of living intangible cultural heritage is more fully reflected [11].

5.3 Innovative Digital Protection of National Intangible Cultural Heritage

The advantage of digital memory is huge, and the massive storage space provides a good destination for the huge amount of human information production. The convenient search and extraction in the digital age enable people to effectively combat the risk of being

overwhelmed by information and ensure the efficient and convenient extraction of information. But digital protection requires professional technical support as well as adequate funding and policy support. The digital protection of national intangible cultural heritage needs to improve the protection awareness and implement protection policies at the government level, so as to truly realize the permanent digital protection of intangible cultural heritage.

6. Conclusion

The dissemination of intangible cultural heritage is a huge project with a long way to go. The vitality of intangible cultural heritage is manifested in that it is an integral part of our life, and its value is also manifested in its daily existence and inheritance itself. Based on the analysis from the perspective of media memory, this paper finds that at present, the communication of ethnic intangible cultural heritage in southeast Chongqing has such problems as low level of social media activation and communication, insufficient display space of ethnic intangible cultural heritage physical media, and insufficient storage degree of digital media, etc. It is necessary to strengthen the media storage of the personal memory of intangible cultural heritage inheritors, build a physical media carrying space of intangible cultural heritage culture under the leadership of the government, as well as activate, protect and spread the intangible cultural heritage in southeast Chongqing by means of digital protection of national intangible cultural heritage. The shortcoming of this study is that the innovation of countermeasure research needs to be strengthened. In future studies, specific problems need to be further analyzed from multiple perspectives, and then innovative and feasible countermeasures should be proposed in a targeted manner. Make full use of new media platforms, adapt to the development forms of media, and actively explore effective modes of national intangible cultural transmission, so that the transmission and inheritance of intangible cultural heritage can be integrated into our daily interaction with the media and become an integral part of our life.

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