

# Research on Innovative Communication of Cultural Heritage under the Guidance of Cultural Concepts in the New Era - Taking the Inheritance of Chengdu Lacquer Art as an Example

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## Abstract

Guided by the cultural philosophy of the new era, this article focuses on Chengdu lacquer art, a national-level intangible cultural heritage, and explores its innovative dissemination and "revitalization" path in the contemporary new media environment. Through methods such as literature research, interviews, questionnaire surveys, and SECI model analysis, the article systematically analyzes the current dissemination status, opportunities, and challenges faced by Chengdu lacquer art, and proposes a "revitalization" dissemination strategy based on the new media context. The research aims to bring Chengdu lacquer art back into the public eye through dynamic reconstruction, restore its cultural and economic value, and provide a reference for the protection and dissemination of similar traditional craft-based cultural heritage. The research results show that the dissemination advantages of new media provide important opportunities for the "revitalization" of Chengdu lacquer art, and the stage analysis based on the SECI model helps to build a systematic dissemination path. This article ultimately proposes strategies such as broadening dissemination channels, strengthening brand image design, and constructing a dissemination chain, in order to achieve the cultural inheritance and modern development of Chengdu lacquer art.

## Keywords

Cultural concept in the new era, cultural heritage, Chengdu lacquer art, innovative communication, revitalization, new media, SECI model.

## 1. Introduction

Cultural heritage, as an important carrier of Chinese history and civilization, carries the national memory and spiritual genes.<sup>[1]</sup> In the context of the new era, cultural inheritance and development have been endowed with new missions, emphasizing the need to adapt to contemporary social needs and revitalize through innovative means while protecting cultural heritage. Chengdu lacquer art, as a national-level intangible cultural heritage, has become a representative of traditional craftsmanship with its exquisite craftsmanship and profound cultural connotation. Originating from ancient Shu land, Chengdu lacquer art has a history of thousands of years.<sup>[3]</sup> Its unique carving skills, delicate lacquer painting techniques, and profound cultural heritage make it occupy an important position in Chinese traditional culture. However, due to the limitations of dissemination channels and the changes of modern lifestyle, Chengdu lacquer art has gradually faded from public view, the number of inheritors has sharply decreased, and the younger generation has a low awareness of it, facing serious inheritance difficulties.<sup>[6]</sup>

With the rapid development of new media technology, the dissemination of cultural heritage has ushered in new opportunities. New media, characterized by its fast dissemination speed, wide coverage, and strong interactivity, provides a brand-new platform for the dissemination

of traditional culture.<sup>[2]</sup> Emerging forms of dissemination such as short videos, live broadcasts, and social media not only lower the threshold for the dissemination of cultural content but also attract the attention of young audiences in a more vivid and intuitive way. How to leverage the advantages of new media to achieve the "revitalization" of Chengdu lacquer art dissemination has become an urgent issue to address. <sup>[7]</sup>This study takes Chengdu lacquer art as a case to explore innovative dissemination paths for cultural heritage in the new era, aiming to reintegrate it into modern life through dynamic reconstruction and unleash its cultural and economic value.<sup>[5]</sup> At the same time, this study also hopes to provide theoretical support and practical references for the protection and dissemination of other traditional craft-based cultural heritage, enhance public awareness and recognition of cultural heritage, and boost cultural confidence.

Furthermore, this study integrates cultural concepts of the new era, emphasizing that the dissemination of cultural heritage must keep pace with the times and focus on aligning with modern social demands. Through an in-depth analysis of the current status of Chengdu lacquer art's dissemination, this study aims to reveal the challenges and opportunities it faces, and explore how to utilize new media technology to reappear its cultural value and enhance dissemination effectiveness. This research not only holds practical significance for the inheritance of Chengdu lacquer art but also provides valuable insights for the protection and development of other intangible cultural heritages.

## **2. Current Status of Chengdu Lacquer Art Propagation and Opportunities Arising from New Media**

### **2.1. History and current status of Chengdu lacquer art**

Chengdu lacquer art is one of the important components of traditional Chinese lacquerware, originating from the Shu region in ancient times and boasting a history of thousands of years. Chengdu lacquer art is exquisite and delicate, with a unique artistic style, and enjoyed great reputation in ancient China.<sup>[1]</sup> There is also a saying that goes, "Carving reveals the craftsmanship, requiring hundreds of skills and thousands of craftsmen." Chengdu lacquer art is a complete set of production processes formed through generations of continuous exploration and summarization in practical operations, including material selection, carving, lacquer application, polishing, and other major links. <sup>[7]</sup>Starting from material selection, each step contains endless mysteries and techniques. In 2006, Chengdu lacquer art was selected into the national intangible cultural heritage list. However, as we have now entered the industrial age, industrial development is advancing rapidly, and people's lifestyles have also undergone significant changes. Traditional lacquer art products are gradually losing their market competitiveness, the number of practitioners is decreasing, and public awareness is not as high as before, facing the risk of being lost.

Currently, the inheritance of Chengdu lacquer art is primarily disseminated through museum exhibitions, the sale of craftworks, and the personal teaching and guidance of a few inheritors. These methods have significant limitations in terms of breadth and intensity of dissemination, and cannot meet the diverse needs of people for Chengdu lacquer art in the context of the evolving times. Museum exhibitions showcase the historical value of lacquer art, but without personal experience, it is difficult to attract visitors. <sup>[4]</sup>The sale of craftworks brings certain economic benefits, but the scale is small and the impact is limited. While personal teaching and guidance from inheritors can ensure the purity of the craft itself, it suffers from the problem of low coverage. Considering the above disadvantages, it can be seen that to effectively disseminate Chengdu lacquer art, suitable approaches need to be found.

## 2.2. The role of new media in the dissemination of cultural heritage

New media provides significant opportunities for the dissemination of cultural heritage, characterized by its wide reach, low cost, rapid speed, and strong interactivity. Compared to traditional media, new media can break down barriers of geography, groups, and industries, enabling undifferentiated dissemination of information. Through forms such as short videos, live streaming, and social platforms, new media presents cultural heritage content to the public in a more intuitive and vivid manner, lowering the dissemination threshold and enhancing audience engagement. For instance, in recent years, many intangible cultural heritages have showcased their production processes through short video platforms, attracting the attention of a large number of young users and successfully re-disseminating cultural values.<sup>[5]</sup>

For Chengdu lacquer art, the rise of new media has made it possible to "revitalize" its dissemination. For instance, showcasing the lacquer art production process through short video platforms can attract the attention of young groups; interacting on social media can enhance public cultural identification with lacquer art; and combining lacquer art products with modern living needs through online sales platforms can expand market space. Furthermore, new media can utilize data analysis functions to precisely understand audience needs, thereby optimizing the content and form of dissemination. <sup>[6]</sup>For example, by analyzing the duration of users' viewing short videos and interaction data, the pace and theme of video content can be adjusted to better align with audience interests. Therefore, fully leveraging the advantages of new media is an important path to achieve the "revitalization" of Chengdu lacquer art's dissemination.

Another significant role of new media lies in its ability to facilitate the deep integration of cultural heritage with modern life. For instance, through cross-disciplinary collaborations with industries like fashion and design, Chengdu lacquer art can emerge into the public eye as a cultural and creative product. Additionally, via online education platforms, lacquer art courses can be disseminated to a wider audience. <sup>[2]</sup>These approaches not only elevate the profile of Chengdu lacquer art but also inject new economic value and cultural vitality into it.

## 3. Theoretical Basis and Connotation of "Activation" Communication

### 3.1. The connotation of "activated" communication

"Revitalization" communication is based on the premise of protecting historical and cultural heritage, keeping pace with the times, and reinterpreting, recreating, remaking, and re-presenting the original historical and cultural heritage in the original cultural communication process, making it adapt to the social trends of today, possess certain economic and cultural value, and endow it with certain vitality, becoming a new economic and cultural undertaking to be promoted. Unlike the previous static protection, "revitalization" emphasizes reconstructing the communication content of historical and cultural heritage through dynamic means, utilizing various methods to integrate traditional culture into real life, revitalizing traditional culture, and making it a form rich in modern atmosphere and trends.

For Chengdu lacquer art, "revitalization" communication is not only about passing on skills, but also about revitalizing historical value, aesthetic value, and educational value. It allows Chengdu lacquer art to leap from being a "historical fossil" in museums to becoming a "living culture" that can be touched in everyday life, bringing cultural gifts to the public and promoting regional economic development. At the same time, lacquer art elements can be applied to modern life in various forms. Developing lacquer art-related educational courses to strengthen young people's sense of identity and belonging to local culture are all reflections of the concept of "revitalization" communication. This allows more people to nourish themselves from historical civilization, gain beautiful enlightenment in life, and thereby increase their happiness index.

### 3.2. Theoretical framework of the SECI model

The SECI model is one of the theories in the field of knowledge management, proposed by Japanese scholar Ichiro Nonaka. It represents an expression of the process of knowledge creation and transformation. The four processes are socialization, externalization, combination, and internalization, which respectively signify the transformation from tacit knowledge to explicit knowledge and from explicit knowledge to tacit knowledge. Socialization occurs in people's daily life and work, where we learn how others do things through their demonstrations and acquire such skills. Externalization is the conversion of tacit knowledge into explicit knowledge; that is, the process of turning invisible and intangible things into visible and tangible ones. Combination is the process of combining existing explicit knowledge to form a complete set of explicit knowledge. Internalization is an individual learning process, during which knowledge is transferred from one's own mind to the minds of others, turning it into tacit knowledge.

For the dissemination and transformation of knowledge in the field of cultural heritage, the SECI model provides a novel approach to explaining the transformation and dissemination pathways. Taking Chengdu lacquer art as an example, its transmission process involves both explicit process flows and technical specifications, as well as implicit knowledge such as the experience of lacquerware masters that is difficult to teach through words and deeds, and unique aesthetic sensibilities. We use the SECI model to analyze the dissemination process of Chengdu lacquer art and extract key nodes in its "activated" dissemination. For instance, in the socialization process stage, Chengdu lacquer art inheritors can disseminate their unique lacquer art techniques to the public on emerging new media platforms; in the combination process stage, the aforementioned knowledge about lacquer art is organized and edited into corresponding online courses or content output in a column-like format, forming a complete system. Therefore, this theoretical approach also lays a solid theoretical foundation for the author's thesis work.

## 4. Analysis of the "Revitalization" Communication Process of Chengdu Lacquer Art Based on the SECI Model

### 4.1. Socialization stage: Sharing of tacit knowledge

The socialization stage refers to the process of transforming tacit knowledge shared by people into explicit knowledge through observation, imitation, and personal experience. In the context of Chengdu lacquer art inheritance, it manifests as the apprenticeship system, where the master passes on skills, aesthetic ideas, and other techniques and knowledge to the apprentices through oral instruction and personal guidance, maintaining the authentic characteristics of lacquer art. However, due to the aging of the masters and the insufficient number of apprentices, as well as the inability to recruit students on a large scale, it is difficult for the masters to teach all they have learned to their apprentices when they become old, making it difficult for tacit knowledge to be widely disseminated.

The era of socialization can also be carried out relying on online platforms. For example, using short videos to promote and broadcast can allow everyone to more directly see the skills and insights of the inheritors, thereby shortening the distance between everyone and Chengdu lacquer art. It can also allow the inheritors to interact with the audience through live broadcasts, answer questions, and further drive the return of popularity. In addition, the most crucial thing is to use new media means to turn implicit knowledge into forms that people enjoy, so that everyone thinks the content is interesting and enjoyable! Of course, it is also necessary to attract more people to participate in the inheritance and promotion of culture through interesting content!

#### **4.2. Externalization stage: transformation of tacit knowledge into explicit knowledge**

Externalization refers to the process of transforming implicit knowledge into explicit knowledge, solidifying it into content such as text, images, or videos for dissemination. In the dissemination of lacquer art, it manifests as summarizing the experiences of the inheritors and compiling these summaries into explicit knowledge in the form of craft manuals, production tutorials, or documentaries. This is conducive to expanding the dissemination scope of lacquer art, allowing more people to understand and learn about it. Each step of lacquer art production can be presented in a graphical form for learners to study. High-quality documentaries on lacquer art themes can be produced, allowing viewers to see the stories and deeper meanings behind lacquer art.

New media provides powerful tools for externalization, such as presenting the lacquer craftsmanship process to the audience through live streaming, and utilizing graphic and text elements to disseminate the history and techniques of lacquer art, thereby further enhancing the recognition of Chengdu lacquer art. With the help of functions like multi-language subtitles and voice commentary in new media, the language barrier can be broken, enabling the international dissemination of lacquer art content. The most crucial aspect of the externalization stage is the innovation of content forms. It is essential to accurately and engagingly convey explicit knowledge, while also diversifying the content and adapting it to meet the needs of different audiences.

#### **4.3. Combination stage: systematic integration of explicit knowledge**

It refers to the process of organizing scattered explicit knowledge into a systematic knowledge system. In terms of the inheritance of Chengdu lacquer art, such as the history, techniques, and cultural connotations of lacquer art, compiling it into textbooks, exhibitions, or online courses can elevate the level of inheritance education, endow lacquer art with higher academic content and educational functions. For example, a series of lacquer art courses can be used as teaching materials for schools; conducting online exhibitions can provide a more systematic and comprehensive introduction to the relevant aspects of lacquer art.

In the era of new media, the combination stage involves distribution through a joint network of various platforms. Relevant content about lacquer art is integrated into a series of video clips, feature articles, or interactive courses, which are pushed out through different platforms. This combination forms a matrix of dissemination. Furthermore, in educational institutions or tourism enterprises and organizations, our lacquer art content can be integrated into their courses or travel routes, thus achieving a diversified and multi-layered combination and intensification. This stage mainly aims to achieve content diversification and enrichment, and to meet the characteristics of the target audience. The dissemination form is more innovative and targeted, thus playing a better promotional role.

#### **4.4. Internalization stage: transformation from explicit knowledge to implicit knowledge**

Implicitation refers to the process in which individuals internalize explicit knowledge into their own implicit knowledge from the surface to the core during the learning process. In the dissemination of Chengdu lacquer art, it manifests as people forming emotional connections such as identification and belonging through learning lacquer art. Its purpose is also the goal pursued by the "activation" of cultural heritage - transforming lacquer art knowledge into people's inherent cultural consciousness. For example, after participating in lacquer art production experience activities, people will deepen their understanding of lacquer art and develop emotional identification with it.

New media leverages its interactive nature to bring lacquer art into an implicit stage. The online workshops, interactive Q&A sessions, and other forms provided by new media allow the public to participate in lacquer art. New technologies such as virtual reality can also be employed to enable the public to immerse themselves in and perceive lacquer art. The core of implicitization is to enhance the audience's sense of participation and belonging, assimilating lacquer art into our lives, thus achieving true integration.

## **5. "Revitalization" communication strategy for Chengdu lacquer art**

### **5.1. Expand new media communication channels**

To address the issue of Chengdu lacquer art not being widely disseminated, we should fully utilize various new media platforms to broaden dissemination channels. For example, we can publish videos of the production process of Chengdu lacquer art on short video platforms, showcasing the intricacies of lacquer art production and the cultural connotations behind it. Alternatively, we can invite netizens to participate in discussions about Chengdu lacquer art on major social media platforms. We can also collaborate with e-commerce platforms to open online stores, allowing the public to purchase our lacquer artworks anytime and anywhere, further integrating with the daily needs of the public. By leveraging this diversity of channels, we can create a diversified and three-dimensional dissemination network. Furthermore, we can strengthen the influence of Chengdu lacquer art by collaborating with influential internet celebrities and other means. On this basis, we should also consider the differentiated presentation forms of content on different platforms, such as emphasizing fun and strong rhythm on short video platforms, and focusing on topicality and interactivity on microblogging platforms.

### **5.2. Strengthen brand image design and dissemination**

In shaping the brand of Chengdu lacquer art, it is essential to emphasize the establishment of the brand, design distinctive visual symbols, create cultural IP with clear recognizability, and utilize new media to establish the image of Chengdu lacquer art's cultural and creative products. This will enable the public to more clearly recognize the unique advantages of Chengdu lacquer art and attract young people's attention to it. This goal can be achieved by constructing a brand matrix of representative works of Chengdu lacquer art intangible cultural heritage, adopting traditional promotion modes, and utilizing new media to promote the story of lacquer art brands. Additionally, it is possible to collaborate with well-known designers or brands with styles similar to Chengdu lacquer art to launch co-branded lacquer art products, thereby expanding the influence of Chengdu lacquer art. This approach aims to achieve recognition of Chengdu lacquer art in the mass market through branded communication, while also providing economic benefits to the inheritors, enabling them to continue their lacquer art inheritance work.

### **5.3. Building an "activated" communication chain**

To achieve the "revitalization" of Chengdu lacquer art, a complete mechanism for content production, information transmission, user acceptance, and feedback should be established. Firstly, it is necessary to actively produce and disseminate high-quality content, such as lacquer art knowledge and experience, in the form of images, texts, videos, etc., ensuring that the content has sufficient breadth and depth. Secondly, offline and online activities such as lacquer art production experience classes or online prize-winning quizzes should be organized to interact with the public, thereby increasing their attention and understanding of Chengdu lacquer art. Thirdly, efforts should be made to strengthen the integrated development of industries, organically combining Chengdu lacquer art with tourism, education, and other industries. This can be achieved by developing lacquer art-themed tourist routes at scenic spots

or offering lacquer art classes in some primary and secondary schools, achieving a multi-pronged approach and forming a systematic dissemination model. This will better integrate Chengdu lacquer art into people's daily lives, making it a living intangible cultural heritage project.

## 6. Research Conclusion and Outlook

### 6.1. Research conclusions

Guided by the cultural concept of the new era, this study focuses on the innovative dissemination of Chengdu lacquer art and draws the following conclusions: Firstly, as a traditional skill-based cultural heritage, Chengdu lacquer art faces the dilemma of limited dissemination scope and insufficient market competitiveness; secondly, the rapid development of new media provides an important opportunity for its "revitalized" dissemination; thirdly, the phased analysis based on the SECI model helps to systematically sort out the dissemination process of Chengdu lacquer art and clarify the key links of knowledge transformation; fourthly, expanding dissemination channels, strengthening brand image design, and constructing a dissemination chain are effective strategies to achieve the "revitalization" of Chengdu lacquer art. The research shows that through new media means and innovative dissemination methods, Chengdu lacquer art can return to the public eye, radiate new cultural and economic values, and provide new ideas for the protection and inheritance of intangible cultural heritage.

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