

Explanation of the Path of Dong Clothing Culture Dissemination under the Threshold of New Media

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Abstract

Dong clothing culture has a rich cultural and historical background and a lengthy history. The emergence and acceptance of modern media has presented both new chances and difficulties for the spread of Dong clothing culture. In this research, we examine the cultural communication features of new media from the perspective of the importance of Dong clothing culture communication under the new media threshold and talk about the culture's communication channel under the new media threshold. Through establishing awareness of new media communication, enhancing cultural self-awareness, and providing specific references for the communication and development of culture, it seeks to build a three-dimensional and diverse communication mechanism, build a communication platform for Dong clothing culture, and standardize and guide the communication order of national Dong clothing culture.

Keywords: *New Media, Dong Clothing Culture, Communication Paths.*

Introduction

Chinese traditional culture places great importance on the Dong clothing culture, which has a deep history and significant national cultural significance. It is suggested that we "inherit and carry forward the excellent traditional Chinese culture" and "utilize the Internet and new media to carry out the dissemination of the excellent traditional Chinese culture on the Internet" in the "14th Five-Year Plan for Cultural Development" released by the Chinese government in 2022. This plan outlines the course of development for Dong costume culture. National culture has spread through new channels, created a new mode, obtained richer content, and expanded development space as a result of the growth and popularization of the Internet and new media technologies. Due to their wide dissemination range, quick development momentum, and variety of forms, transmission media like the Internet, mobile phones, and social media, in the context of the new media environment, have both created new opportunities and challenges for the spread of the Dong clothing culture and made it exhibit a vigorous trend. It is beneficial and practical to actively investigate how Dong clothing culture is communicated and developed when it enters the realm of modern media in order to preserve and pass it on to future generations.

Overview of Dong Clothing Culture

The Dong is one of the ethnic minorities in southern China, mainly located in Liping, Rongjiang, and Zhenyuan in Guizhou Province, Tongdao, Zhijiang, and Xinhuang in Hunan Province, and Sanjiang and Rongshui in Guangxi Province. According to China's seventh population census, there are 3,495,993,000 Dong people in China. Among them, 1,650,871,000 are in Guizhou, accounting for 47.2% of the total Dong population; 865,518,000 are in Hunan, 362,580,000 are in Guangxi, and the rest are scattered in other provinces of China. In the long-term production and labor, the Dong people have gradually formed a unique style and rich connotation of national costume culture, which unites the living customs, aesthetic patterns and religious concepts of the Dong people, and has become a unique cultural symbol in Chinese traditional culture.

The Dong are split into two groups: Southern Dong and Northern Dong, depending on the dialect area. Due to easy access by land and sea, the North Dong region has had extensive contact with the Han Chinese over a long period of time. As a result of this sinicization, the ethnic features of their clothes are not as pronounced as those of the South Dong. Due to extensive contact with Han Chinese, there has been a

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great deal of sinicization, and the ethnic clothes no longer have the same distinctive features as those of the Southern Dong. Due to its mountainous terrain and lack of exposure to Han culture, the Southern Dong has managed to preserve its traditional dress and customs. The costumes themselves vary depending on the towns and regions in which they are found, When it comes to folklore festivals, agricultural work, marriage and funeral ceremonies, sacrificial rites, and other traditional communication arenas, locals frequently use costumes to express their social identity, ethnic group affiliation, marital status, and other information.

Since the Dong people lack a written language, face-to-face instruction and language are typically used in local to spread the custom of traditional Dong attire. Although the Dong clothing culture has been somewhat disseminated and given a colorful appearance thanks to traditional media like newspapers, radio, and television, the form of dissemination is still relatively single and the scope of cultural influence remains limited.

The Significance of Dong Clothing Culture Dissemination in the Perspective of New Media

In contrast to traditional media, new media is a type of media that depends on modern technology support systems. To give people access to information and services, it mostly uses computers, mobile phones, TVs on the go, digital movies, touch screen media, and other terminals. It is the primary means of human connection and contact, providing the audience with a refreshing change of efficiency. It also plays a significant practical role in the growth and diffusion of Dong costume culture, which is highly valuable in today's world.

The Need to Display and Disseminate National Culture

To spread ethnic information and increase the influence of ethnic culture, it is necessary to promote the Dong costume culture. However, in the context of traditional media, national culture is primarily displayed and disseminated inside the national territory through communication channels like TV, newspapers, and magazines, but with a restricted reach and unsatisfactory results. In all honesty, traditional media is ill-equipped to fulfill the demands of contemporary national cultural transmission.

The rise in popularity and development of new media has completely changed how national culture is transmitted and disseminated. Digital TV terminals, computers, and cell phones are now major carriers of cultural information, and intelligent, automated, and mobile dissemination technologies are currently the most significant means of disseminating culture. In addition to altering how individuals get information, they have also transformed how national culture is disseminated, progressively moving from one-way to two-way, from niche to mainstream, and from inside the country to the outside world.

Furthermore, the superposition of communication identities brought about by new media means that a greater number of grassroots individuals are no longer limited to the identity of the communicated. Instead, they are now the producers and diffusers of culture and information, which will have an explosive communication effect on national culture without requiring a significant investment in communication costs. The Chinese national distinctive culture has spread quickly throughout the world thanks to new media's communication advantages, which have also aided in the effective growth of national culture as a whole.

Strengthening the Sense of Identity with the Dong Clothing Culture

The economic growth of the Dong region has been facilitated by globalization and marketization, which have also given many Dong residents access to the outside world. Many young Dong people have steadily moved away from the spread of the Dong clothing culture, leaving their hometowns to live or work elsewhere. To make matters worse for the spread of Dong clothing culture, they also refuse to receive information via the conventional lines of communication. The proliferation of new media apps has been made possible by the maturing Internet and computer technologies. The most popular new media platforms these days are social media, smartphones, and virtual technology. The public enjoys short videos, live broadcasts, and sluggish variety shows, and the number of people visiting WeChat official account, official

Weibo, video websites, and other platforms is steadily increasing. Among them are a plethora of constantly-evolving columns and videos on Dong specific folklore, clothing culture, food culture, religious beliefs, national festivals, etc. These not only give other groups access to the delicious Dong customs and culture via new media, but also give the Dong people—especially the youth of the Dong ethnic group—a way to actively and voluntarily learn about their own ethnic culture and clothes. Young people have taken the lead in spreading Dong clothing culture while also deliberately strengthening their ethnic cultural identity as mainstream new media users. For instance, over 500 short videos on Dong culture have been created and uploaded by numerous bloggers on the website "Bilibili." These videos mostly focus on the creation of traditional Dong costumes, Dong brocade, and other national intangible cultural heritage, as well as the promotion of Dong culture. The exhibition of these cultures has strengthened national cultural identity, improved the attractiveness of Chinese national culture abroad, and significantly increased national cohesiveness and self-confidence.

Contribute to the Safeguarding and Development of the Intangible Cultural Heritage

Experts in art and ethnology both domestically and internationally have spoken about the protection and inheritance of the Dong costume ever since it was included in China's fourth batch of intangible cultural property in 2014. Globalization has resulted in a decline in Dong traditional clothing and an imminent threat to the survival of some traditional ethnic talents. The new media storage function can offer technical support for the methodical and comprehensive safeguarding of intangible cultural assets. It is strong, requires little maintenance, and is not constrained by time or storage capacity. By utilizing new media technology, it can fulfill the requirements for building the national culture database, the official website, and the database of Chinese clothing culture. It can also assist with the digital preservation and image preservation of Dong culture, as well as with the techniques of making Dong dresses and non-hereditary inheritors, thereby realizing the living inheritance and innovative development of Dong clothing culture.

Characteristics of Cultural Communication in New Media

The form, subject, and object of communication have all undergone significant change as a result of the new media, and its interactivity, diversity, efficiency, and extensiveness have made it easier for national cultures to spread.

Communication Is Highly Interactive

The audience is in a passive condition during the cultural transmission process of traditional media, and it is challenging to provide comment on the information—not to mention engage in two-way contact. The issues of information interruption and hindrance in the process of cultural communication are effectively resolved by the involvement of new media technology. It has replaced the earlier one-way communication channel and encouraged instantaneous two-way contact between users and information. Users can engage in real-time interactions with content creators and other users, ask questions, and express opinions to form a multidirectional information transfer and exchange, ultimately realizing the national culture. In addition, users can actively participate in the creation and dissemination of national culture content by liking, commenting, and sharing to create a positive interactive atmosphere. It is possible to achieve the distribution of multi-dimensional information in a more flexible and liberated manner.

Extremely Diverse Forms of Communication

A wide range of new media forms of communication have emerged as a result of science and technology's ongoing advancements. In addition to the conventional forms of text, pictures, and video, these forms now include digital TV, live broadcasting, short videos, virtual communities, and social media (weibo, WeChat, blogs, microblogs, and so forth). In contrast to traditional media, new media's diverse range of communication forms has made content more appealing and engaging. This is especially true for younger audiences who are open to trying new things, as new media's adaptable and varied forms better meet their expectations for the perfect communication medium. In addition to providing personalized content customization and recommendation services for various user groups, new media allows people to access

information about national culture from a variety of fields, including news, entertainment, and education. This allows for the all-around and multi-angle display and dissemination of national culture.

Wider Areas of Cultural Diffusion

Local ethnic cultural events in the Dong region are often conducted inside the ethnic group, making it challenging for the influence of Dong clothing culture to transcend geographic boundaries and reach a wider audience through traditional media distribution alone. The scope of ethnic culture dissemination can be continuously shifted from the rural to the international arena, crossed national and geographical boundaries, and understood and disseminated by a wider range of people thanks to new media, which dissolves time and geographical boundaries and allows ethnic culture information to be released and rapidly and widely disseminated on the network, realizing information sharing and interactive communication. Simultaneously, the openness of new media makes it appear more like a massive memory, able to accommodate information from nationalities' long and vast histories vertically as well as from all over the world horizontally, thereby expanding the area in which national cultures are disseminated.

Effective Path of Dong Clothing Culture Dissemination under the Threshold of New Media

Establish New Media Communication Awareness and Enhance Cultural Consciousness

The extent to which science and technology are applied limits the scope and depth of cultural transmission in the modern media age. Insufficient utilization of new media technology and innovation will inevitably result in the limited reach and impact of the Dong ethnic clothing culture, along with ineffective communication. To overcome the constraints of traditional media communication, we must first adapt to the changing times, follow social development trends, and raise public knowledge of new media representations of Dong ethnic clothing culture. New media is essential to the widespread adoption of new media since it is not only a potent tool for shattering the boundaries of traditional culture but also a vital conduit for showcasing and disseminating Dong clothing culture, bolstering national cultural confidence, and enhancing cultural identity. Second, the Dong people's cultural self-awareness needs to be improved. The Dong people are the primary inheritors and disseminators of the Dong clothing culture; therefore, the spread and development of the Dong clothing culture will only be aided by their proactive establishment of cultural consciousness, initiative, and responsible use of new media platforms to effectively promote the history and customs of their own ethnic groups.

Building a Three-dimensional and Diversified Communication Mechanism

The fields and distribution channels of national culture have expanded thanks to new media technology and high-speed Internet. Utilizing the modern media to its fullest potential will help us create a multifaceted, three-dimensional communication channel that will aid in the development of Dong clothing culture. First, the convergence of new and traditional media. The widespread use of new media hasn't altered conventional media's mainstream status; it still holds a commanding presence in the communication industry. After the two came together, they created a positive interaction and complementary advantages that encourage the use and circulation of Dong cultural resources. This allows the Dong costume culture to effectively reach the target audience in a full-coverage and full-time manner. Second, folk and formal communication are blended together. Although there are issues with some standardization of dissemination methods and information as well as an easy way to view dissemination from a single perspective, the official media are more proactive and methodical in their dissemination processes. These deficiencies can be compensated for by folk communication, which offers rich and varied information as well as alternative perspectives and communication modalities from official media. For instance, encouraging people to spread the culture of Dong ethnic costumes through WeChat, Weibo, QQ, Douyin and other folk media in multiple ways can greatly improve the audience's sense of experience, as can the establishment of official national costume websites and databases for Chinese national costumes. Thirdly, offline and online communication are integrated. The gap between online and offline communication has shrunk thanks to new media, and the spread of Dong clothing culture can draw participants through online network media platforms while fulfilling its goal of diffusion through offline cultural interactions and experiences. For instance, Dong

Autonomous County in Hunan Province has been using TV, WeChat public number, and Douyin to release news and promotional videos of the first national singing festival for a number of years, drawing a lot of attention from tourists. The county then organized the "Singing Festival," an offline folklore experience and costume show, to share the festival culture with the Dong people. This effectively met the needs of modern people who are interested in the culture of Dong costumes. Subsequently, offline events like the "Da Wuliang Song Festival" and folklore experiences are used to spread awareness of the Dong festival culture, thereby satisfying the modern public's curiosity about Dong costume culture. Fourth, a combination of textual and visual communication. Large information content, a powerful contagious force, and effective communication are the hallmarks of visualization communication in new media, as opposed to the monotony of traditional text communication. Using Douyin dissemination as an example, the "Hands Falling and Ethic Crossdressing" video series, which started as short videos, has amassed about 4 billion exposures overall and more than a million likes, favorites, and hot comments for each crossdressing video in a short period of time. The stunning costumes of China's 56 ethnic groups are showcased in these ethnic cross-dressing videos, which also demonstrate the cultural self-assurance of the Chinese people. The entire communication process blends static and motion, sound and image, creating a highly contagious and understandable communication effect.

Integrate Cultural Resources and Build a New Technological Platform for the Dissemination of Dong Clothing Culture

The issue of building a platform for the propagation of Dong costume culture needs to be resolved immediately if we are to properly safeguard the cultural riches of Dong costumes. Building a digital platform for ethnic culture on the idea of "resource sharing" should be our first step. We gather and arrange databases pertaining to Dong art, crafts for producing dresses, Dong brocade, folklore celebrations, and other aspects of ethnic culture that are distinctive. We then present pertinent derivative data, like digital museums and databases of cultural heritage. Second, it aims to "enhance audience experience" by creating a national culture network display platform. The platform makes use of virtual technology to digitally display and spread national culture in a way that closely resembles its original appearance. This increases user empathy through their tactile, auditory, and visual senses, heightens their sense of experience, and motivates them to actively engage with the passion of national culture. Thirdly, it creates a national culture interactive platform that emphasizes "two-way interaction". Weibo, WeChat, live broadcasting, and other social media platforms enable two-way information exchange while quickly disseminating details about Dong ethnic clothing culture.

Regulating and Guiding the Order of Dissemination of National Culture

Given the new media's potent potential to shape public opinion and its quick dissemination and wide-ranging impact, it is imperative that new media communication be regulated. The government has an obligation to enhance oversight and guidance in the process of disseminating Dong ethnic clothing culture. The legal standards for the dissemination of national culture should be strengthened first, followed by the formulation of pertinent norms and standards, the clarification of the ethical guidelines and cultural underpinnings of the dissemination content, and the provision of guidance to practitioners on how to adhere to the norms in order to guarantee the legality and accuracy of the dissemination content. Second, national cultural dissemination practitioners and institutions should bolster their self-discipline, monitor and control their dissemination activities, and promptly remedy any wrong dissemination behaviors. In order to foster a peaceful and orderly environment for the spread of national cultures, they should also increase public awareness of communication norms, boost public understanding of the guidelines and standards, highlight the positive orientation of communication content, and promote the traditional virtues and values of national cultures.

Conclusion

To maintain the integrity of Chinese culture, it is crucial to preserve and pass on ethnic cultures. Utilizing the new media's communication features and benefits to the fullest, the Dong ethnic clothing culture is being extensively disseminated, following an inevitable trend that is in keeping with the times. We can

support the thorough fusion of new media and national culture as well as its overall development by raising awareness of new media communication, improving cultural consciousness, creating a three-dimensional and diverse communication mechanism, creating a platform for communication related to Dong clothing culture, standardizing and directing the communication order of Dong clothing culture, and gradually investigating the routes and means of communication and inheritance of Dong clothing culture.

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