

Research on the Inheritance and Dissemination Strategy of Wuhu Tongcao Painting under the New Media Narrative

-- Taking the Current Situation of Guangzhou Tongcao Painting Dissemination as a Mirror

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ABSTRACT

As a local intangible cultural heritage, Wuhu Tongcao painting carries profound cultural value. However, due to the impact of modern economic society and culture, its inheritance faces severe challenges, and its dissemination and development is slightly declining compared with Guangzhou Tongcao painting. This paper deeply analyzes the dissemination of the two on new media platforms such as WeChat, Weibo, and Douyin. From the perspective of narratology, it explores the three core dimensions of narrative subject, narrative content, and narrative audio-visual language, and systematically constructs the narrative strategy of Wuhu Tongcao painting in the new media environment, aiming to find a way out for its dissemination through the combination of modern media and traditional intangible cultural heritage, and promote the dissemination and innovation of Wuhu Tongcao painting.

KEYWORDS

New Media Narrative; Wuhu Tongcao Painting; Inheritance Research.

1. DISCUSSION

1.1. The Historical Background and Inheritance Status of Wuhu Tongcao Painting

Wang Rui, a poet in the Tang Dynasty, once described "Tongcao flower head willow leaf skirt" in his poem, which shows that ancient women used Tongcao as exquisite accessories to decorate their hair or bodies. The Tongcao mentioned here is actually the raw material for making Tongcao paintings. Tongcao painting, as an art form, first emerged in Suzhou, and then gradually spread to Guangzhou, Wuhu and other places. Tongcao paintings in different regions have similarities and differences, each with its own merits. Suzhou's Tongcao paintings are mostly made of stacked Tongcao pieces, and the themes of the pictures are mostly flowers and birds, which appear fresh and elegant; Guangzhou's Tongcao paintings more reflect the various aspects of people's lives at that time, with a strong breath of life; and Wuhu's Tongcao paintings draw on the strengths of various places, cleverly integrate and connect, and finally form a unique artistic style.

Wuhu Tongcao paintings originated in the Qing Dynasty, when Wuhu was an important port in the Yangtze River Basin, with booming industry and commerce, and an unusually strong artistic atmosphere. Against this background, Tongcao paintings became precious gifts for merchants to give to relatives and friends and for trade, and gradually occupied a place in the market. Wuhu Tongcao

painting uses Tongcao paper made from the pith of Tongcao wood as a creative medium, providing creators with an ideal material for presenting delicate pictures. In terms of technique, Wuhu Tongcao painting focuses on realism. The creators use fine brushstrokes and clever color matching to present the pictures vividly, which is breathtaking. Wuhu Tongcao painting is as famous as iron painting and lacquer painting, collectively known as the "Three Paintings of Wuhu" [1]. It has unique traditional artistic charm and carries the profound heritage of Chinese intangible cultural heritage. It not only represents the essence of Wuhu local culture, but also is a model for the inheritance and development of Chinese traditional painting culture. Through each Wuhu Tongcao painting, we can feel the positive value orientation accumulated by the working people of our country for thousands of years. These paintings convey the power of culture silently.

However, with the continuous emergence of new fashion trends and artistic forms, the popularity of Wuhu Tongcao painting has faded, and its inheritance is facing unprecedented severe tests. According to relevant surveys[2], only 2% of college students know about the existence of Tongcao painting, let alone have a deep understanding of its production methods and master its exquisite skills. In recent years, due to the extremely high difficulty of making Tongcao paper, the material and labor costs have continued to rise, resulting in a rapid increase in its price, making the market value of Tongcao painting far less than that of landscape painting or oil painting. From 2005 to 2016, there were only 136 public auction records, and the highest auction price of Tongcao painting from 2015 to date was 115,000 yuan. In comparison, the highest auction price of oil painting has exceeded 10 million yuan. In today's fast-paced and impetuous modern society, young people often find it difficult to calm down and learn Tongcao painting, a skill that requires patience and perseverance, and some even give up halfway. Therefore, the economic and social benefits of Wuhu Tongcao painting need to be explored urgently, and the inheritance of the skill is facing a crisis of discontinuity. We urgently need to take measures to strengthen the publicity and promotion of Wuhu Tongcao painting and cultivate more inheritors to ensure that this unique art form can be continued and carried forward.

1.2. The Current Status and Differences of the Dissemination of Wuhu Tongcao Paintings on Various Platforms

In recent years, the development of the new media field has been changing with each passing day, and new media such as the Internet and mobile devices have emerged. Subsequently, platforms such as WeChat, Weibo, Douyin, Xiaohongshu, and Zhihu have emerged one after another, bringing a more personalized and comprehensive experience to the audience. New media stands out for its strong timeliness of information release, rich information, and diverse forms of expression, and further derives short videos, live broadcasts, H5, AI/VR and other forms of communication based on pictures and texts. These new media forms break the limitations of traditional narratives in time and space, greatly improve the communication effect, and achieve a wider influence. At the same time, new media also uses scientific data presentation methods to achieve precise communication, which has brought revolutionary changes to the transmission of information.

Using Python, we conducted an in-depth data crawling of the releases on new media platforms (WeChat, Weibo, Xiaohongshu, Douyin, and Bilibili) from 2013 to 2023. By searching the core keyword "tongcao painting" and matching the article title and content, we obtained data such as release time, exposure, and interaction. We also cleaned the data to remove duplicate, invalid, and abnormal data sources. After preliminary analysis, we randomly selected a part of the samples for manual analysis to ensure the accuracy of the data. The results showed that the release frequency and attention of tongcao painting showed an increasing trend year by year. However, when comparing the dissemination of tongcao painting with similar intangible cultural heritage keywords, it is not difficult to find that its dissemination scope and influence are still limited, and its exposure and discussion on new media platforms are still low, failing to form widespread social attention and heated discussions, and each platform also presents different dissemination characteristics.

1.2.1. WeChat: The Main Battlefield for Popularizing Professional Knowledge of Tongcao Painting

WeChat public accounts have become an online information portal that integrates openness, interactivity and convenience. With its wide content coverage, strong interactive capabilities and high participation, it has successfully transformed into a key platform for official information release, professional knowledge education and event promotion. It adopts a "micro-perspective" of publicity that is easy for the audience to accept and within reach, and cleverly plays its "micro-function" of cultural leadership.

From the perspective of communication data, from 2013 to 2023, the author captured a total of 120 tweets related to "Tongcao painting". It is worth noting that the number of these tweets has increased year by year, reaching a high of 42 in 2023. In the past ten years, tweets have accumulated 141,052 reads and 1,757 interactions. Specifically for a single picture and text, the average number of reads reached 1,175 times, and the average number of interactions was 15 times.

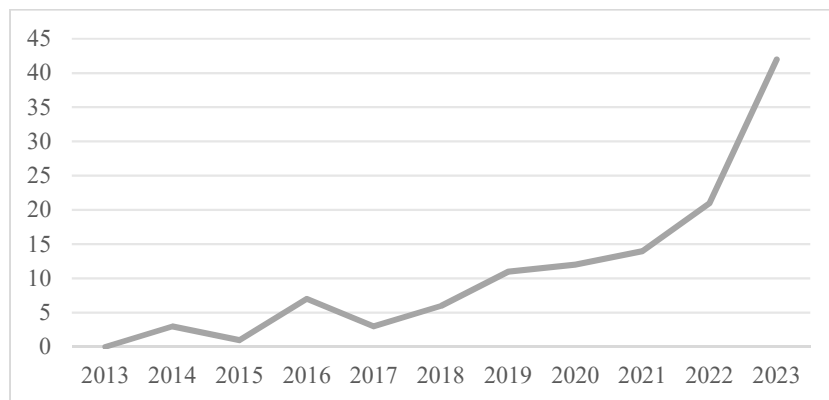


Figure 1. Number of posts on “Tongcao painting” on WeChat platform from 2013 to 2023

From the perspective of content, we found that as many as 79.2% of tweets focus on the dissemination of Guangzhou Tongcao paintings. The publishers of these tweets are wide-ranging, including government units represented by Yuexiu District and cultural institutions such as the Guangzhou Museum. They use public account tweets to guide the public to understand the cultural heritage and production skills of Guangzhou Tongcao paintings, and hold online and offline art appreciation lectures and garden parties to deepen the public's understanding of Tongcao paintings. In addition, primary and secondary schools in Guangzhou have also actively responded to the call and carried out a series of colorful campus handicrafts and parent-child experience activities, so that the cultural charm of Tongcao paintings can be learned and passed on to the younger generation.



Figure 2. Word cloud of “Tongcao painting” in WeChat ecosystem

In terms of dissemination form, these public account tweets not only use traditional news propaganda methods, but also incorporate innovative strip comics and other novel forms, which add interest to the dissemination of Tongcao paintings and make the content more vivid and fascinating. In comparison, the content about Wuhu Tongcao paintings is relatively scarce, with only two tweets, published in December 2019 and May 2020 respectively. The content is also relatively simple, mainly focusing on the introduction of the historical background, lacking novelty and innovation, and it is difficult to attract the audience's interest in reading.

1.2.2. Weibo: The Core of Online Hot Discussions and an Innovative Communication Platform for Tongcao Painting Activities

With its short and concise features and rapid dissemination, Weibo has attracted a large number of users and has become an important carrier and platform for the general public to record wonderful moments in life and capture the ever-changing events around them. The audience can quickly obtain news and knowledge information through channels such as Weibo hot searches, the gathering of topic squares, and personalized interest recommendations. At the same time, the three key data of Weibo forwarding, likes, and comments[3] provide the audience with an intuitive and effective measurement standard to evaluate the overall dissemination effect of a certain content on the Weibo platform. This not only demonstrates Weibo's strong ability in information dissemination and audience interaction, but also further consolidates its leading position in the field of social new media.

In the span of 2013-2023, we captured a total of 90 valid entries for "Tongcao painting" from Weibo. Among them, there are 45 entries for Guangzhou Tongcao painting and 25 entries for Wuhu Tongcao painting. From the release time, it can be observed that the peak of Guangzhou Tongcao painting releases is concentrated in 2022-2023, with a total of 43 entries released. Relatively speaking, the release time intervals of Wuhu Tongcao paintings are longer, appearing more scattered, and there is little interaction and feedback with the audience, which reduces the popularity and attention of the topic. However, nearly 50% of the content was concentrated between 2018 and 2020, and in the past two years, the number of valid entries released has dropped sharply to only 2.

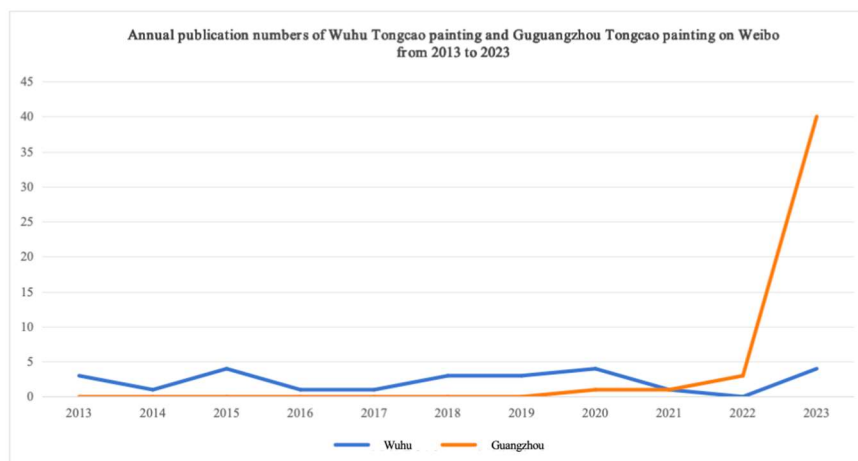


Figure 3. Comparison of the number of “Wuhu Tongcao paintings” and “Guangzhou Tongcao paintings” published on Weibo

From the perspective of the dissemination effect of Weibo pictures and texts, the difference between the two is even more obvious. The total number of interactions (i.e. the sum of reposts, comments, and likes) of Wuhu Tongcao paintings is 129, while the total number of interactions of Guangzhou Tongcao paintings is as high as 6,099. This data comparison not only highlights the wide influence of Guangzhou Tongcao paintings among the audience, but also provides effective clues for further

in-depth research on the reasons for the regional dissemination differences of Tongcao paintings and seeking ways to break through.

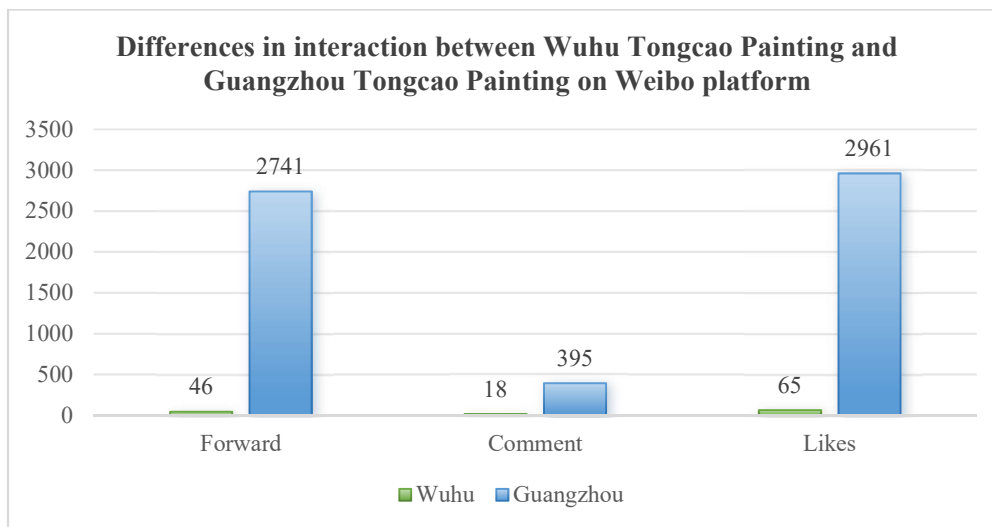


Figure 4. Comparison of the interactions between “Wuhu Tongcao Painting” and “Guangzhou Tongcao Painting” on weibo platform

Judging from the content posted on Weibo, most of the content of Wuhu Tongcao paintings is reported and promoted in an official tone. Although this method is authoritative, it lacks interactivity and fun, and it is difficult to attract the attention of the audience in the current information redundancy. Secondly, the content posted by Wuhu Tongcao paintings lacks depth and breadth. It simply introduces basic information and historical background, does not deeply explore its cultural connotation and artistic value, and does not cleverly combine it with current social hot spots and user needs. The content of Guangzhou Tongcao paintings on Weibo is rich and colorful. It not only deeply popularizes the essence of Tongcao paintings, but also presents a large number of related activities of Tongcao paintings, including museum special exhibitions, youth creative works exhibitions, traditional temple fairs, and personal experience activities, which fully demonstrates the diverse charm of Tongcao paintings. At the same time, innovative communication methods were adopted, including documentaries, promotional videos, and other audio-visual means. It is worth mentioning that with the help of 5G technology's direct micro-site function, the inheritance and dissemination of Tongcao painting culture became more immersive, attracting the attention and participation of a large number of intangible cultural heritage and handicraft enthusiasts, and gaining more than a thousand likes and reposts on social media, injecting new vitality into the inheritance and development of Guangzhou Tongcao painting.



Figure 5. The word cloud of “Tongcao painting” in the weibo ecosystem

1.2.3. Xiaohongshu: A Popular Platform for Promoting Offline Activities of Tongcao Painting and Sharing Experiences

As a unique knowledge sharing network community, Xiaohongshu's core value lies in efficient information acquisition and experience sharing. The platform takes lifestyle and interest promotion as its core social scenes, allowing users to form communities with similar interests through comments, likes, and reposts. Ultimately, attracted by the high-quality graphic content published by top bloggers[4], they successfully promote various new lifestyles, new interests, new activities, new products, etc.

As of the end of 2023, a total of 363 valid entries were collected on Xiaohongshu, with a total interaction volume of 101,298 times, most of which were released in 2023, accounting for a significant proportion of about 81.0%. Among all the notes, Guangzhou Tongcao painting-related content occupies a dominant position, with a total of 221 notes, accounting for 60.9%, and a total of 83,343 interactions. These notes mainly focus on the offline event check-in experience of Tongcao painting. By showing various exquisite event photos and participation strategies, they perfectly integrate the artistic charm of Tongcao painting with the interest of life, which deeply reflects the characteristics of Xiaohongshu as a platform for checking in. The wide dissemination and in-depth promotion of Guangzhou Tongcao painting on Xiaohongshu have undoubtedly won it wide popularity and influence. In contrast, the performance of Wuhu Tongcao painting on Xiaohongshu seems to be relatively deserted, with only 3 related contents and only 3 interactions. These three contents mainly revolve around the introduction of a single work, and failed to form a wide range of topic discussions and interactions. It can be seen that the difference in volume and content between the two on the Xiaohongshu platform is huge.



Figure 6. The word cloud of “Tongcao painting” in the xiaohongshu ecosystem

1.2.4. Douyin: Intangible Cultural Heritage KOLs and Inheritors Compete to Spread the Knowledge and Try to Build New Channels for Commercial Transformation

Douyin has deeply penetrated into the daily lives of young people in recent years, becoming an important tool for them to obtain information, entertain and interact with friends, and also an important stage for the dissemination of intangible cultural heritage. Through social interaction, it breaks the limitations of the original tradition and region, allowing intangible cultural heritage to achieve leapfrog dissemination.

On the Douyin platform, we captured a total of 250 effective videos, with a total interaction volume of more than 4.82 million times. Among them, there are 55 related videos of Guangzhou Tongcao painting and 12 videos of Wuhu Tongcao painting. These videos use vivid and intuitive visual language to introduce the intangible cultural heritage skills of Tongcao painting from a macro perspective, and also show a variety of Tongcao painting works and tutorials from a micro perspective, so that the audience can understand and appreciate this culture from all aspects and angles. From the perspective of the publishing subject, there are some cultural bloggers with tens of millions of fans, such as Jiang Xunqian (September). They promote Tongcao painting by publishing high-quality and

tonal videos, and attract the attention and learning of a large number of fans and enthusiasts. Among them, the two videos released by Jiang Xunqian have received more than 3 million interactions. At the same time, there are some accounts that focus on posting tutorials on tongcao painting, such as Zhuzhu Tongcao Painting, which help more people understand by sharing their own production skills, so that more people have the opportunity to contact and feel the charm of this culture. It is worth noting that some inheritors of tongcao painting, such as Mao Yitao, the inheritor of Wuhu tongcao painting, and Yan Kangping, the inheritor of Guangzhou tongcao painting, have also begun to use the Douyin platform for publicity and promotion, showing the unique charm and cultural connotation of tongcao painting to a wider audience, opening up a new path for the inheritance and development of intangible cultural heritage.



Figure 7. “Jiang Xunqian (September)” Douyin account release



Figure 8. The release of the Douyin account of “Zhuzhu Tongcao Painting”

1.2.5. Bilibili: Starting from the In-Depth and Easy-To-Understand Tutorial on Making Handmade Peripherals of Tongcao Painting, Widely Spread its Charm

Bilibili is a cultural community platform and video sharing website where the current young generation in China gathers highly. It has a huge user base, with video barrage as its biggest feature, and has strong interactivity. While obtaining rich learning resources, the audience can also interact anonymously to meet self-expression and social needs, and expand the circle advantage in the search for emotional recognition.

On the Bilibili platform, we captured a total of 527 valid videos. These videos are not only considerable in number, but also have achieved amazing results in terms of playback volume. The amount of interaction is also impressive, with a total of 204,789 interactions. Among them, real-time barrage, as the most direct and immediate feedback method for users, has a total of 6,296, and each barrage represents the audience's love and attention to Tongcao painting videos. There are 40 videos about Guangzhou Tongcao painting, and these videos are rich and diverse, including micro-films, micro-classes, expert cloud tours, and even professional content such as Yan Kangping's teaching demonstrations. These videos show the charm of Guangzhou Tongcao painting from all directions and angles. In addition, there are two related videos of Wuhu Tongcao painting. Although the number is small, they are also of unique value. These two videos spread Wuhu Tongcao painting and Wuhu iron painting as city symbols, which not only shows the artistic value of Wuhu Tongcao painting, but also enhances the cultural image of the city of Wuhu.

From the perspective of interactive content, we can find that the hottest directions of Tongcao-related videos on Bilibili are mainly concentrated in teaching videos and the production of Tongcao painting peripherals. Teaching videos provide viewers with an opportunity to deeply understand and learn about Tongcao painting. The content of Tongcao painting peripheral production such as hairpins, traditional costumes and other national style accessories is particularly popular on Bilibili, which reflects the current young people's love and pursuit of traditional culture, and also reflects the unique charm of Tongcao painting as a traditional cultural element in modern society. These videos combine Tongcao painting with national style elements, which not only gives Tongcao painting new vitality and vitality, but also opens up a new path for the inheritance and development of traditional culture.

1.3. A Way Out for the Dissemination of Wuhu Tongcao Paintings

Based on the current analysis of the exposure of Tongcao paintings on new media platforms, especially the difference between Guangzhou Tongcao paintings and Wuhu Tongcao paintings in the dissemination status, the author systematically constructs the narrative strategy of Wuhu Tongcao paintings in the new media environment from the perspective of narratology, focusing on the three core dimensions of narrative subject, narrative content, and narrative audio-visual language[5], aiming to clarify the core information of Tongcao paintings dissemination, explore the internal mechanism of the formation of its narrative meaning, and then propose a way out for optimizing the dissemination of Wuhu Tongcao paintings, so as to achieve a win-win situation of economic and social benefits.

1.3.1. Narrative Subject: Multi-Subject Collaboration, Multi-Angle In-Depth Exploration of the Story Content

Narrative subject refers to individuals or organizations responsible for creating, displaying and disseminating stories, information and values related to Wuhu Tongcao painting, covering multiple forces such as government cultural departments, inheritors of intangible cultural heritage skills, self-media opinion leaders and ordinary enthusiasts. The dissemination power of a single narrative subject is certainly limited, but by bringing these forces together and making good use of their unique platform resources and social influence, the "A+B" combination is more persuasive and friendly, and jointly builds a diverse and collaborative voice platform.

Government cultural departments themselves should give play to their advantages in the formulation of intangible cultural heritage protection policies, carry out planning in stages, and provide a roadmap for the implementation of policies. First, improve the inheritance mechanism of Wuhu Tongcao painting, optimize the incentive mechanism for inheritors, or have government officials come out to promote its culture, and use internal perspective narrative to increase the attention of the topic. At the same time, a special fund will be set up and support policies will be introduced to increase the public welfare of the second extracurricular classroom, citizen art night school courses, senior university learning courses, etc., and jointly promote with primary schools and communities, so as to cultivate

the public's potential interest in Wuhu Tongcao painting and strengthen the training of Wuhu Tongcao painting professionals.

Government cultural departments and local enterprises can respect and utilize the painting expression themes in Wuhu Tongcao painting, refine the characteristics of Wuhu culture, combine Wuhu Tongcao painting with modern art forms, cultural industries, etc., explore the economic value of Wuhu Tongcao painting, and finally realize the benefit conversion link on e-commerce platforms such as Douyin. Secondly, KOLs with a fan base jointly promote Wuhu Tongcao painting with government cultural departments, enterprises, etc., which can increase its popularity and exposure, create influential cultural IP, promote the industrialization of Wuhu Tongcao painting, and finally form a virtuous cycle chain. For example, the cultural department of the Guizhou Provincial Government actively promotes the inheritance and development of Miao embroidery, cooperates with KOLs and e-commerce platforms, shares the production process, cultural connotations and stories behind Miao embroidery, and builds an online intangible cultural heritage zone, providing a broad sales platform for products, which is worth learning from. Finally, the inheritors of Wuhu Tongcao painting should spread the precious intangible cultural heritage skills, open new media accounts, and stimulate the audience's attention and love for traditional culture through co-creation with KOL works, or combine with other intangible cultural heritage traditional cultures for secondary creation and innovation.

1.3.2. Narrative Content: Cross-era Dialogue, Paradigm Shift from Popularization of Professional Knowledge to Emotional Experience

Narrative content is the soul and core of narrative, conveying the essence and purpose of the work. However, when we examine the narrative content of Wuhu Tongcao painting, it is mainly limited to a simple introduction and narration of the origin of Wuhu Tongcao painting. Although this narrative method strives to restore historical truth, it lacks fun and interactivity, making the content monotonous and boring. In the fast pace of communication, people's pursuit of intangible cultural heritage is no longer just a superficial understanding, but a desire to go deeper into it after being quickly attracted and feel its unique charm. For non-professional audiences, the professional content of Wuhu Tongcao painting is undoubtedly an insurmountable gap. Faced with complex and difficult professional terms and techniques, they often feel powerless. This obstacle not only limits the scope of Wuhu Tongcao painting, but also makes it difficult to fully explore and inherit its cultural value.

To break this dilemma, we must rely on history to dialogue with the present, and continuously enrich and expand the content of Wuhu Tongcao painting on new media platforms. On the one hand, we should deeply explore the origins of Wuhu Tongcao painting, reveal the historical background and cultural connotations behind it, and convey information to the audience with more interesting content. For example, at the beginning of the video, use legends or historical allusions to attract attention, or conduct in-depth interviews with the creative process of the inheritors of Tongcao painting, record it in literature or audio, and let the audience understand this traditional art in a relatively relaxed state. On the other hand, we should pay attention to the content dissemination of the real-life application of Wuhu Tongcao painting, and give play to its practical value and aesthetic value in modern life. For example, use Wuhu's official cultural and tourism account to open a series of videos "Wuhu Tongcao Painting Application in Life", combine it with home decoration, cultural and creative IP products and other fields, cooperate with brands across borders, and integrate the elements of Tongcao painting into products, so that the audience can feel the close connection between it and real life. For example, the cultural and creative products derived from the "Forbidden City" IP take "bringing the Forbidden City culture to life" as the core concept, explore the historical, artistic and cultural value of the Forbidden City, combine traditional patterns, ceramics, lanterns and other intangible cultural heritage elements with modern design techniques, and create products with both cultural heritage and fashion, which become the best choice for personal collection and gifting to friends.

In addition, it is also necessary to pay attention to the audience's experience and social emotional resonance in the dissemination of content. Encourage the audience to share their daily life, experience and experience of participating in Tongcao painting activities on Xiaohongshu, make full use of its grass-planting attributes, and enhance their sense of presence and belonging in the topic of Wuhu Tongcao painting. At the same time, it is also necessary to pay attention to the barrage interaction about Wuhu Tongcao painting on the B station platform. The "synchronicity" of the barrage can break the geographical, time and space limitations among Wuhu Tongcao painting enthusiasts. The immediacy enables the audience to better express their feelings and opinions, and improve their own cultural identity and viewing interest.

1.3.3. Narrative Audio-visual Language: A Multi-sensory Feast, Integrating Technological Innovation and Creative Expression

The essence of visual rhetoric is that it must be reproducible and expressive[6], that is, to deepen its ideas, themes or metaphors on the basis of clearly conveying specific information. In terms of visual static language, we should skillfully use the blank space in visual rhetoric to add a sense of breath to the page, make the text information more focused and powerful, and reproduce the core information of Wuhu Tongcao painting. First, in the narrative vision of WeChat public accounts, abandon the traditional regular news release layout, adopt a more open and flowing layout, increase the line spacing and blank area between titles and paragraphs, and use the contrast of colors and fonts to make important content clear at a glance. The expressiveness of visual rhetoric can enhance the audience's attention through high-quality picture posters, strip comics, SVG interactions, Q&A and other interactive forms, which can effectively guide the audience to actively integrate into the narrative of Wuhu Tongcao painting. Digital technology can also be used to digitize Wuhu Tongcao painting, establish an online digital museum and database, so that precious resources and works can be permanently preserved and displayed.

In terms of video dynamic language, we should give full play to the advantages of short video platform Douyin, combine more hot topics and popular music, release online videos of Wuhu Tongcao painting, create a bright visual experience, and encourage users to participate in creation by launching challenges related to Wuhu Tongcao painting, such as "Wuhu Tongcao Painting DIY Challenge", and further expand the influence of Tongcao painting through interaction and sharing. Secondly, as a long video learning platform, Bilibili should focus on detailed production step demonstrations and live broadcast explanations, and comprehensively introduce material selection and techniques to enthusiasts. It can also use long documentaries as a recording medium to help the audience better understand the difficulties faced by Wuhu Tongcao painting and arouse the audience's thinking and attention.

Sound symbols include environmental sounds, soundtracks, etc. Sound design is not just a simple addition of background music or commentary, but requires a deep understanding of the role of sound elements in the narrative structure, and the use of sound symbols and technological innovation to broaden the scope of Wuhu Tongcao painting. Try to expand the dissemination in the audio field, such as opening online podcasts, radio stations and other audio platforms, using different sound elements, such as human voice, instrumental sound, natural sound, etc., to enrich the layering of audio works and provide Wuhu Tongcao painting enthusiasts with a different auditory experience. It is also possible to combine the historical stories and artistic characteristics of Tongcao painting, create targeted musicals and children's plays, and use the interactive relationship between music and pictures to create a synergistic effect of vision and hearing, bringing artistic enlightenment to the younger generation. In terms of technological innovation, actively explore the combination of AR (augmented reality) and VR (virtual reality) technology with Wuhu Tongcao painting art[7]. Through virtual reality technology, the fine digitization of Tongcao painting works can be achieved, creating a vivid and realistic virtual art space. This technology can also realize virtual mutual discussion with inheritors on the creative techniques and inspiration sources of Wuhu Tongcao painting, and even

experience the production process in person in a virtual environment, feeling the infinite charm, and injecting new vitality into the inheritance and development of Wuhu Tongcao painting.

2. CONCLUSION

As a carrier of excellent local traditional culture, Wuhu Tongcao painting faces severe challenges in its inheritance and dissemination, lacking high-quality content output and innovative forms of expression. In the current communication context, it is necessary to combine the tonality of different platforms, learn from the advantages of Guangzhou Tongcao painting in offline event planning and online content dissemination, and tell the story of Wuhu Tongcao painting in a more targeted way from the dimensions of narrative subject, narrative content, and narrative method. In the future, the impact of new media narrative and technological changes on the dissemination of Wuhu Tongcao painting and even other intangible cultural heritage will be extensive and far-reaching. We will use the unique narrative structure to innovate the artistic expression of Wuhu Tongcao painting, use big data and algorithms to realize the intelligent protection and inheritance of intangible cultural heritage, and provide more accurate and personalized recommendations for cultural dissemination, making it a cultural symbol of Wuhu and even Anhui, and leading Wuhu Tongcao painting to the world.

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