

Activation and Out of the Circle: The All-Media Communication of Drum Pond Song Non-Heritage Culture in the New Era

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Abstract: The "Shashi Drum and Basin Song" has been passed down for thousands of years, and is part of the daily life of the people in Shashi and its neighbouring areas, forming a unique type of music in Shashi, and was recognized as a national intangible cultural heritage in 2006. Nowadays, we have entered the all-media era of media integration and development, how to optimise the communication method of "Shashi Drum Basin Song" through the innovation of communication concept and media technology is a hot topic in the study of non-heritage communication. This essay proposes that introducing the current situation of the dissemination of "Shashi Drum Pond Song" and its resources in the current media environment, pointing out the main problems existing in the dissemination at the present stage, and putting forward the innovation strategy for the dissemination of "Shashi Drum Pond Song" under the background of all-media in an attempt to make "Shashi Drum Pond Song" a new culture in the new era by means of all-media power, and to make it a new culture. It aims to revitalise the culture of "Drum Basin Song" in the new era through the power of all-media, and to break the circle of development.

Keywords: Drum-pot song, Non-heritage culture, All-media communication.

1. Historical Origins and Cultural Significance of The Non-heritage Culture of Drum-pot Songs

After the death of Zhuang Zhou's wife, he struck the basin and sang. The non-heritage culture Drum Basin Song now in circulation originates from a famous story of Zhuangzi, "Striking the Basin and Singing". This story is recorded in "Zhuangzi - To Joy": When Zhuangzi's wife passed away, Huizi went to offer his condolences, only to find Zhuangzi sitting on a skip, banging on a basin and singing. Huizi was puzzled and said, "When you live with someone, your eldest son grows old and you yourself die of old age, it's fine if you don't cry, but why do you have to bang on the basin and sing, isn't that too much?" Zhuangzi replied, "It is not so. When she had just died, how could I not be emotional! Observing her life, there was originally no life; not only no life, but also no form; not only no form, but also no breath. Gradually, between the chaos, there was a breath; the breath changed to form a form; the form changed to produce life; and now it has changed to death, which is the same change as the four seasons of spring, summer, autumn, and winter. Man has slept peacefully in the great house, while I followed and wept; I thought it was not in accordance with destiny, and so I ceased to weep.

Regarding Zhuangzi's behaviour, the later generations have commented on it with great contrasts. For example, Jiang Ji ridiculed Zhuangzi's pretentiousness in "Wan Ji Lun", and Zhang Xuan commented in "Doubtful Yew" that Zhuangzi was not really open-minded, but only cried when he sang because he could not forget his love. Fang Yizhi quoted Xia Junkuan in "The Medicine of the Cannon" and Zhuangzi as teasing Zhuangzi for being "afraid of his wife", so he was relieved after the death of his wife and danced with his hands.

The study found that singing on occasions of expressing

mourning and sorrow was already a common phenomenon as early as the pre-Qin and the two Han dynasties. For example, during the Spring and Autumn Period, when Qi Liang, a native of Qi, died, his wife greeted the hearse on the road and wept with grief, which was recorded in the "Song of the Qin". Then in the late Ming and early Qing dynasties, Chen Zilong composed the "Song of the Easy Water" to bid farewell to Jing Ke, as well as the "Song of Gaixia" sung by Xiang Yu when he foresaw his fate of defeat. Mao Zedong also mentioned the issue of death many times on different occasions. At the Second Plenary Session of the Eighth Central Committee in May 1958, he quoted Zhuang Zi's "Drumming a pot and singing a song" to humorously talk about life, old age, sickness and death. According to Mao, everything has a process of birth, development and death. Human death was part of the law of nature, and if Confucius could still be seen today, the earth would not be able to contain it. He appreciated Zhuangzi's view that drums and pots are sung when a wife dies, and believed that there should be a celebratory attitude towards death, a celebration of the triumph of dialectics and the end of the old. Zhuangzi's open-minded attitude towards death had a profound influence on Mao.

The above examples show that people sing for the death of their relatives, friends or themselves. In general, there is a similarity between the ancient and modern understanding of Zhuangzi's behaviour of "striking the basin and singing", i.e. Zhuangzi demonstrated his open-minded attitude towards life and death by "striking the basin and singing".

2. Overview of the Resources of the "Shashi Drum Pot Song"

The "Drum Basin Song" is an ancient form of music unique to Shashi City, the roots of which can be traced back to a traditional custom in ancient Chinese funeral rites - the beating of basins instead of drums, accompanied by singing

for the funeral family. This form in other areas is usually called "playing funeral drums", but the city of sand will be named "drum pot song", this unique title is also "sand city drum pot song" unique reason! This unique title is also one of the reasons for the uniqueness of "Shashi Drum Pot Song". As an indispensable part of folk funeral rites, the Shashi Drum Pot Song carries a long history, originating in the Xia, Shang and Zhou Dynasties, and flourishing for thousands of years after the Warring States period, and evolving into a custom passed down to the present day in the Song Dynasty. 2006, the Shashi Drum Pot Song was officially recognised as a national intangible cultural heritage.

The rich and varied contents of the "Shashi Drum and Basin Songs" combine elements of emperors and generals, talented men and women, opera stories, folklore, myths and dramas, marketplace customs, flowers, snow and snow, humorous jokes, folk scandals and life's woes, presenting rich and varied scenarios of life and human conditions. For example, the theme of "Qin Xuemei Hanging Filial Piety" opposes feudal rites and the concept of family, and celebrates the sincere feelings of young men and women; "Killing the Wrong Adulterer" is a hilarious satire on gamblers; and "The Marriage of Liangzhu" is full of sadness and sorrow. At present, the catalogue of drum-pot songs has been found to be up to more than 500, most of which are hand-copied by artists, and some of which are very precious in terms of both literary and historical values, providing important first-hand information for our historical and folklore research.

The Shashi Meidai Lane Song Team has a long history as the "Shashi Drum Circle Song Team" and is still active today. In the past, there used to be many singing groups, such as the Great Competition Alley Singing Group, but they have gradually been disbanded. According to Sun Wenzheng, a songwriter, the "Drum Pot Song Class" did not form a professional social group, nor did it have anyone who sang drum pot songs as a profession. However, the fact that it has been passed down for thousands of years in Shashi is inextricably linked to its functionality and spiritual value. For the singers, the drum bowl song is a form of cultural entertainment, they sing around the table, and each other and a little spell singing skills, has a strong cultural entertainment and expressive, which sings the best singer will get the recognition of the other singers as well as the funeral home, and then a ten ten hundred, but wherever there is a funeral will be invited to the singer, which is why the "Shashi drum bowl song" can be passed down from generation to generation. This is one of the reasons why the "Shashi Drum Pot Song" has been passed down from generation to generation.

With the development of social economy and culture, rich people choose to invite monks and Taoist priests to pray for the dead, but poor people have been invited to sing in the Drum Pond Song Class, because every time the singers out of the tambourine, only a few dozens of yuan of nominal fees, after singing will also receive some of the funeral home to give cigarettes or towels, and so on, are poor people can afford it. This is why the "Shashi Drum Pot Song" has spread so widely among the poor and has become a traditional funeral ritual.

3. All-media Communication Development Strategy for Drum Pond Songs in the New Era

With the continuous development of science and

technology, the way of media communication is also evolving. All-media communication has become the main mode of communication nowadays, which delivers information to a wider audience through a variety of channels and forms. The all-media communication path includes mobile communication, social media, short video platform, live broadcasting platform, intelligent recommendation, cross-border cooperation, data-driven, brand building, user operation and other aspects. This essay will take the all-media communication path as the benchmark, and put forward the corresponding inheritance and development strategy by combining the characteristics of "Shashi Drum Pot Song" in the new era.

In the all-media context, a Baidu search with the keyword "Shashi Drum Pond Song" showed 42,900 web pages, 2 information articles, 300 pictures, and 4 videos. In CNKI China Academic Journal Full Text Database and Chinese Science and Technology Journal Database (Wipo Journals), 32 academic journals and 1 academic paper were found by searching with the theme of "Drum Pond Song". While searching with the theme of "Shashi Drum Pond Song", no relevant articles were found. From the data displayed by Baidu and the two academic paper databases, it seems that the spread of "Shashi Drum Pond Song" does not match with its long cultural system. What Baidu provides is only relevant data, which is even less specific to "Shashi Drum Pond Song". In addition, the search engine for "Shashi Drum Pond Song" will find a lot of information that is not related to it. Most of the papers in the two academic databases focus on the cultural meaning of the drum bowl song, i.e. Zhuangzi's concept of life and death, and they are analysed from the perspective of Chinese literature. From the content of the expositions, it is not possible to understand the value of the drum bowl song in the history of the non-heritage culture in a macro sense, and there are only a few papers devoted to the study of the inheritance and development of the drum bowl song, all of them talking in general terms. It can be seen that the academic gap for the study of the drum bowl song is very large, and there is a long way to go for the academic study of the drum bowl song.

3.1. Creating a New Path for the Dissemination of Drum Pond Song Non-Heritage Culture in the Age of All Media

3.1.1. Breaking the old routine and designing new forms

In 2012, the Hubei Intangible Cultural Heritage Protection Centre arranged special financial funds to edit and publish a series of books on the intangible cultural heritage of Hubei Province in batches. 2014 saw the publication of The Collection of Drum Basin Songs Singing Repertoire, which is divided into two volumes, with a total of 600,000 words, and contains the lyrics of 120 singing repertoires. These lyrics cover six sections, including traditional masterpieces, warnings about society, folk tales, character stories, and stories about the Three Kingdoms and the Water Margin. These lyrics unite the wisdom of the working people, and one is amazed at the depth and breadth of the traditional culture contained in the drum bowl songs.

Ten years ago, the Hubei Provincial Intangible Cultural Heritage Protection Centre implemented a series of protection measures for the drum bowl song, which made it possible to preserve and pass on the non-heritage culture of the drum bowl song. Nowadays, the first thing to do is to update the knowledge of "Shashi Drum Pond Song", accept new artistic

elements with an open and tolerant attitude, and incorporate them into the creation and performance of Drum Pond Song. At the same time, it is necessary to respect the tradition, deeply excavate and study the original style of "Shashi Drum Pond Song" in order to maintain its unique artistic charm. Secondly, on the basis of retaining the traditional repertoire, more modern works reflecting the spirit of the times and close to people's lives should be created. Local history, culture, customs and social phenomena can be combined and expressed in the form of drum-pot songs to make them more contemporary and realistic. Finally, in the form of performance, we can try to combine "Shashi Drum Pond Song" with modern music, dance, theatre and other art forms to create a more diversified and three-dimensional form of performance. At the same time, we can also make use of modern technological means, such as sound and light, to enrich the stage effect of the Drum Pot Song and improve the ornamental and attraction.

The innovation of the "Shashi Drum Pot Song" is not to deny or discard its traditional characteristics, but to improve its form, content and subject matter. In this way, it can maintain its original characteristics while gradually keeping pace with the times and giving people new feelings.

3.1.2. Leveraging new platforms to open up new contexts for young people

On short-video platforms, folk tunes like drum-pot songs face the challenges of limited audience reach, unstable viewer groups, and low participation and attention, which seriously affect artists' motivation to perform and create. Without a continuous supply of content, it is also difficult to maintain the interest and stickiness of users. In particular, drum-pot songs, which belong to the southern language system, have an even narrower audience, and maintaining user attention thus becomes even more difficult.

While considering how to promote Drum Pond Song and attract young people through popular social media platforms, we need to think deeply about how to reach out to young people's circle of life in a way that they are comfortable with. Information about drum-pot songs, performance videos, etc. can be posted through social media channels such as Weibo, WeChat, and Jitterbug to increase their visibility among young people.

In addition, publicity and promotional activities on drum-pot songs can be carried out in schools to increase young people's understanding of drum-pot songs and their performance skills through lectures and workshops. Co-operate with arts education institutions to offer drum and basin song related courses and training programmes to attract more young people to participate.

At present, the most important thing is to keep updating and launching new content on drum-pot songs to maintain their appeal to young people. New communication methods and channels are constantly being tried out to meet the changing needs of young people. At the same time, keep a close eye on pop culture and fashion trends to ensure that the communication strategy for the Drum Circle Song is always up-to-date.

3.1.3. Deep integration of the media to create a new communication matrix

First, social media promotion. Establish official social media accounts for Drum Pond Song, such as Weibo, WeChat, Jitterbug, etc., to release relevant information and attract followers to interact and retweet. Co-operate with influential netizens or opinion leaders and use their influence to promote

Drum Pond Song and expand its influence.

Secondly, webcast interaction. The performance of the drum-pot song is broadcast live through the webcast platform, so that more people can appreciate the charm of traditional art. During the live broadcast, interact with the audience, answer audience questions, and enhance audience participation.

Thirdly, cross-border integration and development. Drum and bowl songs can be used in cross-border cooperation with other art forms, such as music, dance, theatre and so on, to create more modern works. Combine the drum bowl song with local tourism, develop tourism projects with special characteristics, and attract more tourists to experience.

Fourth, digital transformation. Using modern digital technology, the performances of traditional drum-pot songs are comprehensively and meticulously recorded, including sounds, images, movements, etc., to form a complete digital archive. The digital records are then stored and disseminated through the Internet, mobile devices and other all-media platforms to expand the dissemination paradigm of the drum bowl songs and increase their popularity. Virtual reality technology can also be utilised to provide the audience with an immersive performance experience of the drum-pot song. Through head-mounted displays and surround sound, the audience can watch the performance as if they were there. This experience can enhance audience participation and interactivity and attract more young people to pay attention to the drum-pot song.

Fifth, multimedia expression. Produce high-quality video works of the drum-pot songs, including traditional performances, introductions of the inheritors, the production process, etc., and disseminate them through an all-media platform. Use virtual reality, augmented reality and other technologies to provide the audience with an immersive performance experience of the drum bowl song, and enhance the audience's sense of participation and interactivity.

Sixth, intellectual property protection. Register and protect the copyright of the musical works of the drum bowl songs to prevent misappropriation and illegal dissemination. Intellectual property rights training will be provided to the inheritors and related personnel to raise their awareness of intellectual property rights protection.

Seventh, training and introduction of talents. Carry out local training and educational activities on the Drum Pot Song to cultivate more young people's knowledge of the song and their performance skills. Introduce specialists with experience in all-media communication and awareness of traditional culture protection to provide professional support for the all-media communication of the drum bowl songs.

Eighth, synergistic development of industry. Combine the drum bowl song with the cultural industry, develop cultural creative products, such as audio-visual products, artworks, derivatives, etc., to form a complete industrial chain. The government, enterprises, social organisations and other parties cooperate to jointly promote the inheritance and development of the drum bowl song and achieve a win-win situation.

In order to deeply integrate the media in the new era, the Drum Pot Song needs comprehensive planning and implementation from the above multiple aspects. Through the whole media, let more people understand and appreciate the unique charm of the new era drum bowl song.

3.2. In the age of all-media, how to break the circle of drum bowl song inheritors

The Drum Pot Song artists are a unique human resource, and the inheritance of the "Shashi Drum Pot Song" relies on the artists and the students they bring along. The inheritors are old, on average over 60 years old, with the oldest being 80 years old, and most of them do not know how to use the internet, and their mobile phones are only used as communication tools, so they do not know how to use WeChat, Weibo and other modern mobile phone software to spread the national culture. They still follow the old habit of looking for inheritors through introductions from neighbours and villagers, and are unable to make use of modern communication tools to promote the culture of drum-pot songs.

3.2.1. Breaking the mindset of traditional non-genetic inheritors

Enhance their own strength, cultural self-awareness and sense of responsibility. As the inheritor of the drum bowl song, first of all, you need to constantly improve your own singing strength and performance level, constantly learn and explore new singing techniques and expression forms, maintain your love and concentration on the drum bowl song, and become a leader in this field.

Innovative performance forms. The inheritors of the Drum Pot Song can try to innovate and develop on the basis of maintaining the traditional characteristics of the Drum Pot Song by innovating the performance forms, such as incorporating modern music elements and using multimedia technology, exploring new forms of expression and interpretation techniques, and giving the Drum Pot Song new elements of the times and connotations, so that it will attract more young people's attention and love.

Carry out academic research and explore cultural connotations. The inheritors of the drum bowl song can communicate with scholars and experts to help them conduct in-depth research on the history and cultural connotations of the drum bowl song, and provide certain theoretical support and practical guidance for writing academic papers or publishing books, so as to improve the academic value and popularity of the drum bowl song. Provide more ideas and directions for the inheritance and development of the drum bowl song.

Cultivate inheritance talents. As the inheritor of the drum bowl song, it is our responsibility to cultivate more young inheritors. You can pass on your experience and skills by accepting apprentices, offering courses, organising training courses, etc., and contribute to the inheritance and development of the Drum Pot Song.

3.2.2. Strengthening the all-media awareness of NGTs

Carry out publicity and promotion. As the inheritor of the drum-pot song, he or she has the responsibility and obligation to publicise and promote this art form. Publicity and promotion can be carried out through various social media, online platforms and traditional media to share their experiences and stories, so that more people can understand the history, cultural connotations and singing skills of the drum bowl song.

Conduct online live broadcasting and teaching. Online live broadcasting and teaching can be used to show more people the glamour of the Drum Pot Song and to teach the singing skills and performance experience of the Drum Pot Song. Through interaction with the audience, the knowledge and

understanding of the Drum Pot Song can be enhanced, and its popularity and dissemination effect can be increased.

Co-operation with other artistes. It is possible to co-operate with other artists, such as musicians, singers, dancers, etc., to create and perform the classic repertoire of the Drum Pot Song, so that more people can understand and enjoy the Drum Pot Song through the form of co-operation.

In conclusion, in the era of all-media, the inheritors of the drum bowl song need to actively adapt to the changes and development trends of the times, and use a variety of channels and ways to break the traditional circle, so that more people can understand and enjoy the intangible cultural heritage of the drum bowl song.

4. Concluding

At present, the economic situation of drum-pot song performers has not received sufficient attention from the local authorities. Artists who perform at funerals often earn no more than 100 yuan. The way in which veteran performers teach their students the drum-pot song is often not formal enough; basically, as long as there is a willingness to learn, the tuition fee can be negotiated, and sometimes no tuition is even charged. As a result, many veteran artists, even if they are over 50 years old, still need to ride their motorbikes to the homes of mourners to sing their drums, regardless of the weather. Relatively young drum-pot song artists, on the other hand, rely mainly on teaching or performing to make a living, but such income is not substantial.

If the local government or relevant departments (e.g. Jingzhou Mass Art Museum, Jingzhou Intangible Cultural Heritage Protection Centre, Jingzhou Intangible Cultural Heritage Skills Inheritance Institute) could properly allocate a portion of the annual funds for the construction of cultural facilities for township operatic singing, or implement official management of the income of drum-pot song performers to ensure their steady growth, or even provide fixed salaries for some influential drum-pot song performers, then the progress of "Shashi Drum-pot Song" would undoubtedly see a whole new phase. The progress of "Shashi Drum Pond Song" will undoubtedly usher in a brand new stage. This will not only motivate the artists engaged in the art of drum and basin singing and maintain their love for "Shashi Drum and Basin Song", but also provide young migrant workers with the opportunity to learn drum and basin singing in their hometowns and make a living from it, which will also have a positive impact on social stability.

The masterpieces of folk art constitute the foundation of a nation's cultural survival and the cornerstone of its prosperity. As an artistic treasure nurtured by the people of the Jingchu land over the generations, the "Shashi Drum Pot Song" has accompanied the people of Chu through countless times, exuding a deep aroma of Chu culture and displaying the unique spirit of Chu art. It has become a new challenge for the study of the dissemination of intangible cultural heritage to explore how to bring the intangible cultural heritage of the drum-pot song up to date and realise the mingling of the ancient and the fashionable, and in particular to let the traditional intangible cultural heritage take root in the city. On the basis of in-depth understanding of "Shashi Drum Pot Song", this study explores its inheritance and progress in combination with modern all-media communication methods, hoping to help intangible cultural heritage like "Shashi Drum Pot Song" adapt to the rhythm of development of modern society and revitalise its vitality. It is hoped that it can help

intangible cultural heritage like "Shashi Drum Basin Song" to adapt to the development rhythm of modern society and regain vitality.

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