

Research on Dissemination Strategy of martial Arts Intangible cultural Heritage in Anhui Area in New Media Era

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Abstract: Traditional martial arts culture in Anhui Province has a strong mass base, but there are few types of traditional martial arts protected by intangible cultural heritage projects. From the perspective of communication, this paper analyzes the dilemma of the inheritance and development of martial arts culture in the new media era, finds out the new opportunities brought by new media technology for the development of traditional martial arts, proposes the strategy of digital intangible cultural heritage transmission of traditional martial arts culture in Anhui province under the background of new media era. It aims to build a long-term mechanism for the inheritance and protection of folk traditional martial arts in Anhui province, and promote the protection and development of wushu intangible cultural heritage projects in Anhui province.

Keywords: Anhui Wushu intangible cultural heritage, New media era, Digitization, Communication strategy.

1. Introduction

Since the 18th CPC National Congress, the General Secretary Xi Jinping has attached great importance to the inheritance and protection of "intangible cultural heritage". Relevant ministries and agencies have issued a series of documents related to intangible cultural heritage such as Opinions on Further Strengthening the protection of Intangible Cultural Heritage, indicating the beacon for the protection and inheritance of "intangible cultural heritage". As an important part of the intangible cultural heritage culture, wushu is the cultural code engraved in the blood of Chinese children. It is a name card of Chinese culture taking root and sprouting all over the world. Anhui is one of the important birthplace of Chinese civilization. According to the statistics of the excavation and collation of martial arts in the early 1980s, there are 43 individual types of boxing, 29 types of multiple types of boxing, and 1,397 sets of boxing and weaponry in Anhui[1], These intangible cultural heritages have a strong mass base, are the precious spiritual wealth and collective wisdom crystallization of Anhui people, and constitute the unique cultural charm of Anhui. However, in recent years, people have lamented the decline of kungfu and the demise of Wuxia, from folk martial arts competition to martial arts movies. With the advent of the new media era, when many intangible cultural heritage projects are in full bloom, the development and protection of traditional martial arts have encountered bottlenecks due to various reasons, and many projects even gradually die out. Therefore, it is of great theoretical and practical significance to study the development and protection of traditional martial arts from the perspective of intangible cultural heritage communication under the background of new media.

2. Development Status of Wushu Intangible Cultural Heritage in Anhui Province

2.1. Present situation of Wushu intangible cultural Heritage in Anhui Province

In December 2005, The State Council issued the Notice on Strengthening the protection of Cultural Heritage, and formulated a four-level protection system of "national + province + city + county". Subsequently, in 2006, The State Council approved the naming of the first batch of national intangible cultural heritage list, and the first batch of provincial intangible cultural heritage list of Anhui Province was publicized in the same year. Since the Intangible Cultural Heritage Law of the People's Republic of China was promulgated in November 2011, Anhui Province has implemented the working principles of "protection and rescue first, rational utilization, inheritance and development". In 2014, Anhui Province deliberated and passed the Regulations of Anhui Province on Intangible Cultural Heritage to effectively protect, manage and rationally utilize the intangible cultural heritage. It provides legal guarantee for the protection of folk traditional wushu.

As of April 2023, there are a total of 99 national intangible cultural heritage projects in Anhui Province, of which only one is martial arts (Xiliang Palm, also known as Bozhou Xiyang Palm). Since the publication of the first batch of Anhui Provincial Intangible Cultural Heritage List in 2006, a total of 613 intangible cultural heritage items in 6 batches have been listed in the provincial list. In the first batch of provincial intangible cultural Heritage items, only 2 items of acrobatics and competition account for 2.41% of the total items, while 0 items of folk traditional martial arts items belong to the category of acrobatics and competition. In the second batch of the list, wushu has made a breakthrough, with one entry selected, and two entries in the third batch. By 2022, when the sixth batch of the list was announced, there were only 17 wushu projects in Anhui provincial intangible cultural

Heritage List, accounting for 2.7% of the total. It is not difficult to find from the above data that Anhui province is rich in intangible cultural heritage resources. However, from the perspective of horizontal or vertical comparison, the application of intangible cultural heritage of folk traditional martial arts cultural projects is lagging behind, traditional martial arts culture is facing more serious risk of loss, loss of inheritance soil, lack of inheritance talents, weak awareness of inheritance and many other problems[2] need to be solved urgently. This is not consistent with the status quo that many places in Anhui have been listed as "the hometown of National martial Arts" because of the numerous folk martial arts boxing and boxing and weapon sets. From the side, it also reflects the importance and urgency of the inheritance and protection of traditional martial arts culture in our province and the "application for World Heritage" of the project.

2.2. Present situation of Wushu Intangible cultural Heritage Dissemination in Anhui Province

According to relevant historical records, during the Spring and Autumn period and the Warring States period, it was quite common for people to practice shooting and practicing swordsmanship. In the Southern and Northern Dynasties, martial arts routines appeared, and after the martial arts were established in the Tang Dynasty, more and more people practiced martial arts. In the Ming and Qing Dynasties, boxing styles of various schools were widely spread, and martial arts talents emerged in large numbers. Such as "Yuchun boxing" founder Chang Yuchun, Guo Xing, etc. According to the preliminary statistics of the excavation and sorting of wushu, in the 1980s, there are 29 kinds of wushu in existence and spreading in Anhui, including 43 kinds of single boxing and 1397 kinds of boxing and weapon sets. From the late 1970s to the early 1990s, the social economy gradually

recovered and developed, but due to the constraints of many social factors, traditional folk martial arts gradually disappeared. Especially in modern times, with the fall of the older generation of fighters, the number of martial arts practitioners is becoming less and less, and some martial arts are gradually lost. For example, the Wufa Baxiang Quan taught by teacher Ning Zhen in Bengbu, the Wuyin Bagua Quan taught by Fang Duanjing in Fuyang, the Simen Tanglang Quan taught by Xu Mingyuan in Suzhou, the Dragon Claw boxing taught by Chu Jinlong in Bozhou and the Wutong Qigong Quan taught by Fang Chunsheng in Hefei are on the edge of extinction. The four boxing styles of Song Men's Xinyi Liuhe Boxing, Humen Dahong Boxing, Pangmen Yuewang boxing and Huimen Guandong boxing, which had shocked Bengbu Wharf at that time, are no longer in prestige. Although it is undeniable that Songmen Xinyi boxing is still a well developed boxing genre in Bengbu, few people have practiced Huimen Guandong boxing and Pangmen Yuewang boxing. It is hard to find Humen Dahong boxing in villages, towns and morning training fields, which is far from the hundreds of boxing fields set up by the four boxing gates in Bengbu and nearly tens of thousands of dock workers in neighboring cities competing to practice. Dangshan County of Suzhou, which is regarded as the "Home of the first martial arts in China", has a more worrying development situation. It is hard to find folk martial arts practitioners in towns and villages, and the title of "Home of Martial Arts" may even be cancelled. Huainan Li Deming introduced the ManJiang hong boxing, in the modern folk boxer is rarely known its name. Although relevant government departments and non-governmental martial arts association organizations use various forms of protection and publicity, but little effect, there are still some martial arts boxing lost in the process of inheritance, which also leads to the loss of Anhui traditional martial arts culture.

Table 1. List of main types and regions of traditional martial arts in Anhui

Name of boxing	Primary circulation area
Hong Quan	Hefei, Anqing, Wuhu, Huangshan, Bengbu, Huainan, Huaibei, Suzhou, etc
Zha Quan	Hefei, Anqing, Wuhu, Huaibei, Bengbu, Huangshan, Suzhou, Chuzhou, etc
Yong Jing Quan	Huainan, Hefei, Bengbu, Huangshan, Wuhu, Anqing, Huaibei and so on
Gossip Fist	Hefei, Fuyang, Huangshan, Wuhu, Anqing, Huaibei, Tongling, Chuzhou, etc
Xiyang-Zhang	Bozhou, Fuyang, Hefei, Bengbu, etc
Dongxiang boxing	Zyang County (Zhoutan, Qingshan, Wuqiao, Shuiwei, Shiwan Township, etc.)
Bajiquan	Hefei, Huainan, Bengbu, Ma 'anshan, Fuyang, Chuzhou, etc
Xinyi Liuhe boxing	Hefei, Bengbu, Huaibei, Lu 'an, Suzhou, Wuhu, etc

Source: Xu Fei. Research on the Loss of Anhui Folk Traditional Martial Arts and Countermeasures [J]. Fighting (Martial Arts Science).2015(05):18-20.

As can be seen from Table 1, compared with the 1980s, the number of traditional martial arts boxing in Anhui has been greatly reduced, and some of the boxing are even rarely practiced. A considerable part of the skills and techniques, as well as the cultural information contained in the skills and techniques, are rarely known.

3. Development Difficulties and Opportunities of Martial Arts Intangible Cultural Heritage Dissemination in Anhui In the New Media Era

"Loss" and "protection" are two major themes that run

through today's society about intangible cultural heritage. There are not only historical reasons, realistic reasons, but also mechanism reasons and concept reasons, such as the impact of modern sports culture, modern science and the impact of globalization, the resistance of traditional school, "family wushu" and "oral" ideas, and so on.[1][3] In the face of the serious loss of traditional martial arts culture, especially in the 1980s, most inheritors of traditional martial arts projects with local characteristics were over 60 years old. After 30 years, the protection of traditional martial arts culture became more and more urgent. Although the protection of intangible cultural heritage in Anhui Province has been carried out in an all-round way, many domestic scholars have studied the cultural connotation of traditional martial arts,

inheritors, practitioners, boxing and weapons, schools, schools, historical materials, books and other aspects, analyzed the reasons for the endangerability of traditional martial arts, and put forward relevant suggestions. For example, Jiang Wangwei (2022) [4], Du Weiti and Sun Ke (2015) [5], Chen Hua and Xu Fei (2013) [6] and others put forward a series of countermeasures from the perspectives of creating a martial arts transmission environment, enhancing the protection awareness of the whole people, and improving legislation, etc. Facing the new media environment, media construction in the communication process of traditional martial arts is explored from the perspective of media evolution. To cope with the new media and new environment, further research is needed to dig and protect the traditional wushu culture.

In the article *Structure and Function of Communication in Society*, Laswell, the founder of communication, put forward the function theory of mass media, which clearly pointed out that the inheritance of social heritage is one of the three functions of mass media. The intangible cultural heritage of martial arts in different media periods preserves traditional cultural information in "various forms of media" through various media, thus promoting the inheritance and development of various traditional cultures. With the continuous development of media technology, the emergence of each new media creates a new impetus for the field of cultural communication. Similarly, every media evolution, It will also trigger the choice of martial arts cultural inheritance and development path. In the past hundred years, with the rapid development of science and technology, the evolution of media has experienced different stages of development, which can be roughly divided into four stages: oral media, text media and printing media, electronic media and digital media. Among them, oral media is the main means to spread and protect the intangible cultural heritage of martial arts. Writing media and printing media have laid a solid foundation for the theoretical research of wushu intangible cultural heritage and made the development of wushu intangible cultural heritage more accurate. Electronic media is the main means to spread wushu intangible cultural heritage in today's society, which broadens the communication channel of wushu intangible cultural heritage. Digital media is an important magic weapon to save the endangered wushu intangible cultural heritage. It is an inevitable trend to use digital technology to protect Wushu intangible cultural heritage.[7]

However, in the new era of mobile Internet, digital communication, artificial intelligence and other high-tech integrated development background, the rise of new media makes the transmission of Chinese martial arts cultural heritage more diversified and vivid, but also brings a certain degree of negative impact, making the dissemination of traditional martial arts in trouble.

3.1. Inheriting talent is young, new media communication provides talent development opportunities

In the process of inheritance and development, non-inheritors are the most valuable talents, and their existence is directly related to the development direction and path of intangible cultural heritage. Without a group of outstanding intangible cultural heritage people to lead and undertake, the development of non-heritage industry will be difficult. At present, with the increasing age of the inheritors of Anhui intangible cultural heritage of martial arts, many intangible

cultural heritage of martial arts are on the verge of extinction. Before that, traditional martial arts were just a skill to support a family, and inheritors usually learned them at an early age and passed them on by word of mouth. Few young people today put much thought into a skill that takes years to master. On the one hand, after traditional wushu loses its basic function of supporting a family, young people will feel that they lack a sense of achievement in this job and cannot realize their self-worth well, so they will give up the idea of entering this industry. On the other hand, the contemporary youth lack of emotional identification with traditional wushu culture. These factors make the contradiction between inheritance and development of intangible cultural heritage wushu increasingly prominent in Anhui province, and even cause the "gap" of non-inherited talents, which seriously threatens the inheritance of intangible cultural heritage wushu.

However, the advent of the new media era makes the intangible cultural heritage of martial arts symbolized, gradually integrated into modern life, and presented in front of more young people. It keeps the original traditional charm while keeping close to the life of The Times in the way of the integration of old and new. Through the Internet, teenagers can learn about the novel traditional culture which is in line with their interests but they have never come into contact with, which is easy to generate learning motivation and cultural identity and thus join in the process of non-inheritance. In this context, new media communication provides an opportunity for talent development for the inheritance of intangible cultural heritage of martial arts. New media communication has the characteristics of wide coverage, strong interaction and high communication efficiency, which can effectively promote the intangible cultural heritage of martial arts to a wider audience group. Through new media platforms, young people can have more convenient access to intangible cultural heritage of martial arts, and explore their interests and potential in it.

In addition, new media communication can also provide more diversified development paths for inheritors of intangible cultural heritage of martial arts. On the new media platform, inheritors of intangible cultural heritage of martial arts can not only show their skills through teaching, performance and other means, but also interact with audiences through the creation of short videos, live interaction and other forms. These emerging forms of communication can not only attract more young audiences, but also provide more opportunities for inheritors of intangible cultural heritage of martial arts to show themselves.

3.2. The way of inheritance lags behind, and new media enrich the way of wushu communication

In the past, the inheritance of intangible cultural heritage of martial arts was relatively simple, mainly relying on traditional ways such as master and apprentice transmission and oral teaching. Nowadays, a large number of intangible cultural heritage resources adopt static inheritance while few adopt dynamic inheritance. The most typical transmission mode of traditional intangible cultural heritage culture, which is museumization, is prevailing at present. In the inheritance process of many local martial arts intangible cultural heritage in Anhui province, they are passed down in written form through the collection and arrangement of existing documents and materials. Although these inheritance methods can guarantee the inheritance of the essence of the craft, there are

still some problems. On the one hand, the intangible cultural heritage of martial arts focuses on allowing the audience to witness its refined and dynamic moves and the magnificent momentum of martial arts practitioners during their exercises, so as to experience its connotation and value. The static form of communication lacks novelty and diversity, so the dissemination of intangible cultural heritage of martial arts is difficult to attract people, which also greatly weakens the dissemination power and influence of intangible cultural heritage resources. On the other hand, due to the limited range of inheritance and slow spread of skills, the development of intangible cultural heritage of martial arts lags behind.

Under the promotion of new media technology, the dissemination of intangible cultural heritage of martial arts has been greatly enriched. New media platforms promote the intangible cultural heritage of martial arts to a wider audience through video, live broadcast, social media and other forms. These new forms of communication can not only attract more young audiences, but also provide more opportunities for wushu intangible cultural heritage to show themselves.

In addition, new media technology also provides more diversified development paths for the intangible cultural heritage of martial arts. On new media platforms, intangible cultural heritage of martial arts can not only show their skills through teaching, performance and other means, but also interact with audiences through creation of short videos, live interaction and other forms. These new forms of communication can not only attract more young audiences, but also provide more opportunities for wushu intangible cultural heritage to show themselves.

On new media platforms, intangible cultural heritage of martial arts can also establish a closer connection with audiences through channels such as social media and online communities. Through these channels, audiences can more easily obtain information about intangible cultural heritage of martial arts and communicate with other enthusiasts. This kind of communication mode with strong interaction and high participation can effectively promote the popularization of martial arts intangible cultural heritage among young people.

3.3. The content of communication is simple and unattractive, and the new media inspires the enthusiasm of creation

The single form of traditional martial arts communication lags behind, which also causes its single content of communication and lack of attraction. According to all the official websites, wechat public accounts and Weibo of the intangible cultural heritage collected on the Internet, it is not difficult to find that the online communication content of Anhui martial arts intangible cultural heritage at the present stage is mostly pictures, and occasionally short videos, whose shooting is very simple and boring, and most of them are the display of personal skills of the inheritors. On the personal "we media" platform, the quality of the short video showing martial arts intangible cultural heritage is mixed. For example, some video works lack design in the shooting process, too casual, lack of beauty in the video. Some of the content is not good, and even leads to the spread of rumors; Due to time constraints, some short films have intermittent knowledge without beginning or ending, which is not conducive to the spread of culture. Some are too dull, lack of interest, it is easy to lose love. Some literary works and film and television works have over-exaggerated the "skill" attribute of Chinese martial arts, causing great misdirection. Martial arts novels

and martial arts movies have played an important role in the publicity and popularization of martial arts, and also pushed traditional martial arts to a magical realm. "Deified" kung fu has been deeply imprinted in people's minds, so that the popularity of Ma Baoguo's "mixed Yuan Xingyi Tai Chi" and other false masters on the Internet has distorted the spread of traditional martial arts culture.

Of course, with the development of new media technology, the dissemination content of martial arts intangible cultural heritage has been greatly enriched, and many outstanding Internet celebrities have emerged, who accumulate their own fans and likes and views to gain popularity. Some of them cooperate with intangible cultural heritage to learn, and then use their popularity to help intangible cultural heritage spread in online platforms faster and more frequently. Such as Li Ziqi, the host of B-station up, who has become popular in the past few years, Jidian, the recently popular producer of Douyin, and Jiang Xunqian (September), a cultural self-media artist who is passionate about making things by hand. The development of new media stimulates the creative enthusiasm of Chuanwu lovers and provides a brand new opportunity for the development of traditional martial arts.

3.4. Traditional culture education in Anhui region emphasizes martial arts rather than literature, and new media shows all-round knowledge popularization

At present, martial arts schools have been opened in various regions, and amateur martial arts schools are increasing substantially every year across the country. At the same time, the state attaches great importance to the physical health of college students. In 2014, the National Standards for Physical Health of Students were formulated and issued, and physical fitness tests for college students were carried out nationwide. Wushu is an important component of physical education curriculum. Under the background of the goal of "healthy China" put forward by the 19th National Congress, it is the due meaning of promoting traditional wushu to improve the physique of college students. The support of educational policies, the improvement of wushu education environment and students' demands for physical improvement and the expansion of traditional culture provide a solid guarantee and power source for the promotion of wushu education in schools. In 2009, the proportion of primary and secondary schools offering wushu courses in China rose to more than 30%. Nowadays, the popularization of wushu education has achieved a stage victory. More and more primary and secondary schools provide wushu courses for students, but there are still some problems. In Anhui province, the traditional martial arts culture education has always been a problem of emphasizing martial arts over literature. This situation arises partly because of historical reasons and partly because of the imperfect local education system. This situation leads to many young people learning martial arts only pay attention to the improvement of fighting skills, but ignore the rich knowledge connotation behind martial arts culture.

For example, in terms of the content of martial arts education, no matter in professional sports schools, amateur martial arts colleges, or ordinary primary and secondary schools, there is a situation that attaches more importance to martial arts than to literature. That is, because educators pay too much attention to martial arts skills, they drown the cultural education concept of martial arts, resulting in a lack

of in-depth understanding and cognition of the value and significance of martial arts cultural education. Taking martial arts education in higher physical education colleges as an example, the teaching content of martial arts major courses is mainly competition sets and competitive sanda, the general courses of martial arts are mainly teaching content system of primary three-way boxing and 24-style Tai Chi, and the elective courses are also mainly training content. This makes students' cognition of martial arts only stay in the form of sports on the surface, which greatly weakens the effect of martial arts education. Meanwhile, it is also unfavorable to the inheritance and transmission of the real martial arts culture.

The advent of the new media era can strengthen the information-based teaching of martial arts culture, enrich the information-based course resources of martial arts, strengthen the construction of online course resources of martial arts, develop, construct and introduce simultaneously, construct the teaching mode of martial arts courses combining on-site teaching, remote guidance, open courses and micro courses, and effectively meet the diversified learning needs of college students. Enhance the effectiveness of wushu cultural education inheritance.

4. The Dissemination Strategy of Anhui Wushu Intangible Cultural Heritage in The New Media Era

4.1. Cultivate young inheritors with martial arts spirit and media literacy

Teenagers are not only the consumers of traditional culture, but also the disseminators of traditional culture. Some scholars have pointed out that youth research "starts from a small 'cut in' and goes deeper, which may help to promote youth research to be more in touch with the 'local spirit' of young people's life, and help to change the long-term prevalence of 'grand narrative' in youth research". [11]The so-called young inheritors with martial arts spirit refer to those young people who not only master martial arts skills, but also deeply understand the cultural connotation of martial arts and uphold the spirit of martial arts. These young people can not only achieve a certain level of skills, but also play an exemplary role in ideological quality, moral cultivation and other aspects. The young inheritors with media literacy refer to those young people who can skillfully use new media technology and effectively spread martial arts culture. These young people can not only show their skills through new media platforms, but also interact with the audience through the creation of short videos, live interaction and other forms. These new forms of communication can not only attract more young audiences, but also provide more opportunities for wushu intangible cultural heritage to show themselves.

Therefore, cultivating young inheritors with martial arts spirit and media literacy is one of the important strategies for the dissemination of Anhui martial arts intangible cultural heritage in the new media era. In order to achieve this goal, we need to take effective measures inside and outside the education system, including strengthening martial arts culture education for young people, providing more opportunities to show themselves, encouraging young people to participate in creative activities on new media platforms, etc.

First of all, we need to strengthen the cultural education of martial arts for teenagers. This includes setting up martial arts

culture courses in primary and secondary schools so that young people can be exposed to martial arts culture at an early age and learn martial arts skills and cultural knowledge in the classroom. In addition, we can also hold various martial arts competitions, exhibitions and other activities to let young people experience the charm of martial arts culture in practice.

Secondly, we need to provide more opportunities to show ourselves. This includes the establishment of various martial arts societies and the organization of various martial arts performances inside and outside the campus. Through these activities, teenagers can show their skills in practice and communicate and learn from other enthusiasts.

In addition, young people should be encouraged to participate in creative activities on new media platforms. This includes encouraging teenagers to create short videos, live interactive content and interact with audiences on new media platforms. These new forms of communication can not only attract more young audiences, but also provide more opportunities for teenagers to show themselves.

In short, a series of concrete measures should be taken to cultivate young inheritors with martial arts spirit and media literacy. Through strengthening martial arts cultural education for young people, providing more opportunities to show themselves, encouraging young people to participate in creative activities on new media platforms and other measures, the dissemination and development of martial arts intangible cultural heritage in the era of new media can be effectively promoted.

4.2. Establish multi-channel communication of martial arts media works

First, make full use of the advantages of new media platforms. This includes releasing new media works of traditional martial arts on video websites, social media, live streaming platforms and other channels. Through these channels, new media works of traditional martial arts can be promoted to a wider audience and attract more young audiences.

Second, we need to strengthen cooperation with various cultural institutions. This includes establishing cooperative relationships with cultural institutions such as museums, libraries and cultural centers to jointly promote new media works of traditional martial arts. Through these cooperation, we can make use of the influence and resources of cultural institutions to better promote the new media works of traditional martial arts.

Besides, we should also take an active part in various cultural activities and exhibitions. This includes participating in various cultural festivals, art exhibitions and other activities, in which traditional martial arts and new media works are displayed. Through these activities, we can directly face the audience and introduce them to the charm of new media works of traditional martial arts.

4.3. Cultivate professional new media production talents with creative thinking

Intangible cultural heritage wushu culture contains extremely rich humanistic spirit and moral value, from which we can see that ancient people were happy and knew their destiny. Through professional learning, they cultivated the quality of life of unity, cooperation and gratitude. Such spirit and character are also necessary for the cultural innovation of intangible martial arts. Cultural innovation is not a day's work, but a quantitative change to a qualitative change. Therefore,

we must pay attention to the cultivation of such character in the training process of professional talents, so that they can make greater achievements in the innovation of intangible cultural heritage. Accordingly, the local cultural tourism and intangible cultural heritage protection departments should carry out their work in the following aspects:

Provide professional training: Provide professional training courses for martial arts intangible cultural heritage new media production talents, including martial arts skills, new media technology, creative thinking and other aspects of training. These training courses can help new media production talents master the necessary skills and knowledge to support their creation.

Encourage practice and exercise: Encourage new media production talents of martial arts intangible cultural heritage to participate in various practical activities, including short video creation, live interaction, etc. These practical activities can help new media production talents exercise their creative thinking ability, and constantly improve in practice.

Provide creative exchange platform: Establish a creative exchange platform to provide a space for creative exchange and collision of ideas for new media production talents of intangible cultural heritage of martial arts. On this platform, new media production talents can share their creative ideas and communicate and discuss with other creators.

Establish an incentive mechanism: Establish an incentive mechanism to encourage new media production talents of martial arts intangible cultural heritage to carry out innovative thinking and creative work. These incentive mechanisms can include rewards, recognition, promotion and other ways to stimulate the enthusiasm and creativity of new media production talents.

Intangible cultural heritage protection is a dynamic process, avoiding cultural imprints and memory loss, rather than genetic inheritance, the fundamental purpose is to "animate", so that culture itself forms an endless vitality, walk down the exhibition platform, out of the small areas of towns and villages, into the "ordinary people's homes". It is the advent of the new media era that enables intangible cultural heritage to be recorded and disseminated in real time in the original artistic context and cultural context, and the emphasis on highlights has greatly improved the expression tension of intangible cultural heritage and made traditional culture more vivid in the process of transmission. Anhui Province wushu intangible cultural heritage protection should establish the concept of innovative development, make full use of modern network technology, news media and other means, make it constantly full of vitality and vitality, and make contributions to the cultural revival and cultural self-confidence. Relevant departments in Anhui should recognize the development direction of traditional culture of martial arts intangible cultural heritage, pay attention to the analysis and research of various cultural forms, and at the same time make comparison and analysis on it, they should promote its effective communication and development with a developmental viewpoint, and carry out effective innovation on the basis of reference, so as to guarantee the continuous development and improvement of traditional culture of Chinese martial arts intangible cultural heritage.

4.4. Promote the combination of traditional wushu culture education and new media technology

The education in the era of new media is characterized by

high sharing and openness. The integration of new media and martial arts is conducive to the publicity of martial arts culture, improving students' understanding of martial arts and improving their learning efficiency. For the martial arts culture of Anhui Province, it can be carried out in the following aspects:

Develop online education resources: Develop rich online education resources, including martial arts videos, cultural knowledge lectures, etc. These online education resources can help teenagers learn martial arts culture on the Internet and improve their understanding and awareness of martial arts culture.

Establish an online communication platform: Establish an online communication platform to provide a space for teenagers to exchange martial arts culture and share learning experiences. On this platform, teenagers can communicate and discuss with other enthusiasts and jointly improve their understanding of martial arts culture.

Promoting Internet teaching mode: Promoting Internet teaching mode and encouraging primary and secondary schools to adopt Internet teaching mode in wushu culture education. This teaching mode allows teenagers to acquire more knowledge of martial arts culture through the Internet in class and deepen their understanding of martial arts culture in practice.

Hold online cultural activities: Hold various online cultural activities, including online martial arts competitions, online cultural exhibitions, etc. These activities allow teenagers to directly participate in martial arts cultural activities on the Internet and feel the charm of martial arts culture through practice.

The above strategies can help us to promote the combination of traditional martial arts culture education and Internet in Anhui province, so as to provide more diversified and convenient martial arts culture learning channels for teenagers.

5. Conclusion

Intangible cultural heritage protection is a dynamic process to avoid cultural imprints and memory loss. The fundamental purpose of non-inheritance is to "enliven culture with vitality", so that culture itself can form endless vitality, walk down the exhibition platform, walk out of the small areas of towns and villages, and walk into "ordinary people's homes". It is the advent of the new media era that enables intangible cultural heritage to be recorded and transmitted in real time in the original artistic context and cultural context. The highlight and emphasis on highlights have greatly improved the expression tension of intangible cultural heritage and made traditional culture more vivid in the process of transmission. Anhui Province wushu intangible cultural heritage protection should establish the concept of innovative development, make full use of modern network technology, news media and other means, make it constantly full of vitality and vitality, and make contributions to the cultural revival and cultural self-confidence. Relevant departments in Anhui should recognize the development direction of traditional culture of martial arts intangible cultural heritage, pay attention to the analysis and research of various cultural forms, and at the same time make comparison and analysis on it, they should promote its effective communication and development with a developmental viewpoint, and carry out effective innovation on the basis of reference, so as to guarantee the continuous development and

improvement of traditional culture of Chinese martial arts intangible cultural heritage.

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