

A Study of the Digital Communication Strategies of Shaanxi Red Culture under the Visual Reconstruction Perspective

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Abstract: *With China's implementation of digital culture construction policy and the development of digital media technology in the field of visual reconstruction of red culture, red culture in Shaanxi needs to be tapped and reconstructed as new digital visual cultural symbols. By analyzing the current situations and problems of red culture digital communication in Shaanxi, this study constructed a digital communication model of Shaanxi red culture based on visual reconstruction theory and proposed strategies for digital communication of red culture in Shaanxi province to provide valuable references for enhancing the visibility and influences of Shaanxi red culture both at home and abroad.*

Keywords: *visual reconstruction; red culture in Shaanxi province; cultural digitization*

1. Introduction

Shaanxi is one of the richest provinces in China in terms of red culture resources, covering all periods of the Chinese Revolution, with a large number, wide distribution and great influence, featuring supremacy, uniqueness and advancement. Shaanxi has 127 precious revolutionary sites, including the Shaanxi Eighth Route Army Office, the former site of the Shaanxi Incident and the former site of the headquarters of the 25th Red Army, which have left unique and rich red cultural resources and valuable spiritual wealth to the world. In the era of new media, the inheritance and development of Shaanxi red cultural resources needs to develop in the direction of integration and digitalization, in order to further enrich the channels of red culture dissemination, and better achieve the goals of making good use of red resources, carrying forward red traditions, and passing on red genes to future generations.

Digital communication of red culture is a new communication method that transforms the text, pictures, audio and various visual information related to red culture into digital forms that can be converted, reproduced and restored into reproducible and shareable forms, and deconstructs them with new perspectives, preserves them in new ways and utilizes them with new demands [1]. In the process of red culture inheritance, it is important to transform red culture resources into vivid and intuitive visual elements, and to make the communication of red culture come alive by using digital communication methods to enhance the effectiveness of red culture inheritance.

2. Literature Review

2.1 The Theory of Visual Reconstruction

Hal Foster first introduced the concepts of "vision" and "visuality" in 1988, and gradually derived theories related to visual reconstruction [2]. The theory of visual reconstruction emphasizes the integration, excavation and innovation of visual texts to create a visual feast, stimulate the visual senses and trigger spiritual understanding. The development of modern information technology has made Heidegger's prediction that "the world is grasped as an image" a reality, and the era is changing from textual to pictorial ideation [3]. In the field of red culture communication, by integrating, interpreting, explaining and reconstructing red culture, and by conveying and expressing the connotation of red culture symbols through the new digital media, the way of red culture communication is enriched and the channels of red culture communication are expanded. In the process of digital communication of red culture, the use of visual reconstruction is in line with the current fast-food aesthetic sensibility and

lifestyle of the public, which can more intuitively stimulate the viewer's senses and then penetrate deeply into the heart, not only to better explore the rich connotations of red culture, but also to stimulate the audience's emotional resonance with red culture. Digital communication of red culture under visual reconstruction theory aims to strengthen the visibility of red culture with the help of digital technology, give people visual pleasure, deepen memory points, and prolong memory duration. In this study, visual reconstruction refers to the use of digital visual elements as the main medium of expression, stimulating the visual sensory experience of the viewer through digital visual elements as a precursor, and triggering the viewer to reinterpret and interpret the content of visual expression from the sensory level to the psychological level, which is actually a reconstructive understanding of the content of visual expression.

2.2 The Problems of Current Digital Communication of Shaanxi Red Culture

Firstly, fragmentation of the communication content of red culture. The fragmentation of communication content is manifested in the lack of in-depth excavation and interpretation of the stories behind Shaanxi red culture, and the visual elements of red culture are boring and dull, still staying at the stage of formalization, and sloganization, which are not attractive enough and the rich connotation hidden in them is not fully activated, and even a crisis of inheritance occurs [4]. The digital communication of red culture in Shaanxi mostly floats on superficial visual experience, emphasizing the superficial propaganda of revolutionary sites while ignoring the educational meaning behind the red culture, and the simple visualization of the essence of red culture in Shaanxi cannot reflect the historical and cultural essence of red culture in Shaanxi.

Secondly, the communication channels are too limited. The channels of digital communication in the era of full media have diversified characteristics, but at this stage, the main position of digital communication of red culture in Shaanxi is still concentrated in the two social media, WeChat and microblog, and the digital media technology of mobile terminal is not fully utilized, lacking the systematic development of digital collection, recovery storage, visual communication and immersive experience of red culture. Red culture communication is still a single communication centered on the "communicator" [5]. The decentralized nature of the communication media makes it difficult to form multi-level communication channels, and the communication activities often come to an abrupt end after visit, resulting in the audience's inability to develop a strong interest in and identification with Shaanxi red culture.

Thirdly, pan-entertainment communication is detached from the spirit of red culture. With the change of digital technology driving the advent of the image age, the "audience-centered" communication orientation boasted by many media is nothing more than a network traffic economy that uses the "eyeball effect" to drive click-through rates and gain fan support [6]. This kind of communication will undoubtedly have a negative impact on the cognition and behavior of the audience. Red culture carries the rich cultural tradition of China and is the history of national rejuvenation written by countless revolutionary martyrs with their lives, commitment and responsibility, which has important significance of inheritance and protection. Therefore, the digital communication of Shaanxi red culture should be alert to the pan-entertainment communication of content and the commercialization of media, and should deconstruct the visual elements behind Shaanxi red culture resources from the perspectives of the richness of red revolutionary history and the unique ideological connotation of red revolutionary spirit, so as to draw closer to the audience and conform to the trendy changes of intelligent information communication mode.

3. The Construction of Digital Communication Model of Shaanxi Red Culture

Red culture digitization refers to comprehensive cultural activities based on digital communication and network technologies, integrating various media forms and engaging in the dissemination, excavation and reconstruction of red culture. With the continuous development of red culture digitization, designers in the red culture management and propaganda departments have been improving their ability to excavate excellent red culture resources and control digital technology, gradually forming a red culture visual reconstruction model in Shaanxi based on "red culture plus digital media technology plus design". This model is a three-dimensional display of Shaanxi culture, with the help of the network platform to disseminate digital products and enhance the promotion of Shaanxi red culture to the outside world.

Shaanxi red culture has quite rich connotations with different stories, figures, sites and things of red

culture, so it is necessary to study the best digital expressions and build corresponding digital models, such as animations, short videos, panoramic pictures, interactive scenes, etc. Using the interesting, interactive and immersive characteristics of advanced digital technology creates scenarios of red culture expression to strengthen the audience's visual shock and deep interaction, and lead them to feel, think and receive red culture at multiple levels and in all directions. The model of the digital communication of red culture in Shaanxi is as follows.

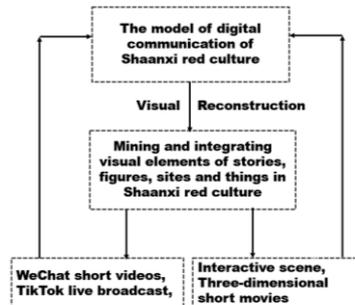


Figure 1: The model of digital communication of Shaanxi Red Culture.

4. Digital Dissemination Strategies of Red Culture In Shaanxi

4.1 Creating an all-Media Communication Model for Red Culture

In today's increasingly digital means of communication, it is important to make full use of the advantages of the Internet to expand the influence of Shaanxi red culture and make it more accessible to more people. In the process of spreading red culture, the government should pay more attention to the close cooperation between new media technology and traditional media communication technology, in addition to making full use of the official main channel methods, such as TV, newspapers and websites, deepening people's impression of red culture by subtly implanting propaganda content on red culture, so as to enhance the patriotic sentiment of the whole nation, and also it is critical to give full play to the advantages of new media technology, and make use of the influence of new media technology among young people, such as WeChat, TikTok, short videos and panoramic movies, to disseminate red culture in a way that young people are more exposed to.

4.2 Promoting the Digitization of Red Cultural Resources

The digitization of red cultural resources can not only protect red cultural resources, but also present them in a more imaginative way. In the background of the new media, the construction of red culture websites has a very important role in the dissemination of red culture. The existing Shaanxi red culture website construction lacks attractiveness in content and forms, which affects the dissemination effect. Therefore, on the one hand, it is extremely important to strengthen the integration and construction of new visual elements and channels of Shaanxi red culture in the new media era in order to spread Shaanxi red culture throughout China and the world. On the other hand, it is quite critical to enhance the digital integrity and intuitiveness of Shaanxi red culture resources, expand the dissemination channels, and better promote the protection and dissemination of red culture resources.

4.3 Reinforcing the Regulation of the Use of New Media Technology to Disseminate Red Culture

As the people's attention to red culture continues to rise, the use of social media such as Weibo, WeChat, and TikTok to spread red stories and share red culture experiences is increasingly becoming a trend for the people to carry out red culture dissemination. The complexity of information sources in social media and the low threshold setting for dissemination have determined that the reliability and authenticity of information are not as good as traditional media. In particular, some self-media released some false and negative remarks in the process of red culture dissemination, which resulted in some unnecessary losses and seriously affected red culture image and communication. Coupled with the unbridled spread and erosion of vulgarization, pan-entertainment and other undesirable cultural ideologies on the Internet, the dissemination of red culture is facing a very serious situation. Therefore, the government should reinforce the regulation of the use of new media technology to disseminate red

culture, strengthen the internet supervision of red culture communication, and create a good Shaanxi red culture network dissemination environment for the people.

5. Conclusion

In summary, the dissemination of red culture in Shaanxi province should adapt to the digital trend of the new media era, change the dissemination strategies and methods, give full play to the advantages of new media dissemination, organically integrate digital information technology with Shaanxi red cultural resources, accelerate the promotion of informationization and digitization of Shaanxi red culture dissemination, and create an all-media dissemination model of red culture under the perspective of visual construction.

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