

The Construction and External Dissemination of Regional Culture in Sports Events - A Case Study of the 31st Summer World University Games in Chengdu

Dongli Ma^{1*}, Guoguang Li¹

¹ Sichuan University of Media and Communications, Chengdu, Sichuan, China

Email Address

810675630@qq.com (Dongli Ma), lgg02@sina.cn (Guoguang Li)

*Correspondence: 810675630@qq.com

Received: 22 September 2023; Accepted: 20 October 2023; Published: 25 November 2023

Abstract:

The Chengdu Universiade is not only a global university sports event but also an essential platform for international cultural exchange. Chengdu is a city with distinctive characteristics, blending the cultural heritage of ancient Shu civilization with a modern, tech-savvy culture. This article starts from the Chengdu Universiade and takes the Sichuan culture in traditional Chinese culture as its point of entry. It elaborates on how regional culture, in the process of external dissemination, constructs a decoding field for cultural symbols through cultural cultivation, discourse adjustment, and technological support. This enhances the communicative function of urban communication and strengthens its influence in external dissemination.

Keywords:

Regional Culture, Sports Events, External Dissemination, the 31st Summer World University Games

1. Introduction

The World University Games, with a history of 64 years, are often referred to as the “Little Olympics.” It is not only a sports competition for university students to showcase their talents but also a globally recognized major sporting event, serving as a crucial opportunity for the exchange of global cultural resources, the elimination of international barriers, and the promotion of peaceful development among nations. This edition of the Universiade was postponed for two years due to COVID-19. From an international perspective, it marks the first global sports celebration for university students after the pandemic. From a domestic perspective, it offers Sichuan a chance to take center stage on the global platform. The Universiade serves as a window for people worldwide to learn about China and Chengdu, Sichuan. It also represents a significant milestone in the external exchange of Chinese traditional culture, particularly the culture of Sichuan, known as Bashu culture. During the opening ceremony of this Universiade, traditional elements such as the countdown with

“Twelve Shichen” (a traditional Chinese timekeeping system), as well as cultural performances featuring the “Bronze Divine Tree,” Sichuan opera face-changing, and Sichuan brocade, all condensed the essence of millennia-old traditions. The closing ceremony featured elements like “Pigeon Flowers,” a combination of rap and Sichuan opera in a “fantasy performance,” and naked-eye 3D giant pandas. These elements vividly showcased Chengdu's urban characteristics and regional culture, creating a vibrant atmosphere. Chengdu, a city that combines wisdom and modernity, historical heritage, and vitality on the land of Bashu, has opened the curtains for the external dissemination of Chinese traditional culture on the global stage through this widely watched international sports event.

Bashu culture is an integral part of Chinese traditional culture. In ancient times, it was represented by the millennium-old cultural relics of the Jinsha Site, the iconic Sanxingdui civilization, and the legendary Tea-Horse Ancient Road resonating with the sound of camel bells. Today, it is embodied by sizzling hotpot, thrilling Sichuan opera, beautiful brocades, and the national treasure, the giant panda, which serves as a bridge of Chinese diplomacy. Throughout its vast history, Bashu culture has also composed significant chapters. It has traversed through the ancient Shu era, marked by “silkworm clusters, graceful fish, and the transformation of birds into immortals.” It has witnessed the excavation of cultural relics like the bronze human face masks and the Sun Bird gold foil. It has showcased engineering marvels like the Dujiangyan Irrigation System, the picturesque Qingcheng Mountain, Wenshu Monastery, and preserved historic sites like the Thatched Cottage of Du Fu, where the renowned poet composed the poem “The Road to Shu is Hard.” In this World University Games, where cultures from around the world converge, the task of Bashu culture is to enhance the city's branding, tell compelling Chinese stories, utilize its rich regional cultural resources to project a brand image and present an authentic, comprehensive, and multifaceted China. This is not only a crucial mission for strengthening the city's communication capabilities but also a significant test for the external dissemination of regional culture.

Research on the external dissemination of regional culture mainly focuses on the transmission of specific regional cultural characteristics. There is very little research on regional cultural transmission through significant media events, but there is more research on the dissemination of traditional Chinese culture through major media events. Due to the distinct barriers and fragmentation associated with regional culture, coupled with the rarity of significant media events, the transmission of regional culture through major media events is a matter of great importance.

Examining the construction and external dissemination of regional culture in sports events through the Chengdu Universiade has two levels of analysis. Firstly, at the micro-level, it involves the construction and external dissemination of Sichuan's regional culture to regions outside of Sichuan. Secondly, at the macro level, it encompasses how traditional Chinese culture leverages major international sports events for global dissemination. This article discusses both of these aspects.

Since 2019, Chengdu has been actively promoting its brand image as the “City of World Culture and Creativity”, the “City of Tourism”, the “City of Sports Events”, the “Capital of International Cuisine”, the “Capital of Music”, and the “Capital of Conventions and Exhibitions.” [1] The Universiade, as an international sports event, serves as a crucial opportunity for Chengdu to establish itself as a “City of World Sports Events.” Therefore, the question of how Sichuan's traditional culture,

particularly Bashu culture, leverages this significant media event for external dissemination is worth studying.

2. Cultural Cultivation: Constructing a Decoding Field for Philosophical Ambiance through Symbolic Signifiers

Cross-cultural communication revolves around discussions on culture and communication, the communication dynamics between individuals, and the meaning of the “other.”[2] Due to communication barriers, regional cultures often struggle to break through these obstacles. Therefore, finding symbols with shared meanings becomes a necessary path to constructing a common ground for external communication. Symbols are complex and abstract, and audiences from different cultural backgrounds may decode them in varying sequences, leading to potential cultural misinterpretations. Hence, selecting symbols with strong and easily understandable symbolic meanings is more likely to facilitate communication across diverse cultural spheres and gain recognition.

Leveraging sports media events for cultural dissemination necessitates the creation of an aesthetic beauty that embodies the essence of culture. Aesthetic beauty, often referred to as “artistic conception,” is considered the fundamental value of culture. During the process of cultural dissemination, attention must be paid to the concept of “the image beyond the image.” [3] Chinese culture is vast and profound, with an uninterrupted civilization that has extended through the ages. The fundamental reason for the perpetuation of this culture lies in its contributions to the world and all of humanity. These contributions go beyond the creation of material wealth; they encompass advanced ideological concepts. [4] The emblem of this event combines elements of Eastern and Western cultures. It incorporates the image of the Sun Bird into the English letter “U”, aligning different colors with the organizing principles. At one end of the “U” is an abstract representation of a phoenix head in a flat style, and at the other end, it abstracts into a phoenix tail in the form of flames. This design not only represents the output of traditional Chinese cultural symbols but also offers a Chinese interpretation of the spirit of the World University Games based on values such as “self-improvement” and the “community of shared destiny for all.” The Chengdu World University Games, postponed for two years due to the global pandemic, was an event shared by people around the world. Chengdu, a city rich in cultural heritage and modern vitality, eagerly awaited the arrival of participants. Throughout its long history, Chengdu has retained its regional name. Just as the slogan of the 31st World University Games, “In Chengdu, we fulfill every dream,” echoes the spirit of people worldwide overcoming challenges and working together to create miracles. It conveys a beautiful aspiration to achieve dreams together. “In Chengdu, we fulfill every dream” not only represents the attitude of the city but also encapsulates the essence of the World University Games. The emblem and promotional slogan reflect the traditional Chinese cultural concept of “the strong keep striving upward.” This philosophy is an integral part of the city’s discourse system for external communication and conveys the idea of “achieving dreams through continuous self-improvement” in an engaging manner. In the context of the Chengdu Universiade, the logos of the event, the symbols of the Sun Bird, the IP representation of the giant panda, and the promotional slogans all exhibit vivid, straightforward characteristics. Chengdu Universiade employs them as bridges for external communication, transmitting ancient Chinese philosophical concepts step by step.

This gradual approach allows the romance of Chinese philosophy to shine brightly through these symbolic signifiers.

In the process of regional cultural development, cultural symbols carry specific cultural connotations and ideological values of the local region. [5] They serve as identifiers of regional identity and uniqueness. Cultural symbols can be categorized into tangible and intangible forms. Tangible regional cultural symbols, when entering the process of dissemination, require artistic refinement to bring a sense of enjoyment to the audience while concretely expressing abstract cultural meanings. From the perspective of cultural consumption, giving tangible objects a specific form allows consumers to understand their intangible cultural significance. Sichuan is the breeding ground for giant pandas, and when we look at the souvenirs from the World University Games, the various forms of panda-themed art products have captured the hearts of foreign audiences. Among them, the Sichuan Opera face-changing blind box figurines from Rongbao are in high demand. In the rich and diverse international cultural exchanges, regional cultural symbols can break down cultural barriers and play a significant role. The panda is the most distinctive cultural symbol of Sichuan and also represents the philosophical and diplomatic thought of China. Its adorable appearance represents the friendly and amiable image of China. The clear black and white fur represents the ancient Chinese philosophical concept of the unity of opposites, the harmony of all things, and the righteous path of coexistence. From the design of various prizes at the World University Games to diplomatic banquets, panda elements are everywhere. The lovable and round giant panda symbolizes the hosting philosophy of this edition of the World University Games and China's ancient diplomatic wisdom: to unite world civilizations and sow the seeds of peace and hope.

Symbols in a cognitive system represent specific meanings. The relationship between culture and symbols can be described as culture being a meaningful symbol system. In the process of external communication, meaningful symbols can help us understand the cultural characteristics, and enhance the audience's perception, understanding, and memory of the culture. Because cultural symbols that convey cultural meanings are tangible, they have functions such as ethnic cohesion, spiritual inspiration, and value integration. [6] Cognitive, memory, and deepening of culture require a specific cultural atmosphere. Creating a pleasant cultural atmosphere is helpful for the audience's perception and memory of culture. German scholar Gernot Böhme once proposed "aesthetics of atmosphere," which mainly emphasizes the integration of physical perception, emotions, and spirit. [7] The symbol of Tianfu culture is the sunbird. In the opening ceremony, all torchbearers walked towards the sunbird-shaped torch platform to ignite the sacred flame together. This embodies the traditional Chinese concept of "a spark can start a prairie fire." In contrast, during the closing ceremony, a sunbird flying straight into the sky appeared on the screen. It soared into the sky and turned into scattered stardust falling among the crowd. This represents the concept of the phoenix's rebirth through fire, a prominent idea in Chinese culture, and is also a blessing to the people of the world in Tianfu culture at the end of this World University Games. The meeting of urban beauty and youth, quietly and subtly, is pushing Chengdu, the most youthful and confident city in China, onto the global stage, making the World University Games in Chengdu a cultural event for showcasing regional culture to the world.

3. Discourse Adjustment: Creating a Multimodal Discourse Narrative Space through Art

Culture is a complex pattern of behavior, encompassing various explicit or implicit patterns of behavior, which are expressed through combinations of symbols. [8] Art is like a mirror, reflecting oneself, thereby gaining self-awareness, and simultaneously recognizing the world it reflects. In other words, art can express culture through various forms of representation, and culture can be understood through art. Art and culture influence and construct each other. The forms of artistic expression include language-based symbolic art and non-linguistic elements-based symbolic art. With the development of new media, Kress and Van Leeuwen expanded the theory of metafunction in language to visual modes, pioneering the field of multimodal discourse theory. [9] Discourse strategies are thus extended to various symbols such as text, images, music, expressions, gestures, and postures, and are transmitted to the outside world in the form of integrated multimodal discourse. [10]

With the development of digital technology, inter-semiotic writing has become an effective way of cross-cultural communication. Inter-semiotic writing involves the use of various modes such as image-text, audiovisual text, hypertext, etc., to break down cultural barriers across languages, cultures, modes, and media, enhancing the communicative efficacy of cultural transformation. [11] Among these modes, audiovisual text is an internationally recognized means of external communication, as visual and auditory stimuli are more likely to elicit empathetic communication from the audience. By showcasing regional culture through audiovisual symbols and adopting a grand narrative approach, the beauty of details can be exhibited. Compared to traditional diplomacy, video-cultural diplomacy can have a more profound impact on external communication. One of the international promotional films produced for the Chengdu World University Games, “Chengdu Without Borders,” integrates the ancient and modern aspects of Chengdu, its athletic vitality and festive atmosphere, technological innovation, and ancient Shu memories, as well as local and international elements. Through the representation of audiovisual language, this work conveys Chengdu’s regional culture of inclusiveness, harmony, and shared honor and disgrace. The narrative style of audiovisual art can also use elements such as images and sounds to create an atmosphere and convey cultural information. On the large screens in the main media center, a lush bamboo forest scene is displayed, embodying the ancient Chinese philosophical concept of “Tao follows nature,” advocating harmonious coexistence between humans and nature, and reflecting the rich ecological wisdom of Chinese traditional culture.

Art can be divided into linguistic art and non-linguistic art. In traditional Chinese culture, linguistic art is a discourse paradigm characterized by principles of balance, harmony, and the coexistence of truth and falsehood, aiming to achieve universality. [12] From a discourse analysis perspective, the promotional discourse of the Chengdu World University Games considers three major elements: “regional discourse,” “interactive discourse,” and “global values.” These slogans aim to present the city's natural beauty and cultural heritage, local traditions, and modern urbanity, bridging the gap between nature and humanity, regional culture, and global values within the framework of discourse. The official promotional slogans created by the Chengdu World University Games official platform, such as “A Millennium Promise, Sharing Prosperity in Rong City,” “Passing on the Torch of the University Games, Pursuing the Brightness of Daming,” “Connecting the World with Love, Together Towards the

Future,” and “Opening the Ancient Shu Road, Welcoming the University Games,” are rich in meaning yet often coexist with both the real and the imaginary, emphasizing the significance of the artistic atmosphere. Through these official promotional slogans, it can be seen that Chengdu, in its process of external communication, not only emphasizes its cultural heritage but also connects with the city's regional characteristics, while also focusing on the characteristics of global international development. These slogans vividly and effectively combine the city's development philosophy to host the World University Games, reflecting the essence of traditional Chinese culture: “A world of great harmony, a global community of shared future for mankind.”

Ferchlauff pointed out that discourse is a social practice with the power of reconstruction, making control and construction of discourse particularly important. [13] Constructing dialogue requires a window for cultural dialogue because civilization enriches through mutual learning and becomes colorful through communication. Excellent cultural works can only be spread by going beyond national borders. Regional cultures often face challenges when going abroad because their distinctive regional characteristics can become barriers. However, Sichuan's culture benefits from a solid foundation laid by its ancient philosophers. It's well known that Daoism, a significant component of Sichuan culture, is an important part of traditional Chinese philosophical culture and serves as a window for people around the world to understand Chinese philosophy. Overseas, Laozi's “Tao Te Ching” is widely available, and people from different cultural backgrounds are often deeply moved by Laozi's philosophical ideas, such as “The Tao that can be told is not the eternal Tao; the name that can be named is not the eternal name.” Leveraging the dissemination of this large-scale sporting event, Sichuan is using its unique regional scenery to construct a narrative space, with tourist attractions like “Inquire about the Dao at Qingcheng Mountain, Pay Homage to the Water in Dujiangyan,” and “The Buddhist Spirit of Mount Emei, The Grand Vow of Leshan,” serving as important windows for outsiders to deeply experience regional culture. Tourist attractions are an effective way to reduce confrontational interpretations in cross-cultural communication and enhance cultural identification among the audience. Environmental immersion and cultural experiences can quickly dispel misinterpretations of culture in individual decoding, making them effective ways to enhance audience perception, accumulation, evolution, and ultimately cultural identity.

Artistic performances in non-verbal art are an effective narrative method to break cultural barriers and reduce cultural discounts. Artistic performances encompass both performing arts and tangible arts. Tangible performance involves straightforward artistic operations using tangible objects. Performing arts use culturally intentional products as intermediaries to concentrate the unique local culture onto such products. [14] Through the fusion of various scenarios, abstract cultural meanings are combined with concrete artistic expressions, forming a bridge of communication. In the VIP lounge of the Chengdu World University Games, with the accompaniment of a guzheng performance of “High Mountains and Flowing Waters,” sipping a pot of Kung Fu tea, watching a captivating shadow puppet show, and enjoying a personalized sugar painting based on one's Chinese zodiac sign—these are examples of Sichuan's intangible cultural heritage performances showcased to foreign dignitaries during their visit. There were no tour guides in the lounge, but the rich ambiance of Chinese culture was truly refreshing, creating an immersive experience and transmitting traditional Chinese culture in a welcoming atmosphere. Artistic

performances combine form and beauty, where form is content, and content is form. On the competition stage of the World University Games, the energetic cheerleading performances are a remarkable example. Background music like “Jasmine” accompanied by Sichuan opera face-changing, combined with elegant Chinese dance moves, creates a collision and fusion of Chinese dance and music art. In the closing ceremony singing performance, Eastern and Western art blend harmoniously, blending Western rap art with Chinese opera art and Sichuan opera face-changing, bringing classical and trendy cultural elements into collision, showcasing the beauty of traditional Chinese culture.

4. Technological Integration: Empowering Culture and Creating Interactive Presentation Spaces

Pierre de Coubertin, the founder of the modern Olympics, once said: “The Olympics is not just a competition but a form of cultural exchange and integration that comes from the heart.” [15] The World University Games, often referred to as the “Little Olympics,” is also a major event that utilizes sports to promote cultural communication. At the Chengdu World University Games, the perfect integration of sports and cutting-edge technology not only reflects Chengdu's cultural concerns but also creates a unique local charm. Interactive hybridization is an effective approach for cross-cultural communication in the age of the internet. It involves interactive relationships between culture dissemination and the audience, such as “hybridization—reverse hybridization—hybridization,” all supported by technology. Technology plays a crucial role in promoting cultural and creative products as well as sports events, expanding the imagery space and forms of cultural presentation, allowing the audience to experience the charm of Chinese culture while having fun.

With the changing trends in audience aesthetics, Petr Tučný, a Czech designer from the 1950s, introduced the concept of technological aesthetics. Building upon material resources and using scientific and technological means, this approach forges entirely new artistic forms that transcend the material itself. [17] It aims to promote philosophical aesthetics, ethical aesthetics, and cultural aesthetics through art, essentially using technology to assist in presenting the abstract beauty of art or to transform abstract elements into tangible expressions. During the World University Games, Chengdu organized over twenty sports and cultural exchange events. One of these events, titled “Blossoming Youth: Cultural Exchange with World University Athletes,” was held at the Sichuan University Museum and featured an intelligent virtual guide named Ge Luo Luo. This guide provided a panoramic and immersive cultural experience from a cosmic perspective, using various modern technologies to showcase the rich tapestry of Chinese civilization. Mobile Migu Company used 5G technology to create fully immersive, ultra-high-definition experiences that combined modern cultural and sports elements. At the Chengdu Jinsha Site Museum, they hosted an exhibition called “Ji Jin Wanli: Bronze Civilization in Southwest China.” While ancient artifacts cannot speak of their history, with the help of VR/AR and other smart devices, visitors can still experience the past and present of these millennium-old relics. The National Treasure New Rhyme Museum introduced an interactive AR experience featuring giant pandas. During the interaction, AR pandas would even take photos with participants, allowing them to share these images directly on their mobile devices after the interaction. In addition to this, technology-facilitated live streaming and immersive experiences related to intangible cultural heritage product creation. During the World University Games, official live streamers

who were virtual experts used live broadcasts to explain Sichuan's intangible cultural heritage products, such as Shu Brocade, Shu Embroidery, bamboo weaving, sugar painting, Kung Fu tea, and more. This fusion of the beauty of the games and artistic expression, with the aid of technology, helped eliminate biases audiences may have had about traditional Chinese culture. It allowed for positive transmission of culture, and through interactive communication, it compensated for any misconceptions, reshaping audiences' perceptions of Chinese culture.

In the sports field, technology has empowered audiovisual communication to exhibit more technological beauty, and it has continued to expand into immersive viewing experiences, interactive sports culture communication, and virtual reality. Among them, Migu partnered with Han Xu, the core player of the Chinese women's basketball team, to create the "Xu Shuo World University Games" vlog program. During live interactions, they engaged foreign opinion leaders, providing a comprehensive and multi-dimensional perspective to help more people understand traditional Chinese culture. Technology empowerment has made the sports event scene more diverse, with richer sports imagery, more detailed presentation of subjects, and more enchanting spatial atmospheres. There are options like 8K large screen viewing, VR/AR, multi-angle views, 360° immersive viewing, and more. Additionally, the World University Games athlete base featured the latest AI real-time online interpreters, AI fitness mirrors, and intelligent table tennis coaches. Technology has alleviated communication barriers due to time and space differences, making cross-cultural communication more inclusive and integrated. With innovative technological capabilities, technology empowers cross-cultural communication, allowing the beauty of sports culture to be fully expressed on various screens. This has enhanced Chengdu's influence in external communication efforts to build its reputation as a city for sporting events.

5. Conclusions

Culture is a representation of symbols, and Chinese culture is vast and profound. To successfully conduct external communication of regional culture, it is essential to find a balance between culture and communication. In the process of external communication, it is necessary to adhere to the principles of dialogue. While maintaining regional characteristics, integrating down-to-earth symbolic elements, reducing overly politicized narrative language, and enhancing the recognition of regional brands. With the rapid development of media technology, there is an increasing trend of conflict and fusion between Chinese and Western cultures. Establishing cultural discourse power is a necessary means of foreign exchange. The Chengdu World University Games is a successful attempt at innovative dissemination of Chinese culture. As the concept of a "community of shared future for mankind" with Chinese wisdom becomes a global consensus, cultural phenomena with Chinese characteristics will also move to the center stage of the world. This requires us to strengthen innovative ways of showcasing culture, promote the essence of traditional Chinese culture, combine material culture with spiritual culture, and use modern technology to showcase its unique charm. It's essential to tell compelling stories with regional characteristics on the international stage and effectively disseminate the voice of China.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This work is a phase achievement of the curriculum development project “New Media Advertising and Marketing” at Sichuan University of Media and Communications.

References

- [1] Liu, J. Feasibility Analysis of Sustainable Utilization of Venues After the Chengdu Universiade. *Cultural Products and Technology*, 2022, 03, 59-61.
- [2] Chen, X. A Multidimensional Examination of the Beijing Winter Olympics from the Perspective of Cross-cultural Communication. *Contemporary Television*, 2022, 4, 14-18.
- [3] Tuo, J.G. The Confrontation and Integration of Form and Meaning in Television Sports Communication. *Journal of Shanghai Sports Institute*, 2006, 6, 81-84+108.
- [4] Fang, Y.; Li, C. International Communication of Excellent Traditional Chinese Culture from the Perspective of the Beijing Winter Olympics. *Chinese Journal of Radio and Television Studies*, 2022, 373, 12-14.
- [5] Liu, F.; Ma, Z.M. Research on Strategies to Promote the External Communication of Local Cultural Symbols. *Journal of Shijiazhuang Institute of Technology*, 2023, 35, 49-53.
- [6] Zhang, D.N.; Fang, K.L. Introduction to Chinese Culture (Revised Edition). Beijing: Beijing Normal University Press, 2019, 299-230.
- [7] Wu, T.T. A New Perspective on Environmental Aesthetics: Gernot Böhme's Atmosphere Aesthetics. *Journal of Hubei University (Philosophy and Social Sciences Edition)*, 2019, 4, 4-7.
- [8] Zheng Shanshan. From Representation to Connotation: Cultural Interpretation of the Opening Ceremony of the Beijing Winter Olympics. *Contemporary Television*, 2022, 4, 4-8.
- [9] Kress, G.; Leeuwen. Reading Images: The Grammar of Visual Design (Second Edition); Routledge, London, UK, 2006, 978-0415319157
- [10] Chen, B.Y. Discourse Strategies for the External Communication of Urban Regional Culture: A Case Study of Hangzhou. *Urban Development Research*, 2020, 5, 22-26.
- [11] Wang, Y.Q. External Communication of Regional Cultural Symbols in a Multimodal Perspective. *Journal of Shenyang Normal University*, 2023, 03, 100-106.
- [12] Chen, B.Y. Discourse Strategies for the External Communication of Urban Regional Culture: A Case Study of Hangzhou. *Urban Development Research*, 2022, 5, 22-26.

- [13] Discourse and Social Change; Huaxia Publishing House, Beijing, China, 2003, 9787508031149.
- [14] Huang, X.Q.; Chen, L.J. The Mediating Attributes and Empathetic Connection of Willow in Cross-cultural Communication: A Case Study of the Closing Ceremony Program 'Folding Willow · Sending Affection' of the Winter Olympics. *Chinese Journal of Radio and Television Studies*, 2022, 381, 94-96.
- [15] Li, Y. Olympics Blossom Again. *China's New Era*, 2016, 7, 12-16.
- [16] Zhang, P.H.; Zhou, Y.C. Exploration of the Path of Symbolic Interaction and Convergence Communication: A Study Based on the Perspective of Cross-cultural Communication. *Young Journalist*, 2022, 12, 75-77.
- [17] Gao, X. Research on Aesthetics of Technology. *Modern Communication*, 2011, 2, 10-13.



© 2023 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)