

The Study on the International Communication Path of Baijiu Culture Based on New Media

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Abstract: With the development of the liquor industry, increasing number of liquor brands begin to use new media to spread liquor culture. This paper takes this phenomenon as a starting point, and proposes an innovative path to promote the high-quality development of China's liquor industry by analyzing the status and advantages of using new media for cultural communication and the status and challenges of using new media to spread liquor culture.

1. The Development of New Media

1.1 Definition of New Media

According to Cambridge Dictionary, the term “New Media” refers to “products and services that provide information or entertainment using computers or the internet, and not by traditional methods such as television and newspapers”. This shows that new media is an emerging concept and different from traditional media in its methods to transmit information. Apart from this aspect, Pen (2016)[1] also pointed out two other characteristics of new media: fusion of different mediums and interaction between senders and receiver.

1.2 The Development History of New Media

The concept of new media originated in 1960s, when P. Goldmark, a director of the Technical Institute of CES (Columbia Broadcasting System) and inventor of the NTSC television system, put forward this concept in a program published in 1967 on the development of electronic video products[2]. At that time, “new media” refers to the innovative use of electronic media like television or radio. From 1970s to 1980s, with the rapid development of personal computer and Internet, scholars in Western world began to give more attention to the concept of “new media”. In this period of time, not only the meaning of “new media” evolved into roughly what we saw today, but also its effects (both positive and negative) led to further discussion.

As for China, according to the search result of CNKI, the first Chinese article mentioned new media was published in 1986, in which the author discussed the impact of new media on Japanese economy[3]. Since then, with the deepening of reform and opening-up policy, Chinese academic field began to have more concern on new media, especially about its practical effect. For example, in a 2021 article, the author analyzed the features of Chinese new media environment and ways to benefit the development of Chinese new media[4].

1.3 The Current Situation of Cultural Export via New Media

1.3.1 Domestic Status

Currently, China has made great efforts on exporting its culture through new media, and already has some successful examples. For instance, Li Ziqi, a internet celebrity, has successfully used short videos to show the traditional Chinese rural life to the world[5]; and also there's an example of Genshin, a popular video game embodied Chinese aesthetics.

But we must not neglect that the current situation of cultural export via new media also intrigued many problems. At the domestic level, the problem of having too many emotional, fake and low-quality contents hinder the future development of cultural export; at the international level, the

suppress of some ill-will countries proposed a great threat to the growth of China's cultural export.

1.3.2 Foreign Development Status

According to UN's Creative Economy Outlook 2022, in the past decade, developed countries have conducted more cultural exports than developing countries[6]. In those developed countries, the importance of performing cultural export through new media has long been recognized. In Europe, the Nordic Council of Ministers started Nordic Game Program in 2006 with the aim of promoting Nordic culture in a novel way. And this is not an exception, in Denmark, Danish Parliament approved a new Film Agreement 2011-2014, which gives more support to the development of computer games for children and youth; in Netherlands, the Creative Industries Fund NL founded in 2013 has a special programme funded development of Netherlands' video game[7].

2. The Feasibility of International Communication Based on New Media

2.1 Advantages of New Media

It is generally believed that new media has the following advantages:

(1) New media can transmit a large volume of information to every corner of the world within a short period of time[8] and with little effort[9].

(2) New media intrinsically benefits the interaction between senders and receivers, and benefits the emergence of "proconsumer" (on the one hand, receivers become the creator of content; on the other hand, senders become increasingly relate on content created by receivers)[10].

(3) The new media's way of expression is vivid (new media can use methods like text, images, videos or audios to convey a message).

Taking the above into consideration, new media is no doubt a good method to export Baijiu culture[11].

2.2 The Competitive Power of Baijiu Culture

2.2.1 Historical and Humanistic Connotation

From historic aspect, Baijiu serves as an example of cultural exchange. As a matter of fact, the technique of distillation necessary for making Baijiu was invented in Persian in Middle Ages[12]. With the rise of the Mongol Empire, this kind of distillation entered China at the Yuan Dynasty. This can be provided by Hao Yi's exegesis on the Compendium of Materia Medica: "Fire wine (an ancient calling for baijiu) was invented in Yuan Dynasty, it's also being called Ararji (Mongolian transliteration of "fire wine") wine." So, the history of baijiu shows the open and tolerant character of Chinese culture.

Apart from this, baijiu is also a witness of the period of New Democratic Revolution, a time when Chinese people rose up to against suppression and bring freedom to this land. During that time, baijiu was used by soldiers to ease fatigue. In Harrison Evans Salisbury's book THE LONG MARCH: THE UNTOLD STORY, he wrote that: "According to legend, those young Red Army soldiers did not know what Moutai baijiu was. They flocked to the baijiu-making workshops on both sides of the street and bathed their tired and blistered feet in Moutai baijiu, so that the baijiu became a river that flowed out of the workshops and into the muddy ditches."

From humanistic aspect, Baijiu is one of the most common alcoholic beverages, and is drunk by many Chinese people in numerous social occasions like wedding, business meeting and schoolmate reunion. As a result, Baijiu becomes an important carrier for Chinese people's emotional exchanges and cohesion of social ideals. It is even been said that baijiu is an all-purpose lubricant that turns the social machine.

2.2.2 The Current Development of Baijiu Industry

In 2022, China's baijiu production is 6,710,000 kilolitres, and China's liquor industry industrial enterprises above designated size is 249.15 billion yuan, with an 9.1 per cent year-on-year increase.

Although numerically speaking China's Baijiu Industry is still prosperous, but this industry is actually already aged and needed reform. This can be proved by a fact: Also in 2022, China's baijiu production witnessed a decrease of approximately 44 per cent from 2017[13].

As for exporting baijiu culture, although some efforts had been made to promote baijiu culture, like taking advantages of "2015 Brussels International Spirits Grand Prix and China and Foreign Spirits Summit Forum"[14], but the current advertisement methods is still old and tedious, focusing solely on traditional medias like TV[15]. Although nowadays, most of the liquor companies have opened their official social media accounts, but they still inherited the traditional one-way communication mindset; thus, they lack two-way interaction with the audience, not to mention to form exclusive network ecosystems of their brands.

3. The Challenge of Baijiu Culture in Spreading

3.1 Copyright issue

In the rapid development of the network today, the Internet breaks the geographical limitations, so that liquor brands can reach the global market, more and more liquor brands began to utilize social media, content marketing and online advertising and other digital marketing tools for liquor brand marketers to provide a new promotional channel, and make it easy for people to understand and learn about the history of liquor, brewing process and tasting skills. For example, Langjiu uses virtual reality technology to allow consumers to experience the culture of liquor and understand the brewing process in a VR scenario, increasing brand identity; Jiang Xiaobai engages in cross-border cooperation with movies, TV dramas, and variety shows, combining its brand image with popular culture to attract young consumer groups. But how to let more people and more countries understand baijiu culture, and at the same time ensure that baijiu culture-related works are not stolen, misused and abused, and then promote the creative transformation of the works is an urgent issue. "Whether it is to protect the traditional cultural heritage, or the prosperity and development of innovative culture, it is inseparable from copyright protection, copyright assistance and copyright support[16]." Zhai Degang, Vice Minister of the Propaganda Department of the Beijing Municipal Party Committee, mentioned in his speech that copyright not only has cultural attributes covering all intellectual achievements in the fields of literature, art and science, but also has innovative attributes that play an important role in promoting the creative transformation and innovative development of the outstanding traditional Chinese culture. As a branch of the excellent traditional Chinese culture, the issue of copyright in the dissemination of the excellent liquor culture is also a matter of urgent concern.

3.2 Cultural Factors Affecting the Internationalization of Baijiu Culture

Although Chinese liquor culture has a long history and rich connotation, its dissemination in the international arena is not satisfactory. On one hand, the international dissemination of baijiu culture has been hindered by outdated communication concepts. On the other hand, as a representative of traditional Chinese culture, liquor carries Chinese cultural values in international communication, including traditional values, artistic values and social values, but the understanding and acceptance of traditional cultural values in the international arena has become an important obstacle to the internationalization of liquor[17].

On the one hand, Chinese liquor has a relatively weak position in the international market. For example, according to the data of 2020, the export volume of Chinese liquor only accounted for 0.19% of the total production, and its share in the international spirits market was less than 8%, which is a big gap compared with the internationally famous spirits such as whisky and brandy[18]. In addition, the lack of cultural confidence due to the accumulation of national strength in the early days applies not only to people's spiritual connotation, but also applies more to each brand, behind the excellent culture are the embodiment of strong national strength.

On the other hand, the excellent traditional Chinese culture behind Chinese liquor, due to the precipitation and development of a long history, if you want to have a deeper understanding of it,

you need to learn a lot of traditional Chinese cultural knowledge, which leads to cultural differences limiting the dissemination of liquor culture. For example, Moutai, as one of the most famous Chinese liquors, has a brand image that is closely associated with Chinese state banquets, official receptions and other occasions. In the international market, this cultural association may be difficult to be understood and accepted by consumers from other cultural backgrounds. Some strategies have already been explored to solve the problem of internationalization of liquor. For example, Yanghe stock with the “Belt and Road” initiative to promote the internationalization of liquor, through the combination of traditional culture, to convey the connotation of liquor culture, and at the same time actively participate in the world events, expanding the influence of liquor, demonstrating the positive attitude of China's liquor enterprises to seek breakthroughs in the international market. But it also warns us, to bridge cultural differences, and to realize the internationalization of liquor.

3.3 Different levels of economic and technological development

The uneven distribution of domestic liquor companies is reflected in the brands on one hand, and the Chinese liquor industry can be categorized into four major competitive clusters, including leaders, challengers, followers and niche players. Among them, Guizhou Moutai, Wuliangye, Shanxi Fenjiu, Yanghe Stock, Luzhou Laojiao, and Gujing Gongjiu, as leaders, dominate in terms of market competitiveness and strategic execution. The challenger quadrant includes companies such as Jinshiyuan, Kouzijiao, and Shede Wine. On the other hand, reflected in scale and geography, the total brewing output of liquor enterprises above the national scale was 6.71 million kiloliters in 2022, down about 44% from 2017. The six provinces with the highest liquor production together accounted for 73.89% of the total output, with Sichuan province ranking first with 3.4805 million kiloliters of output, with a market share of 51.85%. Both the uneven distribution of companies and the decline in annual production reflect an impediment to the level of technological development, which in turn affects the development of baijiu and the dissemination of the culture behind it

Secondly, the varying degrees of economic development around the world have also greatly affected the international sales of liquor commodities and their accompanying cultural connotations. For example, Moutai has been exported to more than 60 countries and regions in Asia, Europe, the Americas, Oceania and Africa[19]. However, the price of Moutai wine in the international market is usually higher than in the domestic market, and this price difference limits its dissemination and sales in the international market. For example, Moutai may sell for several times more in the international market than domestically, and this price difference may make some international consumers more cautious in choosing liquor.

The difference in the degree of economic and technological development has further affected the market share, innovation ability and export ability of enterprises, and further affected the acceptance of Baijiu in the international community. The development of economy and technology not only requires the improvement of the development level of its own enterprises, but also the support of social and national policies.

3.4 Network security issues

According to KPMG[20] and Gartner[21], cybersecurity is becoming a major challenge for organizations, not only because of the increasing cyber threats, but also because of the widespread adoption of emerging technologies such as artificial intelligence cloud computing, as well as global geopolitical tensions and the complexity of the regulatory environment.

Gartner noted that cybersecurity trends in 2024 include generative artificial intelligence (generative AI), continued threat exposure, third-party risk, and more.

In China, cybersecurity trends place a special emphasis on business-centric security investment, threat exposure management, zero-trust adoption, and cybersecurity platform integration d. These trends reflect the need for organizations not only to protect themselves from cyberattacks, but also the need to see security as a positive factor in business growth.

As for international marketing, the rapid development of the Internet and the fact that Chinese liquor companies are also mostly utilizing the Internet to resell overseas, the associated cybersecurity issues of brand reputation and customer trust, user privacy, and network operating

costs are all issues that should be taken into account by liquor companies.

3.5 Dissemination of mixed content

First of all, the new media has caused the objectification of the subject of communication. Everyone can be the subject of communication, because of the different levels of knowledge, moral standards and other aspects, which may be misunderstood as liquor culture or even stigmatized. In some online discussions, liquor culture is simplified as a table to persuading alcohol and liquor, ignoring its deeper cultural and social significance. This one-sided view may lead the public to have a negative impression of baijiu culture.

Secondly, in the communication process, the phenomenon of over-emphasizing its commercial value and neglecting its cultural connotation sometimes occurs. Some liquor advertisements may focus too much on the sales volume and market share of the product, while ignoring the historical story behind liquor as a carrier of traditional Chinese culture, its brewing process and its relationship with local culture. And in the dissemination of liquor culture, sometimes a single communication method is used, such as advertising activities or promotional activities, while failing to make full use of the new media and other ways to show the charm of liquor culture in all aspects.

Finally, in international communication, due to cultural differences and insufficient communication, sometimes there will be misunderstanding or stereotype of liquor culture. For example, foreigners may regard baijiu as merely an alcoholic beverage and fail to understand its deeper meanings in Chinese society and culture, such as being part of social etiquette and health care products. In the process of international communication, if baijiu companies fail to balance the needs of internationalization and localization well, it may result in the product not being truly integrated into the local market. For example, overemphasizing the Chinese characteristics of the liquor and neglecting to integrate it with the local culture may affect the acceptance of the product.

4. Innovative dissemination path of the liquor culture

4.1 The main body of dissemination

In the view of traditional media, the main body of the dissemination of baijiu culture must be the relevant enterprises and official institutions. But the rapid development of digital technology and the Internet has greatly demonstrated the vitality of the new media technology, strengthened the interaction between the main body of the dissemination and the audience, and promoted the subjectification of the object of the dissemination[22]. Therefore, the main body of dissemination mentioned in this paper covers various levels such as government, enterprises, individuals, and even AI.

As the main force of baijiu culture dissemination, its focus should not only be limited to the single dimension of dissemination content, but the collection, collation, selection, processing and dissemination of baijiu culture and other aspects[23], which also puts forward higher requirements for their own cognitive depth of baijiu culture, resource integration capability, information processing ability and Internet perception ability.

4.2 Forms of Presentation

The emergence and development of new media has broken the time and space boundaries of information transmission, and has expanded the information carrying capacity of traditional media. So, more and more cultures have been presented to the public in a diverse and vivid way, which has created a prosperous scene of "all kind of cultures blossoming freely". Under such circumstances, to promote baijiu culture is in essence to "break the circle": going to the international stage and getting enough international attention. This is undoubtedly the most direct and effective way to catch the audience's eyes through the ingenious presentation of information.

The development of modern communication technology has made it possible for everything to be interconnected. Innes' "media bias" and McLuhan's "media as message" have revealed the importance of the media itself and its reaction to the content of communication[24], combining

newspapers, radio, television, and various emerging video websites and platforms to present baijiu culture-related content to countries in different languages and an approachable tone. What's more, presenting different expressions based on baijiu culture through different narrative perspectives and subject personalities and enlarging the audience group, can more effectively promote the baijiu culture's "going out"[25]. In addition, as a new kind of communication medium with its own relationship, virtual idol is an extension of human strong relationships[26]. Taking virtual idols as the dissemination carrier for baijiu culture can not only improve its acceptability, but also increase the audience's initiative to spread baijiu culture autonomously.

Nowadays, the most direct way for people to learn about baijiu culture is still through official platforms and websites. In addition to settling well-known platforms at home and abroad like Weibo, Tik Tok, Bili Beili, Twiter, FaceBook, etc., it is also crucial to build a specific platform for baijiu culture. Except registration management, content delivery, information security, user feedback and other basic functions, presenting a platform appearance that can conforms to the public aesthetic and show the profound connotation and value of baijiu culture is also a thought-provoking issue; not only that, platform architects can learn from the experience of NetEase YunMusic, QQ Music and other music platforms of the situational push according to the preferences of different audiences. This will not only enable the audience to truly understand baijiu culture on the basis of their own preference and real demand, but also enhance the sense of ceremony, pleasure and achievement in the process. However, it is necessary to be alert to the "information cocoon" effect, which leads to aesthetic fatigue and rigidity of thinking and then, leads to triggers large-scale user loss[27]. In order to achieve such a push effect, effectively integrating and analyzing baijiu culture-related materials and information of audiences around the world to form a complete and orderly data resource base is an essential step in the platform architecture.

4.3 Content

The Internet has given us a third living space where we can all freely express our opinions freely, but it has also formed a more complex ecosystem of information. However, unrestricted freedom will inevitably lead to undesirable development of topics and serious social contradictions. So, it is an optional path to form a "public communication concept" recognized and followed by most people to guide their information dissemination activities, uphold the fundamental values and moral traditions of the public sphere, and build a purer space for spiritual communication[28]. In such a communicative space, we can explore the significance and value of baijiu culture through human common value orientation and ideal pursuit, thus generating a common focus and a high degree of emotional resonance, and gradually forming a group emotional symbol[29].

According to Debord, there are deep-rooted contradictions in the world, but they are covered up and inverted by the piling up of landscapes, so that most people believe that the symbolic world constructed by content is more real and more logical than social reality, so that it occupies all of people's attention. But only content can reflect the true appearance of the world that has been converted by media[30]. Nowadays, Wuliangye, Maotai and other famous Chinese baijiu brands have begun to try to combine baijiu culture with other excellent traditional cultures such as theatre and shadow puppets, deriving a variety of fascinating products and peripherals; baijiu culture industrial park, experience hall and related film and television works have come into people's vision; furthermore, the vigorous development of e-commerce, an emerging industry, has provide a good opportunity for baijiu culture to go abroad. Above all can be transmitted to domestic and foreign audiences through new media. Only to ensure the high quality and excellent concept of the content presented by the new media platform can we maintain the vitality of the continuous dissemination of baijiu culture.

4.4 Communication with audiences

The media industry is also known as the "content industry", while content is the footstone of the whole industry chain. If the people who output the content do not see the intrinsic value of the content and the profound changes in the underlying logic, they will not be able to move forward in this change. If content research is still bound to the single paradigm of "content is information",

then communication research based on the development of The Times will also be flawed[31]. From the perspective of communication, person-to-person communication is not only the transmission of messages between two people, but also the way people agree on meanings, identities and relationships through it[32]. After going abroad, baijiu culture communication is faced with people from different countries, cultures, beliefs, and different ideas around the world. Therefore, in order to maintain a good image of baijiu culture, the expression of baijiu culture-related content and the push of works should be personalized to a certain extent by relying on new media platforms. Then, we are also supposed to focus on the characteristics and needs of different audiences, and present content selectively, rather than generalizing and aimlessly delivering all relevant content to audiences in different cultural backgrounds.

Content affects user experience directly and also through emotional perception indirectly[33]. User experience originates from the field of interaction design, which was once considered to be the key issue affecting user experience. So, to optimize user experience[34], baijiu enterprises and official platforms are supposed to strengthen the interaction with users and audiences, establish an excellent user feedback mechanism, adopt the creative opinions of users, build a good corporate image, meanwhile, maintain the internal emotional connection between baijiu culture and audiences.

4.5 Talent Cultivation

Marx and Engels had scientifically predicted the inevitable trend of the development of human society towards world history in *The German Ideology*, that is, "the more completely the primitive closed state of the peoples is annihilated by the increasing perfection of the modes of production, by the intercourse, and by the division of labor between the different peoples naturally resulting from that intercourse, the more history becomes world history.[35]", which compels us to look at the issue from a global perspective. The term "international vision" originates from the term of economics, which refers to observing economic operation and marketing from a global or international perspective, so as to serve the development of enterprises. With the deep development of globalization, this concept has been gradually extended to many fields[36]. When baijiu culture goes to the world, cultivating talents with international vision becomes a key factor to maintain its vigorous vitality. Moreover, the "breaking circle" of baijiu culture involves liquor brewing, cultural research, commerce, communication, science and technology, art and many other aspects. Therefore, it is believed that, in the process of talent cultivation, besides focusing on the shaping of their international vision, we should also pay close attention to their strengthening of practical abilities in all aspects.

5. Conclusion

This study reveals the laws and mechanisms of new media in the communication of liquor culture by exploring the problems of the international communication path of liquor culture relying on new media. It is found that the international communication of liquor faces the problems of untimely copyright protection, misinterpretation due to cultural differences, uneven geographical scale influenced by economic technology, customer trust influenced by network security, and gaps in communication. In addition, this study found some new phenomena and patterns: political issues also affect the external communication of liquor culture using new media, such as global geopolitical tensions and the complexity of the regulatory environment affecting cybersecurity at the same time, leading to the emergence of consumer privacy leakage and other issues, thus increasing the difficulty of the international development of liquor. These findings provide useful insights for understanding and optimizing the international communication path of liquor culture relying on new media.

In this regard, in view of the above problems, this study proposes that in the field of new media, liquor enterprises should start from the main body of dissemination, presentation form, dissemination content and audience, talent training, etc., and puts forward specific solution paths on how enterprises can correctly utilize the new media technology to sell liquor in the distance and bring liquor culture to the international level. So as to improve the international popularity of liquor

culture and enhance the liquor culture behind the excellent traditional culture contained in the international influence of the purpose.

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