



Research on the communication channels and strategies of Chinese minority music under the background of the "Belt and Road Initiative"

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Article History

Received: 14.01.2024
Accepted: 26.01.2024
Published: 15.02.2024

Abstract: Chinese ethnic minority music is an important part of traditional Chinese culture, holding a unique position and role. The 56 ethnic groups in China have their own music styles and performance forms, forming a diverse and rich ethnic music tradition. With the advancement of the "Belt and Road Initiative", Chinese minority music has gradually gained recognition and increased international dissemination. This paper explores the approaches and impacts of Chinese ethnic minority music dissemination under the "Belt and Road Initiative" context. Through strengthening communication and cooperation with countries and regions along the routes, ethnic minority music can be showcased on a broader stage and engage in dialogue and integration with the music of other countries and regions. The paper also proposes strategies for the dissemination of ethnic minority music, providing references and insights for scholars to further research ethnic minority music and explore the effectiveness of music dissemination strategies and the protection of music. It is hoped that through the dissemination of Chinese ethnic minority music, ethnic cultures can be spread worldwide, providing a strong bridge for cultural exchanges and mutual understanding among people.

Keywords: Belt and Road, Chinese minority music, dissemination approaches, strategies research.

INTRODUCTION

The Belt and Road Initiative (BRI) is a major international cooperation initiative proposed by Chinese President Xi Jinping in September and October 2013. Its historical background can be traced back to the trade and cultural exchanges along the ancient Silk Road. China's ancient Silk Road laid the foundation for economic cooperation and cultural exchanges along the route. As an ancient trade route connecting Asia, Europe and Africa, the Silk Road promoted exchanges and cooperation among different civilizations. Through cultural exchange activities and people-to-people exchanges, the understanding and friendship between different cultures will be enhanced, providing a social and cultural basis for deepening international cooperation.

First, promote mutual understanding and respect and enhance the friendship between the people. Cultural exchanges help to enhance mutual understanding and respect between countries and reduce misunderstanding and prejudice. By sharing experiences in culture, language, art and traditions, people can better understand each other and build relationships of trust.

Second, we need to enrich cultural diversity. Under the framework of the "Belt and Road" cooperation, the culture and art of the countries can be displayed and exchanged, including education, tourism, art, sports and other fields. It promotes the pluralistic development of cultures and the dissemination and protection of world cultural heritage.

Third, promote the development of cultural and creative industries. Through transnational cooperation and cultural exchanges, cultural and creative industries such as art, music, film and fashion can expand their market scale, enhance their international competitiveness, and provide opportunities for the development of cultural and creative industries.

This year marks the 11th year of the Belt and Road Initiative. In the past 11 years, both China and countries along the Belt and Road Initiative have made many remarkable achievements, promoting economic development and cultural exchanges among countries along the Belt and Road. Among them, the Belt and Road initiative emphasizes the cultural exchange part, so that people between different countries can better understand and respect each other's culture, and can more effectively promote the protection and inheritance of culture. China's ethnic minority music is an indispensable part of cultural exchanges, but also an important way of their expression and communication to the world, they carry the rich connotation of national history and culture, record the growth and development of the nation, is an important way of national identity and self-expression. Through music, people can convey emotions, express ideas, pass on history and promote culture. Through effective communication, the diversified charm of Chinese minority music can be displayed on the international stage, providing the world with more Windows to understand and appreciate Chinese culture.

Through the research method of literature review, the author conducts an in-depth study on the communication channels,

functions and influences of Chinese ethnic minority music under the background of "The Belt and Road Initiative", comprehensively analyzes and summarizes this literature, and then gives corresponding strategies. The author hopes that through the study and analysis of the communication of ethnic minority music in this paper, more people at home and abroad can be consulted. The strategies proposed for the communication of ethnic minority music can provide references for researchers and ethnic minority music lovers, and the current situation of international communication of ethnic minority music can be better understood through cases. At the same time, it is hoped that this paper will help further explore how to promote the dissemination and protection of Chinese minority music and promote the implementation of the "Belt and Road" Initiative in the cultural field.

The characteristics and importance of Chinese minority music

Regional differences and characteristics of Chinese minority music

Chinese minority music is widely distributed in various regions of China and shows significant differences in different regions. The southwest region is the most concentrated area of minority music in China, including Yunnan, Guizhou, Guangxi and so on. The music of the ethnic minorities in these areas is characterized by multiple parts and polyphony, often accompanied by dance performances, such as the Dai dance of Yunnan Province and the Miao dance of Guizhou province. The Dai folk songs are mainly sung by men and women, and there is music that expresses love, praises hometown and praises happy life. Miao's music style is simple, rich in content, singing loud and enthusiastic. The music of the ethnic minorities in the northwest is influenced by the music of Central Asia and the Middle East and has strong characteristics of grassland and desert music, such as the music of the Mongolian Matouqin, the Tibetan religious music, and the Uyghur music. As one of the national intangible cultural heritages, Matouqin music of the Mongolian nationality has a long history and has existed since the formation of the Mongolian nationality. Its tone is soft, thick and deep, broad and mellow, and full of grassland flavor. Tibetan folk songs, such as Thangka art music and Tibetan Buddhist music, are characterized by long tones, wide vocal range, free rhythm, beautiful and broad melodies and graceful sounds. Uyghur music, with clear melody, passion, rhythm with the rhythm of Uyghur dance, full of emotions, mainly karon, suona, bamboo flute and other instruments, there is a famous traditional large-scale classical music set "Twelve Muqam". The minority music in Northeast China has a strong melody, regular rhythm, and is good at creating accurate and vivid musical images. It has a strong sense of the times, distinct class consciousness and strong class feelings. At the same time, it is influenced by Russian and Korean music, mostly in the form of dance music and songs, such as Korean dance music and Manchu shamanic god songs. Korean music is famous at home and abroad for its fresh, soft, graceful, bright, light melody and colorful "long and short" rhythm, which is unique in the field of Chinese folk songs. Shamanic god songs in Manchu music are the best materials to study and explore Manchu ancient songs. Some shamanic songs have retained some tracks of these folk songs, but they are not exactly the same. Manchu people formed and developed their own unique style of folk songs in the long-term

social life and labor, which has a long history and is not limited by the venue and environment. To this day, there are still many Manchu people who can sing these oral songs, these lively and moving songs almost sing the entire life course of the Manchu people.

Chinese minority music has unique characteristics of national music. In terms of timbre and instruments, Chinese minority music pays attention to the expression of original timbre and uses a variety of unique instruments, such as Matouqin, Thangka, big gong and so on. The musical instrument types and playing skills of different nationalities have their own characteristics, adding a unique charm to the music. In terms of rhythm and beat, minority music has rich and varied characteristics in rhythm and beat. Some ethnic music features complex rhythms and fast beats, such as that of the Miao and Yi ethnic groups. Some ethnic music is dominated by slow rhythms and soothing beats, such as that of the Tibetan and Zhuang ethnic groups. In terms of singing forms, ethnic minority music takes singing as its main form, and the content of songs covers national history, traditional culture, life experience and emotional expression. Different ethnic groups have their own distinctive singing styles and techniques, such as the pastoral song of Zhuang nationality, the narrative song of Kazak nationality and the lantern song of Dai nationality. These regional differences and national characteristics make Chinese minority music have rich and diverse styles and unique artistic charm. Each ethnic group has its own unique musical traditions and expressions that reflect its rich history, culture and way of life. This diversity enriches the artistic landscape of Chinese music and makes an important contribution to world cultural exchanges.

The status and role of minority music in Chinese culture

Ethnic minority music has a unique position and role in Chinese culture. It is not only an important part of traditional Chinese culture, but also carries rich historical, religious, ritual and social functions.

First, cultural inheritance. Minority music represents the unique cultural traditions and artistic expressions of each ethnic group. They have been passed down to the present day through oral transmission, musical notation and performance techniques, making important contributions to the diversity and richness of Chinese culture.

Second, historical memory. The music of ethnic minorities carries rich historical memories and reflects the development process, migration trajectories and cultural exchanges of different ethnic groups. These musical forms have been passed down to the present day, retaining ancient artistic styles and performance methods, passed down from generation to generation. Through music, people can feel the bitterness, glory and tenacity of ethnic minorities in history.

Third, religious ceremonies. Many ethnic minority music is closely related to religious ceremonies, and they play an important role in religious ceremonies, such as offering sacrifices, praying for blessings and praying for rain. The music creates a sacred atmosphere through unique rhythms, melodies and ways of playing, deepening people's experience and participation in religious faith. People communicate with the gods through music performance and singing to express their respect and worship.

Fourth, social function. Ethnic minority music is widely used in celebrations, weddings, funerals and other occasions to add a cheerful and solemn atmosphere to social activities. At the same time, ethnic minority music is also an important medium for the cohesion of communities and ethnic groups. Through the expression and sharing of music, people establish a sense of belonging and identity in society, and strengthen social contacts and exchanges.

Fifth, cultural exchanges. Ethnic minority music not only inherits and develops within the ethnic group, but also becomes one of the important Bridges of international cultural exchange with the development of society and the deepening of communication. They carry friendship and peace among ethnic groups, attract people from all over the world through their unique musical styles and forms of expression, promote mutual understanding and respect among different ethnic groups, and enrich the diversity of Chinese culture.

The importance of ethnic minority music in the context of the Belt and Road Initiative

The importance of minority music as a bridge and bond of cultural exchange plays an important role in strengthening understanding and friendship between peoples. For example, in terms of promoting cross-cultural communication, minority music attracts people from different countries and regions with its unique musical styles, instruments and performance methods. It can become an important carrier of the cultural heritage of various countries and show the unique charm of various nations for people around the world. Through the medium of music, people can understand and appreciate the beauty of other cultures, promoting cross-cultural communication and mutual respect. Ethnic minority music also conveys the values and beliefs of each ethnic group, and through the expression of music, people can find common points between different cultures. This will help deepen the understanding and recognition of the common values of mankind and promote the harmonious development of the international community. Because music is a borderless language, it can touch people's emotions and hearts. Minority music, as one of the forms of musical expression, can break the barriers of language and culture and reach people's hearts directly. Through the exchange of music, people can establish a bond of friendship and mutual trust, and enhance the harmonious relationship between countries. At the same time, minority music, as an important part of cultural heritage, helps to protect and pass on the unique culture of each ethnic group through its dissemination and interpretation. Therefore, minority music, as a display of cultural soft power, has a great impact on external image building, cultural export and international cooperation.

The way and influence of Chinese minority music dissemination under the background of the Belt and Road Initiative

The role and influence of Chinese minority music dissemination

The dissemination of Chinese minority music mainly relies on two channels: Traditional Media and Modern Media. In music communication, traditional media plays an important role, and its influence is reflected in broad audience coverage, building awareness, and driving sales and market influence. First, traditional media such as TV, radio and newspapers have a wide audience

base. For example, well-known music competitions and variety shows such as "The Voice of China" and "Open the Door and Be Happy" have been widely disseminated through media channels such as television, music magazines and newspapers, so that audiences are familiar with and pay attention to them. Secondly, traditional media introduce musicians and bands to the public in the form of radio through programs such as reports, reviews, interviews and music appreciation, which helps build their popularity and image and attract more listeners and fans. Finally, the evaluation, appreciation and recommendation of traditional media play an important role in promoting the sales of music works and concert tickets. To sum up, traditional media play an indispensable role in the dissemination of minority music in China.

The role of modern media is different from that of traditional media. Modern media has exerted a great influence on music communication, changing the pattern of the music industry, expanding the scope of music audience, and promoting the diversity and individuation of music.

First, global dissemination. Modern media and online platforms have a global reach, allowing music to reach a global audience quickly and widely. From big-name artists to independent musicians, modern media and online platforms can help promote their music globally.

Second, personalized recommendation. Through algorithms and user data analysis, modern media and online platforms are able to recommend personalized music content to users based on their preferences and interests. This personalized recommendation makes it easier for users to discover and access music that suits their tastes, while also increasing artists' exposure and engagement with fans.

Third, interaction and participation. Modern media and online platforms provide opportunities for interaction and participation in music distribution. Users can communicate and interact with music creators and other listeners in real time through comments, shares, likes, and more. This interaction and engagement enhances the user's sense of engagement and loyalty, and also provides direct feedback and interaction opportunities for music creators.

Fourth, the rise of independent music. Modern media and online platforms provide more showcases and opportunities for independent musicians and bands, allowing them to break away from the shackles of traditional media and engage audiences through autonomous music distribution and promotion. The openness and low barriers to entry of this platform have provided favorable conditions for the rise of independent music.

Fifth, the data-driven music industry. Modern media and online platforms have accumulated a large amount of user data, which has played an important guiding role in the development and promotion of the music industry. Based on data analysis and user behavior, the music industry can better understand audience preferences and trends for precise market positioning and strategy development.

Traditional media and modern media complement each other in music communication, and the influence on music communication is huge. Traditional media played an important role in the development of the early music industry, while the rise of modern media has brought wider channels and more opportunities for innovation in music distribution. With the progress of science and

technology and the change of media form, the integration of traditional media and modern media will be more conducive to the development of Chinese minority music.

The ways and channels of Chinese minority music

Traditional venues and performances are common:

(1) Villages and tribes: These places usually have dedicated music stages or squares for ethnic musicians and performers to showcase their talents. Ethnic music performances are often an integral part of village and tribal celebrations, traditional festivals and weddings.

(2) Temples and religious ceremonies: Many ethnic minorities have their own religious beliefs and rituals. For example, Tibetan temples have musical performances of chanting and chanting, and the Torch Festival of the Yi people and the Dragon Boat Festival of the Miao people are accompanied by specific religious music performances.

(3) Traditional theaters and stages: Some ethnic minorities have their own unique traditional theaters and stages for performing musical, cabaret, drama and other art forms. For example, the ancient city of Dali in Yunnan Province has a Bai theater, which is used for performances of traditional Bai musical dramas.

(4) Festival venue: In the traditional festival celebrations of ethnic minorities, ethnic musicians and dancers will present wonderful performances to show the audience traditional musical forms and techniques. For example, the dragon and lion dance performances during the Spring Festival and the Torch Festival of the Yi people.

(5) Cultural and Arts Festival venues: In order to promote ethnic minority music and culture, some regions will hold cultural and arts festivals, with different venues and stages for each celebration. These festivals provide a platform for ethnic minority musicians to showcase their talents, while also attracting audiences and tourists from all over the world.

A common mode of communication in modern media:

(1) Music recording: Through recording technology, the performance and singing of ethnic minority music are recorded and produced into music albums or singles for release. In this way, ethnic minority music can be preserved and disseminated through music platforms, music programs and other channels. At the same time, music recording has made it easier for ethnic musicians to share their music with more people through their music works outside of their local performances.

(2) Online platforms and streaming media: With the development of the Internet, online platforms and streaming media have become one of the main channels for music transmission. Through online music platforms and streaming services, people can access and listen to all kinds of music, including ethnic minority music, anytime and anywhere. Some special music platforms also provide special areas or topics for ethnic minority music, making it easy for users to browse and discover ethnic minority music works.

Minority music is transmitted and performed through traditional venues and performances, which play an important role in the preservation and dissemination of ethnic minority music, as well as providing people with opportunities to appreciate and understand ethnic minority music. The way of media communication is that ethnic minority music can spread to a wider audience across geographical and temporal constraints. These media channels can

not only preserve and inherit the cultural heritage of ethnic minority music, but also promote and promote the development and exchange of ethnic minority music.

The opportunities and challenges of ethnic minority music dissemination

The Belt and Road Initiative has brought many opportunities and challenges to the dissemination of minority music. If we fully explore and make use of these opportunities, and find corresponding strategies to cope with the challenges, it will help promote the dissemination and development of minority music, and promote the exchange and sharing of cultural diversity.

Opportunities for minority music dissemination:

The Belt and Road Initiative provides opportunities for the international dissemination of ethnic minority music and helps shape the international image and cultural identity of ethnic minority music. Through international exchanges and cooperation, minority music can show its unique musical style and cultural connotation, strengthen the appreciation and understanding of Chinese minority music in more countries and regions, and enhance its reputation and recognition on the international stage. This helps to enhance the cultural confidence of minority music and promote the international community's respect and recognition of minority cultures. At the same time, the Belt and Road Initiative will increase cultural exchanges and cognition, develop network and digital technology, and enhance the awareness of cultural protection and inheritance. The opportunities for the dissemination of minority music have stimulated the importance of cultural protection and inheritance, and more and more people have begun to realize the uniqueness and cultural value of minority music, and actively participate in the protection and inheritance work, to provide a better environment and support for its dissemination. In addition, the Belt and Road Initiative has increased arts education and exchange programs. The transnational arts education and exchange program provides a platform for minority musicians and artists to collaborate and showcase. These projects have promoted exchanges and cooperation between different cultures and provided strong support for the dissemination and promotion of ethnic minority music.

Challenges faced by minority music dissemination:

First, language and cultural barriers. Chinese minority music is usually sung in their own language, which creates a language barrier, and people from other countries and ethnic groups do not understand minority languages, making cross-cultural communication difficult. In addition, different countries and nations have their own unique cultural forms, modes of thinking, and different educational backgrounds and environments. Therefore, the unique cultural elements of minorities are inevitably incorporated into music, and certain cultural background knowledge is required to understand and appreciate these elements.

Second, the impact of market competition and commercialization. In today's competitive music market, minority music faces competition from mainstream music. Traditional music is not loved by young people, and the influence of commercialization makes it difficult for minority music to maintain its original flavor. In order to cater to the public taste, it is changed or diluted, thus losing its uniqueness.

Third, financial and resource constraints. Minority music dissemination needs sufficient funding and resource support. However, the current situation in China is that many ethnic artists cannot support themselves or their families on their monthly salary and have to turn to other industries to make ends meet. This is a great challenge for the inheritance of folk music. Therefore, for some smaller ethnic music groups, artists or performers, access to appropriate funding and resources can be an important measure.

Fourth, the rapid development of "urbanization". With the development of economy and the improvement of people's living standard, people are migrating to more prosperous and developed cities, and many villages are gradually disappearing. According to the survey data, there were 3.7 million rural areas in China in 2000, and the number of rural areas in China was reduced to about 2.6 million in 2010. However, China's traditional culture is mainly rural, and many traditional national cultures are gradually disappearing in urbanization life, which will lead to more minority cultures on the verge of being lost.

Therefore, in the face of these severe challenges, if the state and relevant departments do not pay attention to it and do not take measures for sustainable development and protection, these unique and culturally valuable minority music heritage will not be able to continue and inherit.

The strategy of Chinese minority music dissemination under the background of Belt and Road Initiative

Strengthen international cooperation and exchanges

Although China and countries along the Belt and Road Initiative have successfully organized and carried out many cultural exchanges and cooperation projects in the past 11 years of the Belt and Road Initiative, China has 56 ethnic groups, which is a huge group, each ethnic group has a rich and diverse musical culture. Among them, the number of folk music on the verge of loss is too numerous to enumerate. Therefore, in order to inherit these precious cultural heritages, we need more music exchange activities and platforms to promote cultural exchanges between different ethnic groups and ensure that these precious musical cultures can be passed on.

(1) Hold international music exchange activities. Actively seek cooperation with musicians, music education institutions, art groups and cultural exchange departments in countries and regions along the Belt and Road Initiative. Regularly organize and promote international music exchange activities, with activities of different nationalities and different themes, such as music festivals, music exhibitions, music seminars, touring performances, artist exchange programs, etc. Musicians, artists and cultural scholars from different countries and regions are invited to participate in the activities, share experiences, display works, and carry out artistic exchanges and cooperation. Build an international platform to bring Chinese ethnic minority music to the international stage to attract domestic and foreign audiences, music practitioners and culture lovers, enhance exchanges and cooperation opportunities, and jointly promote the spread of ethnic minority music.

(2) Participate in international cultural exchange platforms. Actively participate in International cultural exchange platforms such as the International Society for Music Education (ISME), an

international music education organization that promotes the development and cooperation of music education worldwide. Since its establishment in 1953, it has organized international music education conferences, workshops and training programs, and supported music education research and exchange. By participating in these platforms, it is possible to connect with music practitioners in other countries and regions, understand the needs and trends of the international music market, and explore cooperation opportunities.

Leveraging digital technologies and online platforms

Although there are many online platforms and apps, a lot of information about folk music is spread in a small range. For example, the official WeChat public account "Jilin City Manchu Museum" has only a few hundred views per article, which is very small compared with 1.4 billion people in China. Therefore, it is necessary to make full use of more domestic and foreign platforms to publicize.

(1) Make full use of social media promotion. Establish social media accounts, such as WeChat, Weibo, Facebook, Whatsapp and other large domestic and foreign social platforms and apps, to make videos or music of concerts, art festivals and other performances, and upload them to social networking sites, including digital platforms, social media and other emerging media. Through interaction and exchange of information, promote the spread and development of Chinese minority music, and enhance its influence and visibility in the "Belt and Road" countries and regions.

(2) Develop music streaming services. Expand international communication channels, establish online music platforms, music streaming services, such as NetEase Cloud Music, YouTube, TikTok, etc. Through the release of music works, music videos and music education resources on these platforms, more international audiences are attracted, international music exchanges are strengthened, and Chinese ethnic minority music can be integrated into the global music stage.

We will strengthen cultural protection and inheritance

(1) Protection of musical heritage and intellectual property. The government should strengthen the protection mechanism of minority music heritage and intellectual property rights to ensure that they are not infringed and pirated in the process of dissemination.

(2) Establish mechanisms for the protection of music archives and cultural heritage. The government and relevant departments should establish sound music archives, collect, sort out and preserve minority music documents, recordings, scores and other materials, and record and protect the history and evolution of music.

(3) Strengthen music education and training. Education and training of ethnic minority music should be strengthened to cultivate more musical talents and professionals. In primary and secondary schools where minorities gather, the content of minority music courses should be appropriately added to the music classes, and professional music schools, cultural and art institutions and training centers should be established to provide professional minority music education courses and training programs, so as to promote the inheritance and development of minority music.

Develop cultural policies and support measures

(1) Strengthen policy and resource support. The government and relevant institutions should increase funding and resource support for the dissemination of minority music. The government's leadership in all aspects, including music and culture, is the fundamental guarantee for the development of socialist music and culture with Chinese characteristics and fully reflects the superiority of China's socialist system itself. By formulating special policies and regulations to protect the minority music culture from being destroyed, setting up special funds, awards and funding programs to support ethnic minority music inheritors and protectors, and providing funding, venue facilities, copyright protection and other aspects of support for the dissemination of minority music to provide a strong guarantee.

(2) Strongly support creativity and innovation. To encourage the creation and innovation of minority music, the government and relevant departments provide support and protection for artists and music creators. Establish awards and funding schemes to encourage the creation and promotion of original works and promote innovation and diversity in music, provide technical support for music recording, production and performance, and provide minority musicians with advanced music equipment, recording studios and other resources, so that minority music creators are more motivated to create minority music. The government also can strengthen and help the publicity and promotion of minority music, such as officially certified Weibo, WeChat public accounts and other platforms, to enhance its recognition and visibility in society, so that ethnic musicians can see the hope of developing minority music.

Conclusion

In the process of writing, this paper consulted and referred to a large number of periodicals, books and website news, had a detailed understanding of the status quo of minority music communication, and put forward corresponding strategies. Through the study of a large number of literatures, it is found that the "Belt and Road" initiative has played a positive role in promoting the spread of ethnic minority music. As a link of cultural exchange, minority music shows the unique charm and soft power of Chinese culture. Although China has made great gains in the dissemination of ethnic minority music in the past decade, it is still facing the danger of losing many ethnic minority music. Moreover, this study also has some limitations. First, due to the limitation of time and resources, the study may not cover all the cases and specific conditions of the transmission of ethnic minority music. Secondly, there are limitations of information access in the research process, and all relevant data and information may not be available. In addition, the simple research methods of literature review and case analysis may also have an impact on the research results, without a large number of survey data to support. Based on the summary and analysis of existing studies, the author believes that future studies can be carried out from two aspects in order to collect more accurate data and information:

(1) To further explore the spread of minority music in the Belt and Road Initiative countries and regions, and study the influence of

cultural characteristics and exchange mechanisms of different countries and regions on the spread of music, field investigations can be carried out in countries along the route.

(2) To study the influence of the digital age on the music transmission of minorities, and explore the role and challenges of emerging media such as social media and online platforms on music transmission, which can be analyzed through questionnaires or website data collection.

The above is the author's research on the communication channels and strategies of Chinese minority music under the background of the Belt and Road Initiative. It is hoped that scholars can better understand and promote the communication and protection of Chinese ethnic minority music under the background of the Belt and Road Initiative through further research and exploration in the future, to promote cross-cultural exchanges and cooperation and promote the development of cultural diversity.

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