

Exploration of Constructing a Team of Interdisciplinary Talents for Participatory Qinqiang in the New Era

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Abstract: *The inheritance and dissemination of traditional Qinqiang in the new era is facing the innovation of technology and the great changes in creative concepts. Combining the principles of communication, focusing on the construction of talent teams for the development of Qinqiang, changing people's stereotypical prejudices about the dissemination and inheritance of traditional opera art, changing the mimetic environment of its dissemination, creating a unique immersive viewing habit with a sense of atmosphere, retaining old audiences, and attracting new audiences. Taking the social factors of art development in the new era as an opportunity, focusing on the factors related to the development of Qinqiang, focusing on the technical means as the factor of communication, stimulating the audience's aesthetic interest in all aspects and dimensions, combining the new path of digital art inheritance and communication, and enriching the construction of a new generation of composite talents in Qinqiang.*

Keywords: Qinqiang, Multi-talented people, Artistic inheritance and dissemination.

1. Introduction

In the new era, the inheritance and dissemination of traditional Qinqiang is facing the innovation of technology and the great changes in creative concepts. In the context of development, media production with the goal of education needs to prioritize the interaction of the audience and the intrinsic need for emotional value, rather than information dissemination. The key to effective information transmission lies in the interactive dissemination of information and feedback mechanisms. Since its inception, the development of Qinqiang has been inseparable from the support of talented performers and audiences. Throughout the ages, times have changed, aesthetics have changed, and artistic expression has changed, but what has remained unchanged is the empathy and active participation of the human heart. Combining the principles of communication theory, the focus of talent team building for the development of Qinqiang is to change people's stereotypical prejudices about the dissemination and inheritance of traditional opera art, improve the details of the traditional mimetic environment of communication, create an immersive viewing habit with a unique atmosphere, retain old audiences, and attract new audiences.

The digital "play, creation, and performance" pattern and interactive information feedback vision are being rolled out across the board: discovering the talents of opera performers, cultivating the audience's sense of aesthetic participation, stimulating the creative motivation of screenwriters, integrating the artistic choices of multiple subjects involved in costumes, makeup, and props, cultivating the audience's awareness of inter-generational aesthetic inheritance, stimulating the creative motivation of talents in all aspects of the opera, and increasing the integration of Qinqiang audiences can all become important measures for the cultivation of Qinqiang talents. Taking the social factors of art development in the new era as an opportunity, focusing on the factors related to the development of Qinqiang, and using technical means as the focus of dissemination, we will

stimulate the aesthetic interests of the audience in all aspects and dimensions, combine new paths of digital art inheritance and dissemination, and enrich the construction of a new generation of multi-talented Qinqiang professionals.

2. Unearthing the Talents of Opera Performers

According to the analysis of the expressiveness of opera performances, the art of Qinqiang is a comprehensive art. The audience sees the opera performers on stage as a fusion of the performer's individual attributes and the characteristics of the role, based on the foundation of having a display carrier, that is, the body. The body is the actor's incarnation in the world. It has both inductive and perceptual qualities. But the embodiment of the actor's expressiveness is the way the stage character exists. When creating and performing opera roles, the body becomes someone else, using oneself to speak of others. The performer analyzes the role, understands the role, becomes the role, and achieves the role, aiming to discover the talent and interpretation skills of the drama performer and the expressiveness of the opera.

The image and connotation of the character are derived from life and are higher than life. Not everyone has experienced the life circumstances of others, but the potential emotional resonance of human beings helps opera performers to deeply explore the characteristics of the character and the corresponding changes in the character's experience or story plot at different ages. Human nature is complex and diverse, and characters have multiple and changeable attributes. The setting and resolution of dramatic conflicts, the contrast between the character's appearance before and after, and the sublimation of the character's image can reflect the cognitive level and creative ability of opera performers. Therefore, increasing the performer's knowledge, cultural background, and personal experience can all help them to shape the character's image in the play. The audience understands the plot through the performer's wonderful performance of the opera, and a two-way artistic resonance is created.

3. Cultivating Audience Aesthetic Participation

Qinqiang occupies an important position in the history of Chinese opera. It is the originator of the national Bangzi opera and the leader among all the opera forms. It is in line with the aesthetic changes of the times in terms of content selection and interpretation, the preservation and innovation of performance procedures, the preservation and upgrading of the materials used in stage design, costumes and makeup, and the precise and standardized inheritance of language. Qinqiang went abroad in the early 1990s, conveying the soft charm of traditional Chinese opera to the outside world. Although the language is not understood, the aesthetic characteristics of Qinqiang leave a deep impression on foreign audiences. The stage presents a series of artistic, educational and cultural functions that far exceed their use as resources in art education, providing many possibilities for aesthetic education and inspiring thought.

Audience understanding of the work of art is a necessary condition for discovering its truth and beauty. The audience receives a guiding function during the performance of Qinqiang. In order for this personal meeting or encounter to take place, the audience must be involved, based on art education, to think about and display the continuation of its aesthetic characteristics. During the performance of Qinqiang, both the performer and the audience are immersed in a dualistic perception of the external and internal worlds. The performer is both his/her own being and the role that the performer plays, and needs a strong sense of role identification. The audience's identity is both that of a connoisseur and an auxiliary role that embodies the role of the performer. Therefore, the atmosphere created by the aesthetic characteristics will help the story's plot to develop a sense of layering, creating a layered and diverse viewing experience.

4. Inspiring the Creative Drive of Playwrights

By organizing information, sorting out logic, choosing words, and listing text, the playwright creates an aesthetic effect in the work, giving it an aesthetic influence that brings educational value and enjoyment of beauty to people. The true value of a drama depends on the public evaluation made through the demonstration and on the content information factor. As a playwright, one must have the courage to capture and convey the positive themes of human beings, such as "resonance, love, care, assistance, loyalty, filial piety, integrity, and righteousness." The themes of Qinqiang works can directly influence human life. The truth and reason contained in the plot of the work of art attract and guide the audience to think. The aesthetic effect provides a unique relationship with the audience and the world. The playwright will evaluate whether the content of the opera is appropriate and resonant based on the perspective of the life course and the insights formed by habits. Socialization of taste is the process of learning and developing aesthetic preferences implicitly and explicitly. Childhood is a critical period for accumulating cultural cognitive capital, especially in terms of aesthetic taste.

The playwright can grasp the golden age of art education for

young children and adolescents to implant the concept of art education in Qinqiang, and constructively integrate the various artistic displays expressed in the opera repertoire. The diversity of artistic expression on stage supports and encourages the actors and the audience to have a broad understanding of reality and to create a more realistic worldview in a limited stage space.

There is no doubt that the stage of the opera retains all the conditions necessary for the production of reality and authenticity. However, the effectiveness and validity of the aesthetic experience provided by the art of opera largely depends on the role of the opera performers, the sensitivity of the playwright to the analysis of events, the accuracy of the text and the impact of the transmission of the meaning of events, because the receptivity and participatory function of the audience encourage the playwright to fully stimulate the enthusiasm of the audience.

5. Artistic Choices Integrating Multiple Participants in Costumes and Props

Qinqiang traditional opera costumes are based on Ming Dynasty official costumes and are divided into five series: "manta, shawl, robe, pleats, and clothing." The main colors of Qinqiang traditional opera costumes are "five colors on top and five colors on bottom," which is a unique aesthetic psychology of the Chinese people. The five colors on top are red, green, yellow, white, and black. The five colors on bottom are blue, purple, pink, lake color, and fragrance color. Every scene on stage, the props, costumes, and even the curtain are carefully designed and painted according to the emotional expression elements corresponding to their colors. The audience can judge the character and plot development of the characters in the scene from the makeup features, dress colors, and background tones of the characters on stage. For example, the size of the curtain on the stage and the content of the painting, the placement of the seats, stools, tea cups, bowls and other props, the time, events, and locations of their appearance, and other small details are just like the performers on stage, all of which are indispensable and closely related, working together to present a visual feast with unique characteristics to the audience and jointly creating the charm of traditional opera.

Props and scenery are used to set off the mood of the performers and can become the focus of attention on the stage. In the early stage of traditional opera stage engineering, various props were generally made by hand, which was time-consuming and labor-intensive, resulting in expensive and scarce props. In order to solve the limitations of prop creation, a full set of opera stage facilities can be used to pull the scene requirements. A more modern stage design idea of "Internet + era drama culture creation multi-subject collaboration" can be used in the play. The aesthetic wishes of the audience are solicited using the Internet, and combined with the artistic characteristics of Qinqiang, costumes, makeup, stage settings, and props are used to form the atmosphere of the content of the play. The multi-subject collaboration in the creation of theatrical culture is participatory culture with social attributes. The subjects of theatrical culture creation share resources around the work, which promotes a strong emotional connection between users.

Traditional passive media culture is gradually shifting to participatory culture that focuses more on creation and sharing [1]. It can also lead to new topics and new thinking in literary criticism and literary research.

Opera appreciation is not just a form of entertainment, but also a joint participation between the audience and the creators of the opera. The picture, soundtrack, and content achieve multi-dimensional participation of "visual + auditory + connotation + deepening cognition." The main body includes the cooperation of the leading actors, screenwriters, stage designers, musicians, and audiences, all working together to create a good show. Therefore, the artistic choice of multi-participation cannot be arbitrarily separated.

6. Cultivating Audience Awareness of Aesthetic Generational Inheritance

Bourdieu's theory of cultural capital points out that the main factor in the formation of taste is the family. Family preferences guide family consumption and the formation and transmission of family aesthetics. The aesthetic dimension of consumption, especially the form of consumer culture, helps to form a more detached and playful aesthetic tendency. Cultural preferences or tastes are a direct measure of cultural self-construction. Parents pass on to their children the cultural abilities that shape cultural tendencies, which are transformed into their children's cultural preferences. This in turn affects the children's future choices of various types of cultural and artistic appreciation. As the dialect develops and evolves, the Qinqiang standard phonology retains the typical linguistic materials of the Qin people, which is of great practical and historical significance [2].

The way in which cultural capital is formed plays a crucial role in all areas of life. It creates advantages in the education system, the workplace, class mobility, social interaction and partner selection, and other life outcomes. In childhood and early adolescence, parents bear the main responsibility for their children's cultural tastes and behavior. The influence of the family changes hierarchically from early adolescence to adulthood. The education system weakens the influence of parental characteristics on children's cultural practices in adulthood. There are important differences between cultural preferences and cultural behavior, and these two factors are influenced by different determinants. Cultural preferences are more strongly influenced by the inter-generational transfer of cultural resources from parents. Cultural participation, on the other hand, is more strongly influenced by geographical, social, economic and temporal constraints, depending on the availability and affordability of cultural activities. Cultural participation is therefore influenced by individual cultural preferences, but also by constraints imposed by their own education, abilities, partner characteristics, family life and family income.

Drawing on Weber's sociological perspective, linguistics, psychology and other social disciplines in the 20th century have basically reached a consensus that there is a heterogeneous isomorphism between linguistic space, theatrical space and social space, which is essentially a metaphor-based symbolic transformation involving the correspondence of representation, intention and structure [3].

The "heterogeneous isomorphism" implies a correspondence between art and the mind. For example, American scholar Carsten Harris believes that one of the functions of art is to overcome the fear of death and the passage of time and to imagine eternity [4]. In other words, any art has the effect of "reconstructing a kind of time," displaying the creativity of the artist's life cycle, and creating a social cultural embedding in the immersive feeling of the opera.

The works of opera contain a wealth of life lessons. The rhetorical devices of metaphor construct the values that the audience perceives and lives by. Metaphor and the knowledge domain it mobilizes influence the audience's thinking, actions, understanding of experience and creativity. Some families with parents and relatives who are not highly educated can still educate their children to be upright and kind people with a sense of loyalty, filial piety and righteousness based on the metaphors and values of opera. "Stories" connect the meaning of the relational structure within the limits of the possible. They structure social and cultural life, providing explanatory information through stories and social information through relationships. Social and cultural forms evoke more complex stories and plot complexes, mobilizing social action through narrative. The increase in social connections forces semantic forms such as language, music and thought to compete for collective attention.

7. Harnessing Full-Media Channels to Stimulate Innovation Among Various Elements of Qinqiang

The artistic charm of Qinqiang works is presented using artistic techniques that create multi-layered artistic character images, musical artistic narrative structures, and multiple variations. The content of traditional media broadcasts no longer meets the needs of new-era audiences. Veteran opera fans have developed viewing habits in the face of the fixed channels, programs, broadcast durations, and time slots of traditional media, and the stable ratings of Qinqiang are evidence of this. New media communication can avoid situations such as irregular broadcasting times, fragmented broadcasting times, short broadcasting times, and information being overwhelmed by information. The protection, inheritance and development of the original intangible Qinqiang is a systematic project that requires comprehensive protection of the art itself and the surrounding community environment [5].

The shaping and innovation of opera characters, costumes, music and stage space requires the participation and development of more cross-border talents. For example, the design and launch of the Qinqiang virtual digital NPC "Qin Xiaoya", the modern rock song "Chang'an Night" that combines Qinqiang singing and Qinqiang music, the Qinqiang series of animations "Manxiang Qinqiang", the Qinqiang VR film and television, and the Qinqiang 3D film "Three Drops of Blood". The design and promotion of film and television images require the cooperation of new-era opera talents with new ideas, new methods and new concepts to create success.

In order to preserve the artistic tone of Qinqiang and empower the development and innovation of traditional art. In line with

the attributes of all-media communication, each link of the opera talent performs its own role, that means, the actor is responsible for the interpretation of the role, the costume and makeup workers are responsible for creating the atmosphere in the theater, the live musicians are responsible for the performance of immersive sound effects, and the film and television media talents (including original artists, animation designers, media promotion, corporate publicity, cameramen, photographers, editors, sound designers) combine their own specialties to deliver and recreate art. It fits the cultural tone of Xi'an, Shaanxi Province, which is "traditional, open, innovative and inclusive." It has a profound accumulation of Chinese civilization from the Zhou, Qin, Han, and Tang dynasties, and also contains the fresh cultural genes brought about by the new era's innovation policies.

8. Enhancing Integration Among Qinqiang Audiences

According to theories of industrial competitiveness, the Qinqiang has achieved interactive interpretation and dissemination across time and space, and traditional sound and image performances have expanded the dimensions of Qinqiang performance and enhanced its contemporary communication power.

Cultural brands need to attract audiences, pay attention to the visual composition of the brand image, form a unique brand visual image system, and implement it into specific and visible communication symbols to form a complete set of symbolic and systematic symbol systems for Qinqiang [6]. Continue to create an immersive experience of opera.

The re-enactment of classic plays by today's people can not only ensure the normative artistic content, but also demonstrate the stylized inheritance of art, and the content inheritance is professional. Old audience fans have the standard of appreciation and cognition, and will consciously and voluntarily search for and accept opera performance information. New audiences and potential audiences have a low level of awareness and understanding, and new audiences lack a solid foundation for appreciation and have not developed long-term viewing habits. Therefore, it is easier for them to accept fragmented and relatively complete displays of knowledge points. It is necessary to meet the needs of different audiences, set up a short video content production team, seek appropriate content delivery channels, establish a viewing habit that is close to but not too close to the audience, set up a viewing information feedback mechanism, and reasonably analyze viewing behavior to facilitate later adjustment of strategies to continuously increase integration with the audience.

9. Conclusion

As an ancient Chinese opera, Qinqiang has encountered several opportunities for development and resistance to survival in the process of its spread. After combining with regional culture, it has shown a strong driving force for development. Regional culture has given Qinqiang a different kind of sincerity, frankness, and profound characteristics, maintaining the continued love of old audiences. The curiosity of new audiences and potential audiences has

become a focus of communication worth capturing in the context of the all-media era. Using traditional color vision principles, the stage effects are created and displayed in terms of the connotation of props, the color of props, and the selection of props. This article mentions the multi-level fields of the construction of a new era of Qinqiang compound talent team, breaking the stable structure of the duality of drama creation and audience, and hoping to enrich the talent team with the help of the power of all media, guide more new era communication factors into the inheritance and dissemination of traditional Qinqiang, accumulate talent power, enhance the source power of Qinqiang talent development, and help the orderly and sustainable development of the inheritance and dissemination of traditional Chinese culture.

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