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Narrative Transportation and Visual Rhetoric: A Study on the Communication Efficacy of Micro-Dramas in Disseminating Red Culture

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Abstract:
This study investigates how micro-drama, as an emerging video format, effectively disseminates red culture despite its apparent production limitations. Focusing on the paradoxical phenomenon where micro-dramas with "rough" production qualities successfully foster emotional resonance and value transmission, this research employs a mixed-methods approach integrating comparative narrative analysis, visual content analysis, and in-depth interviews. By analyzing cases like I Run a Supermarket on the Long March Road and comparing it with traditional red culture productions, the study identifies key mechanisms behind this efficacy. Findings reveal that micro-dramas achieve "narrative transportation" through simplified story structures and purified visual symbols, which lower cognitive barriers while intensifying emotional engagement. Furthermore, audience criticism of production flaws inadvertently deepens cognitive involvement, facilitating a more profound internalization of core values. The research concludes that the effectiveness of red culture micro-dramas stems not from technical sophistication but from strategic narrative and visual rhetoric that prioritizes emotional mobilization and audience participation. This offers significant insights for innovating mainstream ideological communication in the digital age, demonstrating how cultural transmission can successfully adapt to evolving media landscapes.

Keywords:
Micro-drama, Red Culture communication, Narrative Transportation Theory, Visual Rhetoric, communication efficacy

1 Introduction

In the current era where new media technologies are profoundly reshaping the cultural communication landscape, micro-dramas, as a burgeoning form of online audiovisual content, provide a novel pathway for the contemporary dissemination of Red Culture. Notably, a number of Red-themed micro-dramas, despite exhibiting distinct "rough" production characteristics-with significant gaps in scene settings, costumes, props, and image texture compared to traditional Red film and television works-still effectively resonate emotionally with vast numbers of netizens and successfully transmit values. What innovative narrative and visual mecha-

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nisms enable micro-dramas to achieve breakthroughs in traditional Red Culture expression? Under conditions of limited production quality, what mechanisms of attitude change allow them to overcome technical barriers and achieve effective value transmission? Drawing upon Narrative Transportation Theory and Visual Rhetoric perspectives, this paper analyzes and compares two works,*I Run a Supermarket on the Long March Road and Red Star Over Chin*a, to clarify the communication efficacy mechanisms of Red micro-dramas, aiming to provide new insights and inspiration for Red Culture communication in the new media age.

2 Literature Review

2.1 Literature Review on Micro-Dramas

As an emerging form of online audiovisual content, micro-dramas have attracted multi-faceted academic research. International scholar Bo Zhang (2023), in *Research on the mainstream development strategy of online micro-short dramas*, provided an overall analysis of their development path from an industrial ecology perspective, pointing out that micro-dramas are in a critical stage of scale and standardization. Domestic scholars have conducted more in-depth research from various dimensions.

Zhang Guotao and Li Ruoqi (2024), in *Ontological Reflection on Online Micro-Dramas: Tracing Origins, Returning, and Reconstructing*, analyzed from a media evolution perspective, indicating that micro-dramas represent a generic exploration of "fictional narrative + short video communication." Shi Tianyue and Huang Jinhua (2023), in *Analysis of the Narrative Time-Space Characteristics of Online Micro-Dramas in the Context of 'Social Acceleration*, applied social acceleration theory, arguing that micro-dramas subvert the traditional spatiotemporal form of series through high narrative density and open narrative space. Zheng Yapeng (2024), in *Analysis of Narrative Strategies, Aesthetic Features, and Innovation Paths of Online Micro-Dramas*, further supplemented this by suggesting that micro-drama narratives are simple, direct, and dramatic, containing elements of gratification culture and ustic culture that provide an outlet for public entertainment carnival. Liang Bo and Qiu Hongwei (2025), in *"Narrative Strategies, Visual Presentation, and Development Paths of Rural Revitalization - themed Micro-Dramas,"* analyzed from a cultural communication perspective, noting that rural micro-dramas exhibit unique audiovisual characteristics of local culture, completing a paradigm shift from "consumption of rural landscapes" to "decoding cultural genes."

However, while these studies offer valuable explorations from industrial ecology, media evolution, narrative strategies, and visual presentation, they neglect an in-depth investigation into the specific communication phenomenon of Red Culture micro-dramas from the perspectives of Narrative Transportation Theory and Visual Rhetoric.

2.2 Literature Review on Narrative Transportation Theory

Since its proposal by Green and Brock in 2000, Narrative Transportation Theory has garnered significant attention from scholars worldwide, yielding substantial research results.

International scholar Escalas (2007), in *Self-Referencing and Persuasion: Narrative Transportation versus Analytical Elaboration*, made important contributions to the theory within consumer behavior by studying advertising persuasion mechanisms, finding that narrative self-referencing persuades through the transporta-

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tion process, with effects not influenced by the strength of advertising arguments. Kim (2008, likely referring to the work cited later as Rozier, 2008), in *Understanding travel promotional narratives: The influence of narrative transportation and skepticism*, explored the interaction mechanism between narrative transportation and skepticism in tourism marketing, expanding the theory's application scope. Tchernev, Collier, and Wang (2021), in *There and back again?Exploring the real-time cognitive journey of narrative transportation,* conducted methodological extensions using real-time measurement techniques to study cognitive processes, revealing the dynamic relationship between self-referencing and real-world referencing during narrative transportation.

Domestic scholars Chen Xianhong and Du Mingxi (2021), in *Narrative Transportation Theory: Metaphor, Model, and Application*, integrated the theory with the practical phenomenon of international communication of Chinese stories, systematically the main models of the theory and their implications for Chinese narrative communication. Li Qiyi et al. (2015), in *Narrative Transportation Theory and Persuasion Mechanisms: A Case Study of Narrative Public Service Announcements*, verified the applicability of Narrative Transportation Theory within the Chinese cultural context through studying persuasion mechanisms in narrative PSAs, proposing practical insights such as dose-response effects and "edutainment."

However, these studies have not investigated the synergistic effect of narrative transportation and visual rhetoric from the perspective of the communication efficacy of Red Culture micro-dramas, thus failing to answer the question regarding the internal mechanism of how relatively rough Red Culture micro-dramas can still effectively transmit values.

2.3 Research Questions

Therefore, from an integrated theoretical perspective of narrative transportation and visual rhetoric, this paper attempts to answer the following questions: What transformations have occurred in the narrative methods and cinematographic language of micro-dramas compared to traditional Red Culture expressions? Why can netizens still experience attitude changes after watching Red Culture micro-dramas, despite their inferior production quality compared to traditional Red Culture film and television works? What is the specific mechanism behind this?

3 Weak Imagery: Regressive Production Techniques?

3.1 Narrative Transformation in Red Micro-Dramas: Lightweight Expression of Red Culture

Utilizing Propp's narrative analysis theory, this study compares the narrative structures of the Red micro-drama I *Run a Supermarket on the Long March Road* (Table 1) and the traditional Red work *Red Star Over China* (Table 2), revealing the logic of narrative transformation in Red Culture communication via micro-dramas.

Propp, in *Morphology of the Folktale*, proposed a narrative analysis framework based on "spheres of action" and "31 functions," emphasizing that the core of narrative lies in the logical connection of character

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functions. Applying this framework, *I Run a Supermarket on the Long March Road*, despite being a micro-drama, constructs a complete sphere of action by simplifying narrative elements: the protagonist Su Meimei's core mission involves searching for relatives, providing material support, and spiritual inheritance (Table 1); the antagonist focuses on enemy threats and material hardships; helpers consist of Red Army soldiers and the "Multiverse Supermarket" system; intermediary stages closely follow the mission; and the narrative concludes with a closed loop focusing on "personal growth and spiritual inheritance." In contrast, *Red Star Over China* involves complex functions such as "breaking through blockades, conducting interviews in multiple locations, transnational communication," with roles covering multiple domestic and international forces (Table 2). While possessing an epic quality, its narrative chain increases the audience's comprehension cost.

By simplifying the narrative logic, Red Culture micro-dramas approach the grand historical proposition of the Long March from a "small point" and transform it into vivid, individually perceptible stories. For instance, the micro-drama uses "supermarket delivering supplies" to concretize the fish-and-water relationship between the army and the people, and uses the "search for relatives" thread to connect the inheritance of the Long March spirit. This approach preserves the core connotations of Red Culture while adapting to the fragmented communication scenario of the short video era with clear and concise narratives.

As revealed by Propp's theory, "lightweight" narrative does not equate to "fragmentation." Through precise selection and omission in narrative, micro-dramas lower the cognitive threshold for Red Culture, thereby enhancing its communication efficacy to a certain extent.

Table 1 Narrative Structure Analysis of I Run a Supermarket on the Long March Road

Analysis Type	Corresponding Analysis for ***I Run a Supermarket on the Long March Road***
Protagonist	Su Meimei. She is a university graduate who takes over her grandfather's supermarket, "Victory Supermarket," and binds with the "Multiverse Supermarket" system capable of transcending time and space.
Antagonist	In the series, the enemy forces are the antagonists to Su Meimei and the Red Army. They pose threats to the Red Army, such as the appearance of enemy fighter planes leading to the sacrifice of the leader's son, Da Su, to protect the organization.
Helper	The Red Army soldiers. They interact with Su Meimei, help her better understand the Long March spirit, and cooperate with her in processes like material exchange.
Donor	This series, the system provides Su Meimei with the cross-temporal supermarket, which is the key tool for her to complete her tasks.
Mission	Meimei's mission is to help her grandfather find his elder brother, Su Zhongguo, who participated in the Long March. In the process, she also undertakes the missions of providing supplies for the Red Army, witnessing, and inheriting the Long March spirit.
Processes	Su Meimei's interactions with the Red Army: Su Meimei encounters various Red Army soldiers during the Long March. Through communication and assistance, she gradually comprehends the Long March spirit. Material exchange and assistance: Su Meimei uses the supermarket to provide food, medicine, and other supplies to the Red Army, while the soldiers exchange items with her, embodying the fish-and-water relationship between the army and the people. Searching for the elder grandfather: Su Meimei continuously searches for clues along the Long March to find her elder grandfather, Su Zhongguo, during which she witnesses the sacrifices and dedication of the Red Army.
Conclusion	By running a supermarket on the Long March road, Su Meimei not only helps her grandfather find his elder brother Su Zhongguo but also deeply experiences the greatness of the Long March spirit. She grows from an ordinary university graduate into a stronger and more grateful individual.

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Table 2 Narrative Structure Analysis of Traditional Red Work Red Star Over China

Analysis Type	Corresponding Analysis for *Red Star Over China*
Protagonist	Edgar Snow: An American journalist, driven by curiosity and a sense of mission to explore "Red China," he overcomes numerous obstacles to travel to the Shaanxi-Gansu base area for interviews.
Antagonist	The Kuomintang (KMT) government and its associated forces: The KMT government imposed a strict blockade and propagated misinformation about "Red China," attempting to prevent the outside world from understanding the true situation of the Chinese Communist Party and the Red Army. They obstructed and restricted Edgar Snow's reporting activities, trying to conceal the truth.
Assistant	Soong Ching-ling: Assisted Snow in making contacts and arranging his trip to the Shaanxi-Gansu base area. Red Army leaders and soldiers：Such as Mao Zedong, Zhou Enlai, Peng Dehuai, Xu Haidong, etc., they accepted Snow's interviews and showed him the true situation of the Chinese Communist Party and the Red Army.
Mission	Snow's mission was to uncover the truth about "Red China," to answer the question "what kind of people are the Chinese Communists," and to introduce the real situation of the Chinese revolution to the world.
Processes	Breaking through the blockade: Snow broke through the KMT's blockade and reached the Shaanxi-Gansu base area after many hardships. On-the-spot interviews：Snow interviewed many Communist leaders and Red Army soldiers in the base area, witnessing their life and combat. Personal experience：Through communication with Red Army soldiers and ordinary people, Snow experienced the actual situation of "Red China" and found it to be completely different from the outside propaganda. Writing reports：Snow wrote his reports based on what he saw and heard, showing the world the true "Red China."
Conclusion	Through his interviews and reports, Snow revealed the true situation of the Chinese Communist Party and the Red Army to the world, shattering external misunderstandings and rumors. He concluded that "the red star will shine upon China, and even the world," a historical prophecy that eventually came true.

3.2 Audiovisual Language of Red Micro-Dramas: Concentrated Presentation of Red Culture

To quantify changes in the audiovisual language of micro-dramas, this study employs content analysis to systematically examine their audiovisual scenes.

3.2.1 Research Objects and Sampling

This study adopts a purposive sampling principle, selecting the representative Red Culture micro-drama *I Run a Supermarket on the Long March Road* and the classic Red-themed film *Red Star Over China* for comparative analysis. *I Run a Supermarket on the Long March Road* was chosen because it gained widespread dissemination on short video platforms like Douyin and Kuaishou, and its lightweight narrative perspective of "a modern youth traveling back to the Long March road to open a supermarket" embodies the typical characteristics of Red Culture micro-dramas. *Red Star Over China*, as a well-produced Red-themed film, represents the classic narrative mode of traditional Red film and television works.

At the specific analysis level, the study will conduct a full-length analysis of both works: all 5 episodes of *I Run a Supermarket on the Long March Road* will be included, and the entire film of *Red Star Over China* (109 minutes runtime) will also be fully analyzed. Scene analysis will involve statistically counting the actual number of main scenes, main character costume sets, and main prop types in both works to quantitatively

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compare their visual concentration levels. Through systematic comparison of the visual scenes of these two works, the study aims to clarify the transformative characteristics of Red Culture micro-dramas in terms of cinematographic language, and the specific mechanisms through which they overcome production limitations to achieve effective value transmission.

3.2.2 Findings and Discussion Points

The comparative analysis of audiovisual scene data from *I Run a Supermarket on the Long March Road* and *Red Star Over China* indicates that Red Culture micro-dramas have formed a visual efficiency mechanism centered on scene concentration and symbol purification. Specific data show that *I Run a Supermarket on the Long March Road* (5 episodes) uses only 27 scenes, 5 costume sets, and 13 types of props, whereas *Red Star Over China* encompasses 46 scenes, 31 costume sets, and 33 types of props (Table 3). This significant disparity reveals that micro-dramas achieve efficient communication and activation of core value symbols through the highly intensive use of limited visual elements and high-intensity repeated exposure, rather than pursuing the panoramic historical restoration characteristic of traditional film and television.

In micro-dramas, due to the scarcity of scenes, costumes, and props, each visual element is endowed with stronger symbolic meaning and higher frequency of appearance. For example, the repeatedly appearing “supermarket” itself is a highly purified symbol; as the sole nexus connecting modernity and history, its every appearance reinforces the core settings of “time travel” “integration” and “dedication.” The limited costume changes make the visual contrast between “modern trendy clothes” and “Red Army uniforms” more distinct, thereby making the conflict and transformation of values more intuitive. In contrast, the rich visual information in traditional films, while creating a substantial historical texture, also demands a certain ability from the audience to connect the work's content and symbols.

Therefore, through this highly focused audiovisual language, Red micro-dramas successfully condense complex Red spirit into several easily identifiable, memorable, and transmittable core symbols, achieving an efficient "symbol activation" that transcends production roughness, which becomes a key visual mechanism for effective value transmission.

Table 3 Coding Results for I Run a Supermarket on the Long March Road and Red Star Over China

Analysis Category (Primary)	*I Run a Supermarket on the Long March Road*	*Red Star Over China*
Scenes (Number)	27	46
Costumes (Sets)	5	31
Props (Number)	13	33

3.3 Dialogue in Red Micro-Dramas: Concrete Presentation of Red Culture

To explore the transformative characteristics of dialogue design in Red Culture micro-dramas, this study employs word frequency analysis to systematically compare *I Run a Supermarket on the Long March Road*

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and *Red Star Over China*. The research process involves three steps: First, collecting the complete dialogue texts of both works to establish two independent corpora, totaling approximately 30 000 characters. Second, using the ROST Content Mining 6.0 word segmentation tool for text processing and calculating the frequency of each word. Finally, screen the top 8 high-frequency content words from each work for comparative analysis.

The results show significant differences in lexical choice between the two works. High-frequency words in *Red Star Over China* concentrate on abstract political concepts such as "red"(38 times), "-ism"(25 times), "government"(22 times), constructing a complete ideological discourse system (Table 5). In contrast, *I Run a Supermarket on the Long March Road* presents a combination of concrete words like "supermarket" (28 times), "grandfather" (15 times), "Red Army"(12 times), "Long March" (10 times), forming discourse characteristics centered around everyday life scenes (Figure1).

This difference in lexical choice reflects that traditional Red film and television works strive to construct a grand political discourse system, reinforcing ideological expression through conceptual repetition. Micro-dramas, however, skillfully embed value transmission within practical, lifelike scenarios. They use the "supermarket," a modern symbol, to bridge history and reality, and achieve intergenerational emotional transmission through the "grandfather" role. This allows the Long March spirit to find new interpretive space within concrete situations like commodity exchange interactions with the Red Army and Su Meimei's journey to find her relatives. Consequently, value communication shifts from conceptual indoctrination to situational immersion, and from political edification to emotional resonance, ultimately achieving the dissolution of communication barriers for Red Culture in the era of online dissemination and enhancing audience reception efficiency.

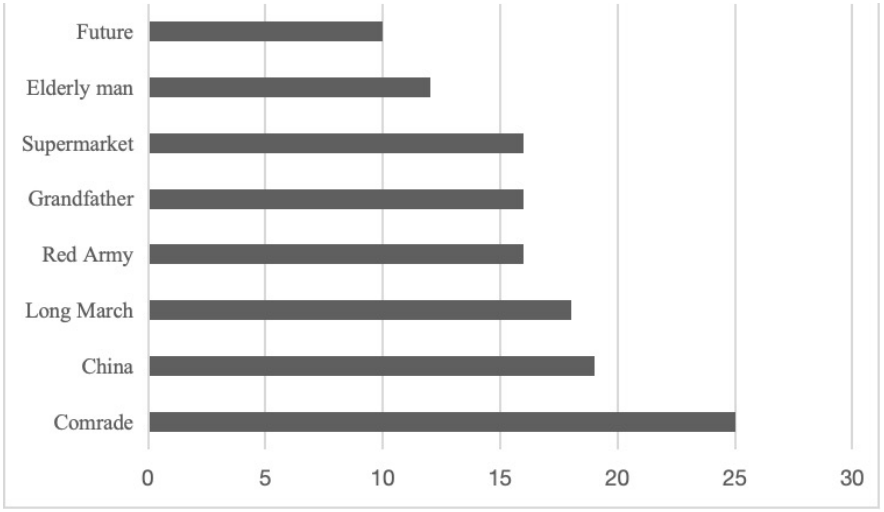


Figure1 Word Frequency Analysis Results for I Run a Supermarket on the Long March Road

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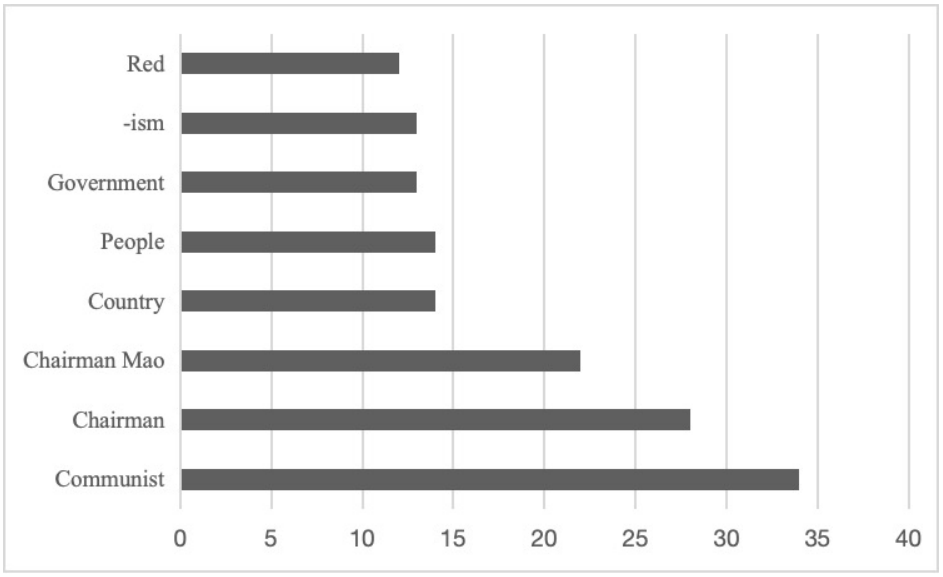


Figure 2 Word Frequency Analysis Results for Red Star Over China

4 Narrative Transportation: Transmission of Values

To gain an in-depth understanding of the audience's perception and acceptance process of the values in micro-dramas, this study employed semi-structured interviews for qualitative data collection.

4.1 Interview Protocol Development

The interview questions were divided into two main parts. The first part consisted of basic questions designed around the core research questions. The interview content primarily concerned the interviewees' viewing experiences, perceptions, and attitude changes regarding Red Culture micro-dramas, including their views on the narrative and visual characteristics of micro-dramas, how they understood and accepted the values conveyed, and how the coexistence of production "roughness" and effective value transmission occurred in this process. The interviews aimed to explore the narrative transportation mechanisms and visual rhetoric effects of Red Culture micro-dramas, along with the underlying audience psychology.

The second part prepared potential follow-up questions for deeper exploration. During the interview and research process, the researcher strictly avoided the four key ethical issues and deviant behaviors emphasized by scholar Alan Bryman: (1) harming research participants; (2) not using informed consent forms or materials; (3) invading the privacy of research participants; (4) deceiving research participants. Before the formal start of each interview, the researcher clearly explained the research purpose, the use of interview content, privacy protection measures to each interviewee, and obtained written informed consent. Furthermore, if interviewees encountered any questions they were unwilling to answer or felt dissatisfied during the interview, they could remain silent or withdraw midway. Interview materials that interviewees declared unwilling to disclose were not included or cited in this study.

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4.2 Interviewee Selection

This study conducted 30-45 minute semi-structured in-depth interviews with 10 interviewees who had higher education backgrounds and were active users of short video platforms. The interviews commenced in July 2025 and concluded in September 2025. Interviewees initially included the researcher's classmates and alumni; subsequently, more research samples were recruited by posting recruitment notices on social media. Following the principle of maximum variation sampling in qualitative research, by the time the 8th interviewee was recruited, the collected interview content was deemed sufficient to answer the research questions, and sample collection ceased. The interviewees varied in age, occupation, education level, geographic location, and professional background, resulting in low homogenization.

Interviews were conducted via online video conferences. The interview results were transcribed verbatim, totaling approximately 10 000 characters. The processing of the interview content was performed by the researcher themselves. Interviewee details are shown in Table 4 below.

Table 4 Basic Information of Interviewees

No.	Gender	Age	Profession
1	Female	18	University Student
3	Male	22	Short-Video Operator
4	Female	21	Short-Video Operator
5	Female	22	Livestreamer
6	Female	25	Teacher
7	Male	22	Marketing
8	Female	33	Civil Servant
9	Female	53	Editor-in-Chief
10	Male	45	Host

4.3 Interview Findings

A phenomenon of “effective despite roughness” in communication exists for Red Culture micro- dramas. Although the audience could clearly identify and critique their production roughness in areas like costumes, props, and settings, they generally managed to effective stripping and deeply accept the positive values conveyed through the strong emotional resonance and highly immersive narratives, leading to positive attitude changes. The “roughness” in production and the “effectiveness” in value transmission were not opposition but

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coexisted. As learned from the interviews:

"You say it's fake, right? That shot where the little Red Army soldier gives his last steamed bun to the villager, I knew it was acted, but my heart still skipped a beat, I just felt my nose sour. It's... you know that feeling? The thing is fake, but that heart is real."(S1)

"I watched it while roasting in the bullet comments, 'This uniform is too new,' 'Five-cent special effects.' But when the protagonists shouted 'For the new China!' at the end, I still couldn't help but get excited along with them. Roasting is one thing, being moved is real.' (S2)

"My previous understanding of the 'Red Flag Canal' was just those few words in the textbook. After watching Meeting in the Prosperous Era of the Red Flag Canal, even though you could tell the crew was quite poor, with only a few scenes, and the main actors were all students. But the protagonist's persistence throughout the story made the 'Red Flag Canal spirit' suddenly become concrete for me, it's that drive to push forward even when you know it's really difficult. I even specifically searched for relevant historical information to read." (S3)

" I'm most can't stand those scenes where the protagonist faces difficult choices. Even though the sets are very simple, the actors' emotions are on point. For example, whether he sacrifices his small family for the larger group, or prioritizes himself, that kind of dilemma is particularly gripping. After watching, I would think, if it were me, what would I do? I would feel that the peaceful era we have now didn't come easily." (S4)

"I shared that clip in my friend circle with the caption, 'Although the production team has a tight budget, their spirit is rich.' What I shared wasn't its production quality, but the core it wanted to express. I feel that kind of dedication spirit is still needed today." (S5)

The audience's reception of Red Culture micro-dramas is a complex process of "cognitively critiquing, emotionally resonating, and valuing identifying." Production roughness did not block the transmission of values. Instead, in some cases, through highly focused emotional conflicts and highly purified narrative cores, it achieved a more direct and impactful "narrative transportation." Once successfully drawn into the plot, the audience's attention shifted from external production flaws to internal emotional and value identification, ultimately triggering a series of positive attitude and behavioral changes, ranging from knowledge seeking to attitude reflection, and even active dissemination. This fully demonstrates that, under specific communication modes, the power of emotional mobilization and narrative immersion can overcome production level limitations and achieve effective value transmission.

5 Psychological Mechanism: Narrative Transportation within Critique

The audience's pre-existing identification with the values of Red Culture forms the psychological foundation for narrative transportation, significantly enhancing their perception of the value content in micro-dramas. The previous word frequency analysis showed that *I Run a Supermarket on the Long March Road* effectively connected with the audience's existing cognitive structures of Red Culture through concrete symbols like "supermarket" and "grandfather." This sense of identification, based on shared cultural genes, enabled the audience to automatically fill in the informational details missing from the narrative due to production roughness, forming a "cognitive compensation" effect. As interviewee S3 stated: "Although you could tell

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the crew was quite poor, with only a few scenes, and the main actors were all students. But the protagonist's persistence throughout the story made the 'Red Flag Canal spirit' suddenly become concrete for me." This indicates that pre-existing value identification acts as a cognitive filter, helping the audience accurately capture the core values from the simplified narrative, achieving a cognitive leap from "what is seen"to "what is felt."

Paradoxically, the audience's critical comments roasting regarding production roughness did not weaken the value communication effect; instead, by enhancing audience engagement and emotional investment, they further deepened the level of narrative transportation. The previous scene comparison data showed that the simplified treatment of scenes and costumes in micro-dramas precisely became the focus of audience critique. This collective critique formed a unique "participatory culture" on social platforms. As the interviewee described: "I watched it while roasting in the bullet comments, 'This uniform is too new,' but when the protagonists shouted 'For the new China!' at the end, I still couldn't help but get excited along with them." This phenomenon of "being moved while critiquing" corroborates the core mechanism of Narrative Transportation Theory-when the audience achieves critical participation in the plot through critique, their level of cognitive engagement deepens, their emotional response to the plot intensifies, and ultimately, they internalize the values conveyed by the work more profoundly through the process of deconstruction and reconstruction.

6 Conclusion and Reflection

Starting from the theoretical perspectives of narrative transportation and visual rhetoric, and employing a combined methodology of content analysis and in-depth interviews, this study systematically investigated the communication efficacy of Red Culture micro-dramas. The research finds that Red Culture micro-dramas, through "weak imagery," can still achieve effective value transmission via narrative transportation and visual rhetoric even under conditions of limited production quality.

On the other hand, the study also clarifies that in the short-video-dominated communication environment, while meticulously crafted grand narratives remain important, lightweight, concrete, and interactive communication methods also deserve attention. Future Red Culture communication should fully draw upon the communication wisdom of micro-dramas, innovating expression methods and optimizing communication strategies while maintaining ideological depth, thereby better realizing the inheritance and promotion of Red Culture in the new era.

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