

Analysis of New Media Transmission Path of Intangible Cultural Heritage

Yan Xuan¹

¹Wuhan College of Arts and Sciences, Wuhan, Hubei, 430300, China

Abstract: The new media has played a great role in promoting the spread of non-legacy culture. At present, the means of communication mainly depends on four main channels. This paper focuses on four innovative approaches to the communication ability of non-legacy new media, namely, commercialization to non-legacy, professional team to non-legacy, youth to non-legacy, increasing non-legacy communication ability and enhancing non-legacy communication ability.

Keywords: Intangible cultural heritage; Innovation; Propagation path

1. Introduction

From the promulgation of the Intangible Cultural Heritage Law of the People's Republic of China in 2011 to the issuance of the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage by the General Office of the Communist Party of China Central Committee and The General Office of the State Council in 2022, from the promulgation of the law at the very beginning and the subsequent proposals on the protection of intangible cultural heritage, it can be seen that the protection, inheritance and utilization of intangible cultural heritage can be well carried out. It is of great significance to continue the historical context, strengthen cultural confidence, promote exchanges and mutual learning among civilizations, and build a strong socialist culture. At present, China's "National intangible Cultural Heritage Representative Items List" contains 1,557 national intangible cultural heritage representative items and 3,610 sub-items. Such a huge base and precise segmentation shows that China attaches great importance to cultural heritage, and also reflects the high level of civilization of a country and a society. Now we have moved from salvage conservation to scientific conservation. Liu Kui, member of the Honorary Division of the Chinese Academy of Social Sciences, said: "In the past, we relied on language and text, and later relied on photos and videos, but now we can mobilize all resources through updated technologies to strengthen inheritance and transmission." Inheriting and spreading the two wings of intangible heritage protection, with two wings can fly high and far." The dissemination of intangible cultural heritage cannot be separated from digital and network means, and the dissemination of intangible cultural heritage through new media and new technologies is a necessary condition for better inheritance of intangible cultural heritage in contemporary times.

2. New media communication channels of intangible cultural heritage

The continuous iteration and development of new media platforms bring with it diversified forms and widespread popularity of new media platforms. Intangible cultural heritage is spreading with the help of new technologies and new carriers, allowing more people to appreciate the charm of traditional handicrafts. For example, during the 2022 Spring Festival, the Department of Intangible Cultural Heritage of the Ministry of Culture and Tourism and the Internet Communication Bureau of the Cyberspace Affairs Office of the CPC Central Committee organized and carried out the 2022 "Culture into 10,000 Homes -- Year of Live Video Broadcast in Hometown", recording and displaying rich local custom activities in the form of short videos and live broadcasts on platforms such as Douyin, Kuaishou, B Station, Weibo and Kougou. There are abundant channels for the new media communication of intangible cultural heritage. At present, there are four main ways of new media transmission of intangible cultural heritage according to the output mode:

2.1 Short video form

Short video with short, precise, fast characteristics in the traffic market occupies a great share and advantage, is also a mainstream form of communication in recent years. According to statistics of 1,557

national intangible cultural heritage projects, the coverage rate of Tiktok is 97.94%. In 2021, with the help of Tiktok's "Intangible Cultural Heritage Partnership Plan" and "See Craftsmanship Plan", the content of the intangible cultural heritage videos on Tiktok has witnessed explosive growth. Compared with the same period in 2020, the number of national intangible cultural heritage related videos on Tiktok has increased by 188%. Statistics show that one intangible cultural heritage video is born every 3 seconds. For example, during the Spring Festival in 2022, the platforms of "Chifeng Intangible Cultural Heritage", Douyin and Kuaishou played 107 short videos submitted by various counties and districts in total, with a total playback volume of more than 1 million times, more than 20,000 likes and more than 4,500 comments. It can be seen from the data of the above two mainstream short video platforms that the way of displaying short videos of intangible cultural heritage is very attractive to users.

2.2 Form of live streaming

Nowadays, content is delivered and sales are promoted through live streaming. Live streaming is the product of the integration of network live streaming and e-commerce models. Its visibility and interaction are strong, which can meet the dual needs of consumption and entertainment at the same time. This new business model provides a choice for the commercialization transformation of intangible cultural heritage. It is also a channel for the development of intangible cultural heritage, and the entry threshold is not high. [1]For example, Qiao Xue is the inheritors of the intangible Cultural Heritage List expansion project "Qiao Family Handmade Leather Art" in Yinchuan, Ningxia. She opened an account "Master Qiao Leather Carving Master" to show her skills through short videos and live broadcasts, and conducted hundreds of live broadcasts, through which a total of more than 3 million yuan of leather art products were sold.

2.3 Long video form

The General Offices of the CPC Central Committee and The State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, calling for greater dissemination of intangible cultural heritage and supporting the creation of documentaries on related topics. Experts believe that videos, with their diverse forms of expression and outstanding visual impact, can show the most beautiful and attractive aspects of non-legacy crafts in a short time. According to statistics, since 2015, under the organization of the provincial "intangible cultural heritage" protection center, documentary workers across the country have recorded the comprehensive video materials of more than 1,300 national "intangible cultural heritage" inheritors, and created biographies for each inheritor in the form of documentaries. Nowadays, no matter the traditional TV or film documentaries, or the self-made online documentaries, all strive to make changes in content and form to establish a closer relationship with the youth, the public and the market, and it has become their common pursuit to be surprising and out of the circle. For example, the large-scale intangible cultural heritage documentary "Heritage on the Fingertips" changes the shooting methods of traditional intangible cultural heritage documentary, integrates scene reproduction and animation production, and chooses video website as the first platform. Besides the 25-minute version, it also specially launches a 3-minute mini-documentary version, so as to adapt to the Internet communication ecology in the era of fragmentation, for the use of wechat and Weibo platforms. The new media platforms for the long video release of intangible cultural heritage are mainly video content platforms such as B Station, Youku and iQiyi. A cultural company, famous for producing the three-season intangible cultural Heritage documentary "The Great Craftsman", launched a series of short documentaries named "Not Inherited, Young Dare to be" on Site B, in which the young hero either learns the flower silk insetting technique by visiting a teacher to make Chinese-style ornaments by hand, or combines the opera figure with the folk skill Duzhu Piao in Chishui, Guizhou Province. Or learn bamboo weaving skills with their disabled bodies and finally produce exquisite bamboo works. They combine inheritance and innovation to firmly and persistently protect the tradition, so that the ancient intangible cultural heritage they engage in is full of youthful vitality, thus arousing another wave of young people's attention to China's intangible cultural heritage in B Station, where young people gather. [4]

2.4 Graphic form

The main platforms for graphic communication are Toutiao and wechat public accounts. In the search bar of Sogou's wechat public account, users were searched by the search term "intangible cultural heritage". By May 24, 2022, 188 public accounts were retrieved. In addition, by the specific intangible cultural heritage project names, such as "opera", "stilted buildings", "Kunqu opera", "paper cutting" and so on, there are more public accounts, while on the Toutiao platform, search for users by the search term "intangible cultural heritage", by May 24, 2022, 310 and users were retrieved. The

main form of communication is not only in the public accounts and articles in the headlines that are commonly known to everyone, but also in various forms of graphic expression. For example, one of the functions of wechat products is emoji. Several years ago, Hu Xinmin, the inheritor of the national intangible cultural heritage Fengxiang Clay sculptures and a master of arts and crafts, spent one month making a group of wechat emojis of the representative Fengxiang clay sculptures. This group of 16 vivid and humorous Fengxiang clay figurines emojis were put online, which was downloaded by a large number of people. It was also the first wechat non-relic emojis.

The above four approaches do not exist independently. In order to increase the effect of transmission, they are sometimes combined together to form a matrix comprehensive use. For example, the first issue of the intangible documentary "The Great Craftsman" invited Lin Zhiling to be the sharer and narrator, telling the story of the craftsman's ingenuity. The second season also added the form of live broadcast on the basis of the documentary to realize the linkage with the craftsman and real-time interaction with fans and users, and topped the list of cultural and art videos for many times. Through the documentary + live broadcast form to create more possibilities for the dissemination of intangible cultural heritage.

3. Innovative ways to strengthen the dissemination of intangible cultural heritage through new media

Ten years ago, the deputy director general of the Intangible Cultural Heritage Department of the Ministry of Culture of China said in an interview, "China's intangible cultural heritage protection mainly adopts four important ways: salvage protection, productive protection, holistic protection and legislative protection." It can be seen that the productive protection of intangible cultural heritage is one of the officially recognized ways. Production and production protection refers to the protection method of transforming intangible cultural heritage and its resources into material products with the core of maintaining the authenticity, integrity and inheritance of intangible cultural heritage in the process of production practice. The number of intangible cultural heritage to be protected by the state is very large and increasing every year. A huge amount of capital is needed to maintain it, which is unrealistic at present. The change and innovation of the communication mode can not only solve the problem of funds, but also enable the intangible cultural heritage to "self-supply blood" and maintain its original cultural characteristics. In a certain sense, the change and innovation of the communication mode can promote the production protection of intangible cultural heritage.

3.1 Commercialization of intangible cultural heritage is enabling

Experts point out that the preservation and inheritance of intangible cultural heritage focuses on integrating into modern life and showing contemporary values. Intangible cultural heritage is not a display lying in the window, nor is it a unique skill to be put on the shelf, but a "golden key" to promote income and wealth, and the commercialization of intangible cultural heritage is also an inevitable choice. According to the "Tiktok Intangible Cultural Heritage Data Report", 85 craftsmen (including 10 non-genetic inheritors) have earned millions annually through Tiktok e-commerce; During the epidemic in 2020, Zhu Bingren, the inheritor of the national intangible cultural heritage bronze carving skills, sold his copper mural with a price of 188,000 yuan in Douyin's broadcast room. Previously, the traditional sales of intangible cultural heritage works were limited, and live streaming could make up for this defect. Consumers no longer need to find sales channels for the intangible cultural heritage products they like, but can directly place orders in the broadcast room if they value them. It is convenient and fast. Short videos created by Gan Xiaozhi, the inheritor of Miao brocade skills in Guizhou who was born in the 1980s, are very popular among young people. In 2019, she began to record teaching videos to share knowledge of brocade, and presented her unique Miao traditional costumes and exquisite handbags to netizens through videos, which suddenly opened a new market. In addition to selling real products, there are also service products in the way of commercialization. For example, Kuaishou Class is the Laotie learning service platform launched by Kuaishou in mid-2018. "Traditional culture" is the section of Kuaishou Class that gains the most surprises. There are as many as 67 intangible cultural heritage teachers in Kuaishou Class, and 502 intangible cultural heritage courses have been set up, covering more than 30,000 paying learners. Among them, Chen Libao, a Suona teacher with 180,000 followers, earned 400,000 yuan from Kuaishou Class.[4]

3.2 Professional teams contribute to the Intangible Cultural Heritage

In May 2022, Yu Winky, a well-known anchor of YY Live Streaming, led a team into the national intangible cultural heritage and Canton glazed porcelain firing project inheritance base. Together with Chen Wenmin, a national non-genetic inheritor of Canton Glazed porcelain and a senior master of arts

and crafts, they jointly opened a special live broadcast of "Cloud Appreciation Canton Glazed Porcelain" intangible cultural heritage. The whole live broadcast was divided into two parts: the introduction and appreciation of Canton glazed porcelain and the production experience of Canton glazed porcelain. The one-hour live broadcast attracted more than 600,000 online attention. Some netizens said that "it was as if I had experienced a 'colorful' exploration of Lingnan intangible cultural heritage". This special live broadcast was one of YY Live Torch Alliance's series activities of "Inheriting originality and Exploring Intangible Cultural Heritage". This live broadcast attempted for the first time to deeply bind the head anchor of the platform to the non-genetic inheritors, and carried out the live broadcast promotion of intangible cultural heritage in the form of "shop exploration + experience", aiming at fully exerting the influence of the big anchor of the platform, mobilizing the enthusiasm of all links of live broadcast, helping the intangible cultural heritage to break the boundaries of time and space, and opening up a new path for the intangible cultural heritage cloud. This new mode of intangible cultural heritage dissemination will make up for two drawbacks. First, it will make up for the professional defects of anchors in intangible cultural heritage. Second, it solves the problems encountered by non-inheritors in the field of communication. For example, Zhang Wanfu, representative inheritor of Gu'an Liubian, a national intangible cultural heritage project, said, "I have done live broadcasting on Douyin and encountered too many problems. I don't know much about some new things on the Internet, and it is difficult for me to learn them. I don't know how to divert people, shoot good jokes, sell goods on the Internet, communicate better with netizens, monetize live broadcasting, and publicize myself better through Douyin platform and other media. Once, I met a scammer posing as a staff member of Douyin. In addition, my language organization ability is poor, I can not speak, do not know how to express, so the number of people watching my live broadcast is relatively small." It is a new problem for professional teams to continuously explore new modes of intangible cultural heritage communication.[3]

3.3 The younger generation promotes the dissemination of intangible cultural heritage

According to official data released by Kuaishou, a video related to intangible cultural heritage is created every three seconds on the platform. In 2018 alone, 2.52 million users posted intangible cultural heritage content, and more than 60% of the producers were born in the 1990s. Starting from 2020, the Department of Intangible Cultural Heritage of the Ministry of Culture and Tourism will jointly launch an "Intangible Cultural Heritage Shopping Festival" on the Cultural and Natural Heritage Day with a number of e-commerce companies, so that people can "get in close touch" with traditions and bring intangible cultural heritage products home. Statistics show that by June 2021, the number of videos related to national intangible cultural heritage projects on a well-known short video platform has exceeded 140 million, and the total transaction volume of intangible cultural heritage products has increased 15 times over the same period last year. The post-1980s generation has become the main force in the consumption of intangible cultural heritage products. As can be seen from the above data, most of the information publishers and recipients are young and middle-aged people, so the information dissemination of intangible cultural heritage should not stop at the same pace. It must change according to the changes of the dissemination audience, and the content and form of information dissemination should be more personalized. For example, Lang Jiazi Yu, the third-generation inheritor of "Noodle Renlang" in Beijing, has created 44 videos featuring dough sculpture, ranging from Chinese animation Ne Zha to Marvel's Spider-Man, and from Your Youth to Billie Eilish, to create film and television images, which received more than 770,000 likes on Douyin platform. Lang is looking for creative inspiration in movies, festivals and fashion products, hoping to bring traditional culture closer to young people in these ways, show the interesting side of tradition, pass on the belief that "tradition is trend" and make more young people become intangible cultural heritage.[2]

3.4 The depth of the content will improve the dissemination effect of intangible cultural heritage

In the new media environment, it is common for disseminators to spread impetuous, sloppy, or even false information for the purpose of flow. However, the dissemination and interpretation of these errors can not enhance the vitality of non-inheritance, but will reduce the cognitive value of intangible cultural heritage and bring harm or even destruction to the intangible cultural heritage itself. Intangible cultural heritage is the cultural wealth left to the present day, with rich cultural connotation and important spiritual value. If the disseminators do not do their homework carefully, it is difficult to understand and control. In this way, the focus of cultural communication may be lost, and a sumptuous intangible cultural heritage meal will unfortunately become a rough street snack: although it is a little interesting, it does not touch the root cause and is difficult to move people's hearts. Accurate interpretation and in-depth communication are essential, and only by telling the story of intangible cultural heritage well can the dissemination be promoted. From "generating interest" in "good stories"

and then from "generating interest" to "discovering products", it can also be seen that good content is easier to be transformed and precipitate into e-commerce. For example, Yao Huifen, the representative inheritor of the national intangible cultural heritage project Su Xiu, has opened a personal account on Douyin since October 2020 and has 150,000 followers so far. A short video introducing "double and three different embroidery" has received more than 1.4 million likes. Netizens praised Su embroidery in the comment section: "Su embroidery is really fine, exquisite and exquisite!" Yao said that since she shared Su embroidery on the video platform, netizens from all over the country have left her comments, hoping to learn embroidery, so as to see that good content can indeed bring more power. Wei Xiang, a professor and researcher at the Chinese Academy of Social Sciences, also pointed out that the sale and dissemination of intangible cultural heritage and intangible cultural heritage products through e-commerce is beneficial to the expansion of intangible cultural heritage from the perspective of channels, especially the sales and contact to the sinking market. The biggest advantage lies in increasing the influence of intangible cultural heritage and the commercial realization value through the scale economy of the sales channel. However, it should be warned that the excessive dependence of intangible cultural heritage products on e-commerce will also have drawbacks, such as reducing the experience and cultural connotation, and even causing the phenomenon of cultural fast food. Therefore, on the road of the dissemination of intangible cultural heritage, do not sacrifice the essentials, while considering the commercial realization value. It is also necessary to make sure that the contents of intangible cultural heritage communication do not stay on the surface display, thoroughly study its cultural connotation, and examine every detail with speculative reason. Only by virtue of the communication power and influence of the new media era, can the profound thinking transformation guide the public to correctly recognize the intangible cultural heritage and make the ancient intangible cultural heritage truly "live". To realize three changes in the dissemination of intangible cultural heritage: the transition from noun popularization to deep dissemination, from representation to value dissemination, and from one-way communication to the whole people. The dissemination work can help more intangible cultural heritage projects to revitalize.[3]

4. Conclusion

China's outstanding intangible cultural heritage is the outstanding strength of the Chinese nation and the deepest cultural soft power of the country. Let the cultural relics collected in forbidden palaces, the heritage displayed on vast land, and the characters written in ancient books all come to life. Communication is a core part of cultural protection, inheritance and utilization. From cultural identity to production innovation, communication of intangible cultural heritage undertakes an important historical mission.

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2) About the author: Yan Xuan (1986-), born in Hubei Province, is an associate professor at the School of Humanities and Arts, Wuhan University of Arts and Sciences, mainly engaged in the research of new media communication.

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