

Research on Digital Protection and Inheritance of Regional "Intangible Cultural Heritage"-- Take the western part of Guanzhong as an example

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Abstract: *After decades of protection, the "intangible cultural heritage" has been suppressed and developed in some projects. However, how to protect, inherit and develop regional history and culture has become a new concern of the society. After the initial stage of digital protection, "Internet + Intangible Cultural Heritage" has become a new way of protection and inheritance and development. This paper takes the western region of Guanzhong as the research object to discuss the new way.*

Keywords: *regional; Internet; Intangible cultural heritage*

After decades of protection, "intangible cultural heritage" presents two trends: one is attached to the tourism and cultural industry, the other is attached to the cultural and creative industry. Now we have reached a turning point. In the Internet era, the digital protection and inheritance of "Internet + Intangible Cultural Heritage" has become a new innovation point, especially the cooperation of new digital media.

1. Current situation of regional intangible cultural heritage protection

The processing of regional historical and cultural heritages is mostly limited to tourism. For example, folk artworks exist as tourist souvenirs, which has developed a very rich tourism culture. Or the scenic spots and historical sites built for the continuation of religious culture are developed into tourist attractions to attract tourists. However, these extensive cultural development methods not only destroy regional culture and history, but also generate various social problems. No matter from the historical perspective or from the analysis of its artistic nature, "intangible cultural heritage" does not exist for commercial purposes, but in today's life, has developed a very rich commercial activities. For example, in the beginning, places of interest and historical interest were all about folk arts and folk activities. In recent years, with the prosperity of the art market and the general framework of the upgrading of traditional industries proposed by the state, the protection, excavation and dissemination of "intangible cultural heritage" have been strengthened. Meanwhile, the continuous rise of the market economy has brought opportunities for in-depth exploration and multi-channel development of the cultural market and folk art.

2. Regional "Intangible Cultural Heritage" -- Western Guanzhong

Baoji, located in the west of Guanzhong, is rich in "intangible cultural heritage", including Baoji Shehuo, Fengxiang New Year wood-block prints, Fengxiang Clay Sculptures, Western Qin Embroidery and Yan Emperor's Memorial Ceremony, as well as provincial and municipal projects such as Shehuo masks, Xifu shadow puppets, Baoji paper-cuts, Fengxiang grass weaving, Mian Hua Li Ba, and Qianyang Bata stick.

The profound cultural deposits in Baoji region have been revealed, and there are as many as five national "intangible cultural heritages". The significance of proper development and dissemination of art and culture and establishment of strategic planning is no longer limited to the protection and inheritance of "intangible cultural heritages" in Baoji region by digital art, but also has the trend of spreading to the surrounding areas.

3. Development and Inheritance

The traditional view is to classify "intangible cultural heritage" as folk art, so the weakness of folk art is replaced by the weakness of "intangible cultural heritage", equating the two. There are two weaknesses of folk art. First, the writers of public opinions are craftsmen, and they do not have the accomplishment of artists, so it is impossible to expect them to create the so-called superior beauty. Second, folk art provides miscellanies for the public's utility, not for the sake of beauty, so it does not have high value. "Intangible cultural heritage" refers to a variety of intangible forms of traditional cultural manifestations closely related to people's lives and inherited from generation to generation. "Intangible cultural heritage" is a human-centered living cultural heritage, which emphasizes the human-centered skills, experience and spirit, and is characterized by living changes. Therefore, the research orientation of this topic is to study the protection and inheritance of digital art of "intangible cultural heritage".

Collect, summarize, classify and sort out the material objects, images, videos and words of the "intangible cultural heritage" resources (paper-cut, shadow puppets, Shehuo masks, clay figurines and wood-block New Year pictures) in Baoji area through in-depth field visits and investigations. Analyze the value, function, form, color, material and production methods of paper-cut, shadow puppets, Shehuo masks, clay sculptures and wood-block New Year pictures after finishing. Preliminary research on the protection and inheritance of Baoji Shehuo, Fengxiang New Year wood-block prints, Fengxiang Clay Sculptures, Western Qin Embroidery and Yandi Memorial Festival, five digital arts of "intangible cultural heritage" in Baoji area, have been completed. Combined with the advanced cultural protection experience of the international community and China, a complete database of "intangible cultural heritage" in Baoji will be gradually established, and a digital art museum of "intangible cultural heritage" will be established.

From the survival status of reality feasible protection measures are put forward, at the same time, build up a reserve personnel training mechanism, will protect the content into the teaching of colleges and universities, make university students further understand the baoji jan, fengxiang woodcut New Year pictures, fengxiang clay sculpture, western qin embroidery of the aesthetic connotation and culture festival, and related folk activities and the activities of the cultural value behind the connotation; To train college students to find a perfect connection between traditional and modern learning, combine what they learn in class with folk activities, and deeply understand that "national is world" plays a role of inheritance and protection in the true sense. Guided by national policies, the author conducted field investigation and research at the source, extended the national protection policy on "intangible cultural heritage" to the fields, and disseminated the research results of the above three stages through the media. With the infinite progress of science and technology, the impossibility of previous research has become a reality.

4. Conclusion

In the past researches on "intangible cultural heritage" in Baoji area, most of the researches were carried out from the perspectives of plastic arts and aesthetic culture. As the non-materialized form of folk culture, "intangible cultural heritage" is the visual carrier and dissemination medium of folk culture. It embodies the spirit of folk culture and is a vivid display of folk culture. Therefore, the study of "intangible cultural heritage" needs to comprehensively understand and grasp from the overall background of folk culture, and pay attention to the social ideology formed by it. Instead of being confined to the perspective of plastic arts and aesthetic culture, we should start with the spiritual demand of the society for "intangible cultural heritage", which means we should pay attention to its protection form and inheritance form. In addition, because of the diversity of "intangible cultural heritage" and special properties, morphology, it is an important content of public life and part of the folk custom activity, so the study of "intangible cultural heritage" is for People's Daily life and festival custom research has important significance, is the only way from culture at the same time. To explore a comprehensive, comprehensive and in-depth research, Baoji Shehuo, Fengxiang New Year wood-block prints, Fengxiang Clay Sculptures, Western Qin Dynasty embroidery, Yandi sacrificial ceremony and other contents are included in the classroom teaching of colleges and universities. Folk culture, art, actually fell to humanity content of art education in normal university, mining, sorting, protect, study, build up a reserve personnel training plan the idea of humanistic art educators, adjust measures to local conditions to build digital art museum "non-material cultural heritage" was established which has the function of protection and inheritance.

The contemporary inheritors of "intangible cultural heritage" do not cling to tradition, which they regard as trite. In fact, due to the lack of guidance, they once embarked on a road of depravity, so that the

cultural and artistic life lost vitality and low-key mood. Therefore, research and innovation are of great social significance to the protection and inheritance of "intangible cultural heritage", which can bring back the glory of cultural and artistic life and reshape the glory of history. Establish reserve talent base in colleges and universities; The museum of digital art "intangible cultural heritage" should be established according to local conditions, and a base with protection and inheritance functions should be established. With the establishment of long-term mechanism, the cultivation of reserve talents and the development of The Times, intangible cultural heritage will eventually get rid of the word "heritage" and re-enter people's cultural and artistic life.

Acknowledgement

Baoji University of Arts and Sciences College Student Innovation and Entrepreneurship Project(2019XJ060).

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