

Exploring the Beauty of Non-Heritage Innovation

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Abstract: *Non-heritage is an important part of China's outstanding traditional culture, and China is observed through non-heritage. This paper takes the cultural program "China in Non-Heritage" as the subject, and explores image expression, innovation breakthrough, and value generation of it. These three aspects strengthen the geographical identification of non-heritage, dissolve the inherent boundaries, and help to connect the ancient and modern in the narrative structure of multiple interactions. Through "non-heritage + tourism", technological renewal, art shows, and other forms of innovative integration, this paper aims to help to revitalize and inherit non-heritage patterns. In the process of craftsmens' inheriting, the consensus of the national rejuvenation would be condensed, the non-heritage ancient rhythms of the new style would be written, and joint efforts to draw non-heritage China would be realized. Let non-heritage in the new era bursts with vitality and vigor so that the audience feels the charm of non-heritage.*

Keywords: *"China in Non-Heritage"; innovation; inheritance*

1. Introduction

China's intangible cultural heritage is rich in diversity and splendor, encompassing folklore, traditional music, dance, drama, performing arts, folklore, etc., and it carries the spirit and memory of the nation.

China Central Television's (CCTV) large-scale cultural program "China in Non-Heritage" upholds the concept of protection and inheritance of "see people, see things, see life", makes innovative use of video expression, shapes non-heritage patterns in line with the audience's aesthetics, and presents the program mode of "non-heritage + tourism", in order to meet the audience's growing spiritual and cultural needs, and present China's non-heritage in a multi-dimensional way.

2. Video Expression: Narrative Construction of Multiple Interactions

2.1. Narrative Space for Pluralistic Integration and Strengthening of Territorial Identity

Scenes in spatial narrative theory are represented in two ways: as locations, and as moments dramatized in a particular location or place.^[1] Regionalism is one of the key factors in the inheritance of non-genetic heritage. Fertile cultural soil, pleasant climatic conditions, and a highly distinctive human environment catalyze the birth of non-genetic heritage. As the old saying goes "each place has its own way of supporting its own inhabitants", and non-heritage is the same. The cultural program "China in Non-Heritage" focuses on traditional cultural neighborhoods in 11 different provinces, presenting non-heritage projects and telling non-heritage stories by selecting specific cultural spaces, such as Xinghuafu Historical and Cultural Neighborhood in Putian, Fujian, Jiaojiang Jiajia Old Street in Jiaojiang, Taizhou, Zhejiang, and Guanglu Ancient Town in Yaoan County, Chuxiong Yi Autonomous Prefecture, Yunnan.

The program explores in-depth non-heritage projects with strong regional characteristics and local representatives and presents the beauty of China's non-heritage in a diversified and three-dimensional way while analyzing and summarizing the soil attributes of each region. For example, Zhejiang non-heritage was born in the landscape and rich in cultural heritage. Yuhang paper umbrella production techniques, tea-making techniques, spring bamboo carving and other non-heritage is inherited in the pleasant geographical environment. Yunnan is located in the high-altitude area, a province with a large number of ethnic minorities, where diversified and varied non-heritage projects bring together the distinctive ethnic characteristics. There are the Yi Hai Cai Cavity, Wa throw hair dance, Dai

Elephant-footed Drum Dance, and so on; and in the Inner Mongolia Autonomous Region, the vast expanses of grassland, the rich characteristics of the animal husbandry resources, the hard-working compatriots of the Inner Mongolia multi-ethnic people to create a Mongolian Bok, Wurliger, Sawolden, and other non-heritage projects. In spite of the vast expanse of China, there is a natural harmony and unity between the parts and the whole of the non-heritage programs. They take the region as the cornerstone, deeply imprinted with strong local characteristics and distinctive regional imprints.

2.2. The Human-Centered Narrative Subject and the Dissolution of Inherent Boundaries

For the audience, some of the non-heritage projects need to master the real techniques, which are described as "obscure and difficult to understand". How to eliminate the inner, non-easy and false boundaries constructed by the audience, to break the sense of distance, to enable the audience to make clear the aesthetics of its inclusive non-heritage, and to create a relaxing and enjoyable journey of non-heritage experience, which have mentioned are the core of the current non-heritage programs. Therefore, a human-centered narrative core is a breakthrough to isolate the barrier, which can revitalize some of the long-dormant non-heritage projects and bring them back into the audience's view. The theme of a single program can not meet the narrative requirements of current cultural programs, so the program through traveling to experience the main content of the non-heritage projects and the formation of the new model of "host + core guest home + mobile guests". The audience is brought into the sensory perspective, to listen to the explanation, experience deep, and praise the skills of the immersive exploration. Non-heritage, the bright pearl, is in an orderly series, very rich in knowledge and artistry. In the "Into Zhejiang" chapter, CCTV host Sabine, the President of China Heritage Society, the sixth president of the Palace Museum Shan Jixiang, the Chairman of China Folk Literature and Artists Association Pan Lusheng, and film and television actors Chen Shu come together as a non-heritage experience group. Each program guests are inextricably linked to the current program with the potential for inextricable links.

In the program, the host Sabine takes on the role of "tour guide" in the visiting group, leading the group to experience different non-heritage projects, watching non-heritage performances, looking for non-heritage bearers, and so on. President Shan Jixiang is more standing in the experts for his research point of view as a scholar on the non-heritage insights and feelings. Recording place of the program is located in Linhai in Zhejiang Province, the second hometown of the actor Chen Shu. The interpretation of the guests as "inquirer", which has further closed to the non-heritage and shortened the audience's distance, can be substituted for the audience's points of view in the hands-on experience of the non-heritage project, after the real and effective expression of the feelings of what they see, hear and feel, and make an effective addition to the information.

2.3. The Folding of Time with Double Lines Embedded In Each Other to Help Connect the Past and the Present

Standing in the present, looking back at history, revitalizing the underlying temporal logic of the development of non-legacy, and simplifying the temporal narrative. To make the program narrative understandable, accessible, and understandable to the audience, it is necessary to circumvent the highly sophisticated and complex narrative structure, which is distinctly different from the time design concept of pursuing a non-linear narrative. The latter time structure is designed to be very different from our every day (more or less linear) conception of time. Its narrative time can be fragmented, inverted, mixed, multi-layered, circular, threaded by characters, or refracted to express subjective states. Through the program, viewers can deeply realize the unceasing life of non-genetic inheritance, step by step into a concise and clear time track, and complete the audio-visual non-heritage experience, so as to enhance the aesthetic realm and awaken the cultural genes in their hearts.

The program adopts the time construction of two lines embedded in each other, adding "interludes" on the basis of the surface sequential narrative, interspersed with narratives and discussions, showing a three-dimensional profile of the "present" and "history". In "Into Yunnan", the non-heritage experience group visited and listened to "Digging Mula" inspired by Meiguo of Yaoan, Chuxiong, Yunnan, combined with Yi left-footed dance and symphony, and introduced Luo Zhijun and Luo Ying, two non-heritage inheritors, which enhanced the group's insight into Meiguo's "beauty of ancient storytelling" through interactions. As the conversation continued to deepen, Mr. Guo Xiaowei, who has been studying the Meiguo non-heritage for ten years, visited more than one hundred local craftsmen and collected and organized a nine-kilogram Meiguo series of books. For him, the life of the non-heritage is invaluable, and the departure of the old craftsmen one after another has made him even

more determined to determine his own goals and missions and to protect the Meiguonon-heritage in a way that is in tune with the times through his own collection of records. The program's time narrative logic layer by layer, first visual and then auditory, through the audience's most familiar "nagging" way, to enhance the program's sense of immersion, to break the audience's stereotypes, and to improve the program's audience viscosity, so that the audience loves to watch, wants to watch, chases to watch, and understands deeply the value of non-legacy connotations.

3. Innovation and breakthrough: revitalization of the inheritance of non-heritage patterns

3.1. "Non-Heritage + Tourism" Immersion Experience to Help Cultural Tourism Breakthrough

In the era of experience economy, based on the communication strategy of experience marketing, TV media widely use the element of experience, which constantly generates the program mode with experience as the keyword, and leads the audience's audio-visual and physical and mental experience to a broader field.^[2] China in Non-heritage" will set up the program into different tours to create an immersive travel experience of "non-heritage + tourism". The non-heritage experience group will walk in the selected historical districts or featured attractions of the program, naturally transitioning to each non-heritage project through the way of moving steps and changing scenery, getting rid of the introduction of the rigid rules and regulations, and providing support for the conditions for the lively interpretation of the charming and diversified non-heritage projects in the situation of "performance turning on the stage". In the "Into Fujian" program, the non-heritage experience group came to Fujian Putian Xinghua House historical and cultural district, use the street tour way, experience the non-heritage technology Putian wood carving, taste the non-heritage food Min Dong She lunch, and watch the non-heritage performances Puxian opera, Bubu Puppet Show. The four major elements of the tourism "eat, travel, see, play" one centralized experience, explore and taste the authentic folk style of Min land.

In recent years, non-heritage tourism routes have gradually become popular choices for people to travel and tour, such as the "Fresh Fujian, Full of Fujian" non-heritage experience tour. This route covers the Nanyin, puppet show, wooden arch bridge construction techniques, and other non-heritage projects. "Tianfu Sichuan Colorful Intangible Heritage" tour allows visitors to experience traditional intangible heritage techniques such as Shu embroidery, bamboo weaving, Sichuan opera, etc. The "Water Rhythm Gusu Suzhou Craftsmanship" intangible heritage tour allows visitors to enjoy the traditional culture and intangible heritage techniques of Suzhou, such as Suzhou embroidery, nuclear carving, peach blossom woodblock print, etc. These routes are like links connecting the intangible heritage of the city of Suzhou, and they also connect the intangible heritage of the city of Suzhou. These routes are like links connecting history and reality, showing the gorgeous chapter of non-heritage.

Mainstream media, mainly CCTV, provide brand-new models for local cultural and tourism industries through programming and planning, injecting a strong impetus for China's non-heritage cultural theme tourism. The program's non-heritage presentation at the same time also provides publicity prescription and reference significance for local cultural tourism, which in turn promotes the audience's understanding of non-heritage culture, enhances the non-legacy as the theme of the tourism line of favor, and helps local cultural tourism innovation to break the circle.

3.2. Renewing Cultural Symbols with Technology and Presenting the Spirit of Non-Heritage.

The constantly changing new technology provides strong support for the revitalization of non-heritage presentation, gives life to the non-heritage, makes the non-heritage real and tangible, and realizes the two-way collision between the non-heritage skills and the audience's emotion in the integration and innovation. There are various kinds of non-heritage, including traditional music, dance, folklore, opera, etc., which are of great artistic value and dynamic rhythm. Under the modern perspective, non-heritage works of a material nature present non-heritage skills in a three-dimensional way that can be listened to and felt, creating characteristic cultural symbols and realizing audio-visual film and television samples that can be felt.

For example, the combination of CG and mixed reality technology creates dynamic non-heritage, so that the non-heritage skills of Su embroidery come to life, vividly restoring the thousand-year transformation of Su embroidery. In the art show "Embroidery Jiangnan", through the interpretation of dancers and digital technology integration, anthropomorphic restoration of the "White Heads and High

Festival", "Water Dwelling in the South of the City", "Gold Fish" and other famous works of Su embroidery, reproduces the ancient technique of "flying needles and threads to show the South of the Yangtze River, thousands of years of subtlety in front of us". The program adopts micro shuttle, ultra-macro photography, a high degree of freedom perspective expansion technology, and other high-precision, detailed restoration of Putian wood carving inheritor Zheng Chunhui with a knife as a pen by the carving of the "Riverside Scene at Qingming", as fine as three millimeters of the ropes of the waterway boat are carved in the slightest degree of accuracy, the side of the non-legacy of the wood carving skills, and the feeling of a great nation of the spirit of the artisan. Technology empowers the production of cultural programs, opening up a completely new broad vision and development space, and enabling cultural programs to continue to stride forward and achieve breakthroughs in the long journey of innovation.

3.3. Artistic Performances in Both Form and Spirit, Creating Oriental Aesthetics

The program "China in Non-heritage" inserts the form of artistic performance in the narrative, through the Chinese Opera and Dance Theatre's actors and actresses' floating posture, accompanied by wonderful music, displaying the non-heritage performances of both spirit and form in the Chinese landscape, integrating imagination and creativity into artistic expression, and unfolding the unique charm of the oriental aesthetics in a dance and a song, like a picture scroll, which is very interesting. For example, in the artificially blown glassware show "Glazed Shadows", the dancers present the glazed lamps through their delicate postures, reproducing the beauty of "a thousand hectares of glass embroidery pile, make-up people wandering around the shadow". Longquan celadon firing technology in the creative show "Green - Rhyme". The dancers, like the embodiment of the flavor of Jiangnan, dressed in lime green, just like a touch of emerald green in the smoky rain of Jiangnan. The warmth of jade, the clarity of the mirror, and the melodious sound of chime are shown in a delicate and vivid way. This unique oriental flavor, bearing the precipitation of history and crystallization of wisdom, in the mingling of technology and non-heritage combination, bursting out a more dazzling light, the deep meaning, delicate emotions, and unique temperament contained in the Oriental aesthetics show at a glance.

In the show of Fuding white tea production technology, dancers in the emerald green tea plantation in Tianmu Mountain with dynamic dance, tea picking, tea plucking process brilliantly interpreted, so that the white tea in the mountains and waters between the reappearance, full of poetry and romance. The dance shows what is both in form and in spirit reproduces the elegant beauty of oriental aesthetics, which not only triggers people's profound thinking and resonance towards the traditional non-heritage culture, but also prompts people to explore the grand narrative and subtle philosophy behind oriental aesthetics, and lets people fully appreciate the indelible value and powerful vitality of oriental aesthetics, as well as its far-reaching influence and significance on the spiritual world of mankind. It appropriately meets the aesthetic needs of the current audience and strongly promotes the symbiosis between art and aesthetic needs.

4. Interpretation of values: inheritance of non-heritage craftsmanship

4.1. Writing with Craftsmanship, Forging Consensus on National Rejuvenation

Ancient Chinese craftsmen poured their reverence for nature and devotion to their work, together with their own life experience, into a pair of skillful hands, creating an ancient technological civilization that far exceeded that of the West.^[3] The inheritance of non-heritage craftsmanship, essentially from a noble mission call, is the history of the heavy responsibility given to the continuation of the ancient wisdom and mastery of the solemn commitment; but also from persistent perseverance, is in the years under the wash of the river still unswervingly protecting that unique cultural treasures, and is in the complex changes of the times consistently upholding the reverence for the essence of the traditions and persistence. It is the intertwined fusion of such a mission and perseverance, building up the inheritance of non-heritage craftsmanship of the rock-solid foundation and a constant flow of power source.

Non-heritage carries not only the skillful craftsmanship, and behind it lies the silent perseverance and persistence of the craftsmanship spirit of "choosing one thing and spending a lifetime on it". Non-heritage bearers use their hearts and hands to pass on the flame of non-heritage and make it shine in the flow of time. And at the same time, it also embodies the inheritance and continuation of the

non-heritage culture. Such as the national non-heritage project Longquan celadon firing technology inheritor Xu Chaoxing, in the long more than 60 years of age, constantly repeated repair embryo, and in the embryo pulling process rubbed off Mr. Xu's fingerprints. Xue Shengjin, as the national representative inheritor of the Pingyao lacquerware painting technique, is still adhering to his craftsmanship at the age of over 80. He is a dedicated researcher who puts his heart, soul, and wisdom into every step of the polishing process. He is persistent in the pursuit of his skills, and his hands give life and soul to his works. The great master craftsman like Xu, his persistent perseverance towards the non-heritage contributed to the current brilliant display of non-heritage culture, so that the non-heritage has become the treasure of our national culture, and eternally shines in the starry sky of human civilization. Inheritance of non-heritage antithetically awakens the cultural bloodline in people's hearts and realizes the cohesion of national rejuvenation consensus.

4.2. Keeping Inheritance and Innovation, and Writing New Chapters of Ancient Rhythms of Non-Heritage

Cai Fengming, a researcher at the Institute of Literature of Shanghai Academy of Social Sciences, believes that if the non-heritage is detached from the soil of people's life needs, it is just like a fish that can't survive without water. If you want traditional non-heritage to be truly integrated into modern life, you must realize certain transformations and re-creation through expansion and reshaping. Non-heritage is the crystallization of the wisdom of Chinese people and a bright pearl in the long river of history, which not only represents the past glory, but also connects the hope of the future. When the traditional non-heritage culture and modern medicine, science and technology, energy, and other fields fusion collision, a new form of non-heritage is made in line with contemporary aesthetics and in line with the needs of the times.

Non-heritage is in the intersection and fusion of tradition and modernity, and in the parallel development of inheritance and innovation. In the level of scientific and technological, China's first independently-built polar scientific research icebreaker "Xuelong 2", introduced in the Fujian section of the program, is the crystallization of the wisdom of the national watertight compartments of the Fukushipu shipbuilding non-heritage technology to ensure that the Xuelong 2 in the North and South Poles can be safely and stably navigated; in the level of medical treatment and equipment, the world's first silk bone nails, the first silk hard disk, and the first silk brain-computer interface made using silk weaving technology (Ciliu Silk Handmade Craft), which are introduced in the Zhejiang section of the program, offer a whole new range of possibilities for medical equipment; in the level of energy, from the artificial blowing of traditional glassware non-heritage technology, to the innovative production of high-power pulsed xenon lamps for energy production, which provide technological support for the research and development of new energy sources. Non-heritage skills are evolving into the seeds of scientific and technological research and development, realizing the modernization and inheritance of non-legacy Chinese style, creating a new way of life for people, steadily advancing on the cornerstone of tradition, and actively embracing modern concepts and technologies, demonstrating the vitality and adaptability to keep pace with the times, and providing a new cultural experience and spiritual enjoyment.

4.3. Multi-Dimensional Integration and Joint Efforts to Draw a Non-Heritage China

The concept of "beauty for all, beauty for all" aptly illustrates the unique charm and far-reaching significance of China's intangible cultural heritage. China's non-heritage is like a colorful picture scroll, and each place shows a unique and bright light.

These non-heritage from different provinces, although each with distinctive regional characteristics, but not isolated from each other, but intermingled and integrated. In "Into Inner Mongolia", fashion designer Angela Chen takes the traditional costumes of Inner Mongolia as a starting point, bursting with inspiration, fusing the present and contemporary local characteristics of the North and the South, and bringing the fashion show "Walled Together" series. The word "Bijie" comes from "Han Shu - Ruling and Calendar Zhi", which implies that outstanding talents or beautiful things are gathered together in a beautiful way. The series of "Bijie" creatively combines traditional grass dyeing and ten thousand needle embroidery into the fashion design, and integrates the shoulder modeling of the traditional Mongolian women's robes, the Zhang satin technique, and the handmade wool rolling and felting etc., so that the designed fashions combine the warmth, the colorfulness, and the ornamental properties, and the sparks of the different non-professional arts and crafts collide with each other, and stimulate the designer's passion for creativity, to reach the realm of the beauty and the beauty of the

commonwealth. At the same time, Angela Chan also combines camel wool from Alxa, Inner Mongolia with Chaozhou embroidery and hand-hooked non-heritage handicrafts from Chaoshan in the south, so that the cultures of the north and the south are intertwined, and the resulting design of garments presents a multi-far-flung and all-encompassing non-heritage China.

The fashion show presented in the program "China in Non-Heritage", with open vision and forward-looking thinking, actively explores the integration path of non-heritage and modern life, so that the non-heritage in the times of inheritance and in the development of the unique charm, to draw the painting of China's non-heritage empowered, so that the precious cultural heritage in the new era continues to shine with the light of wisdom and become the eternal pride of the Chinese nation.

5. Conclusions

Non-heritage is a living history of human civilization, which has been inherited, developed, and innovated over the years, showing the profoundness and long history of Chinese culture. Through the craftsmanship and perseverance of generations of non-heritage successors, the inheritance and innovation of non-heritage are running toward both directions. The cultural program "China in Non-Heritage" focuses on non-heritage culture, through diversified narrative forms. It leads audience to realize the charm of non-heritage in an all-round and three-dimensional way, and consciously takes up the historical mission and responsibility of telling the story of non-heritage, awakening the non-heritage cultural memories buried in the viewers, perceiving the craftsmanship and perseverance behind the development of non-hereditary inheritance, enhancing the sense of cultural identity and pride, and building up the cultural self-confidence. What we truly need to struggle is bringing cultural communication in a greater world to realize the non-heritage dialogue between the past and the present, and between east and west.

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