

Study on the Creation of Non-Heritage Documentary Films in the Context of New Media

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Abstract: *The impact on the creation of non-heritage documentaries is analysed in the context of new media, including technical conditions, dissemination channels, presentation methods and story structure. The discussion focused on the value of intangible cultural heritage documentaries in terms of protecting heritage, promoting communication and dissemination, documenting research, and receiving creative sponsorship. It also addressed the challenges faced by intangible cultural heritage documentaries in heritage preservation, market recognition and promotion, the professional competence of production teams, keeping up with technological advancements, and the development dilemma between cultural preservation and commercial interests. Finally, it puts forward a breakthrough strategy for non-heritage documentaries, which is to promote the development and innovation of non-heritage documentaries in three aspects: digging deeper into the connotation of non-heritage, introducing innovative elements and exploring audiovisual presentation.*

Keywords: *Non-Residue; New Media; Documentary*

1. Introduction

In the era of new media, the creation of non-heritage documentaries is facing unprecedented challenges and opportunities. The development dilemma it faces requires the joint efforts of all parties in the industry to find a solution to the problem, so that non-heritage documentaries can better display, pass on and promote intangible cultural heritage.

2. The Impact of New Media on the Creation of Non-Heritage Documentary Films

2.1. Technical conditions

Traditional media have injected a lot of energy into the dissemination of non-heritage, but due to the limitations and time-consuming and labour-intensive, it is difficult to achieve the desired dissemination effect, coupled with the cost constraints, the dissemination of traditional media is limited to the well-known non-heritage culture, and the folk non-heritage is fading out of the historical stage unknowingly.^[1] The continuous development and popularisation of new media technology has made it easier and more convenient to shoot and produce non-heritage documentaries. Compared to traditional media, new media offer more and more advanced equipment and tools, such as high-definition cameras and drones, which can better capture the moments and details of intangible cultural heritage, making the documentaries visually superior.

2.2. Channels of dissemination

The development of new media technology also provides more channels and platforms for the dissemination of non-heritage documentaries. Traditionally, non-heritage documentaries are mainly disseminated through TV stations, cinemas and other channels, but these time- and space-constrained modes of dissemination are unable to meet the diversified needs of modern audiences. Through the Internet and various social media platforms, non-heritage documentaries can be viewed and shared around the clock and globally, rapidly spreading to a wider group of viewers, and even through customised non-heritage APPs and other means, enabling non-heritage culture to receive more attention and recognition, and bringing non-heritage culture into the daily lives of the general public.

2.3. Methods of expression

New media technology also provides more expressive methods and effects for the creation of non-heritage documentaries. With the continuous progress of technology, the filming equipment is more and more compact and portable, and the post-production tools are also more popular and easy to operate, the documentary film makers can be more flexible to use animation, special effects and other means to show the non-legacy skills and cultural connotations, so as to make the performance of the non-legacy more vivid and rich. At the same time, new media also provide more possibilities for the interactivity of non-legacy documentaries, and viewers can interact with non-legacy documentaries and their creators by leaving messages, comments, and likes, making the documentaries resonate more with the audience.

2.4. Story structure

New media also provide more diverse narrative modes for the creation of non-heritage documentaries. In the era of traditional media, non-heritage documentaries usually adopt a linear narrative structure, and the content presentation is relatively single. And in the new media age, viewers have higher expectations of how content is presented. Through the interactive interface design and non-linear narrative structure, viewers can independently choose different perspectives and story clues to watch, thus enhancing the viewing experience and sense of participation.

3. The value of non-heritage documentaries

3.1. Protection of heritage

Documentaries on intangible cultural heritage play a role in preserving and passing on intangible culture by recording and displaying the skills, traditions and stories of intangible cultural heritage. These documentaries can record the specific techniques and craftsmanship of ICH items, preserve the living forms of traditional skills in contemporary times, and can raise public awareness of and concern for ICH, promote the inheritance and development of traditional skills, and avoid their gradual disappearance in modern society.

3.2. Communication outreach

Non-heritage documentaries can be used as a medium of cultural exchange to promote non-heritage culture to a wider audience through cross-regional and cross-cultural communication. These documentaries allow different cultures to understand, learn and learn from each other, promote cultural exchange and integration, and establish the image of China's non-heritage culture internationally.

3.3. Documenting research

Non-heritage documentaries record the historical information and evolution of non-heritage items, providing important information and reference for relevant researchers. Through watching and studying these documentaries, one can gain a deeper understanding of the developmental lineage of non-heritage culture, changes in techniques and other aspects, which provides valuable resources for the protection, inheritance and study of non-heritage culture and helps scholars and researchers gain a deeper understanding of the connotations and characteristics of non-heritage culture.

3.4. Creative sponsorship

Non-heritage documentaries can be promoted and sold in the market as cultural and creative products, which are expected to create commercial value. These documentaries can be broadcast or distributed on different media platforms, such as television, internet and cinema, to attract viewers' attention and purchase, forming a sustainable business model, providing economic support and protection for NHIs and related practitioners, deriving economic benefits from NHIs, promoting the livelihood and economic development of NHIs, and raising NHIs' awareness and capacity.

4. The Development Dilemma of Non-Heritage Documentaries

4.1. Problems in the preservation of non-heritage

Intangible cultural heritage differs from tangible cultural heritage in that its core and most precious resource lies in the owner. However, non-proprietary electronics in general are now facing a serious ageing problem. At the same time, the rapid development of modern industry is also affecting the younger generation. Many young people do not have a deep knowledge and understanding of ICH, lack a strong sense of cultural identity, perceive a limited sense of self-achievement in engaging in ICH, and have a relatively low desire to enter the ICH business. At present, most of the protection of intangible cultural heritage in China is in the form of photography, interviews, oral narratives and physical collections. However, with the passage of time, destroyed physical materials and old photographs and abstract oral records cannot be preserved and passed on. Developed regions have better conditions for economic and social development, and attach a high degree of importance to the preservation of intangible cultural heritage, investing larger sums of money. The relatively backward regions, however, are limited to their own economic conditions and have invested less money in the protection of intangible cultural heritage, making it difficult to promote the protection of intangible cultural heritage. In addition, there are regional imbalances within a province. At present, more intangible cultural heritage work in developed regions has adopted digital technology, but many intangible cultural heritage projects in remote areas are unattended, and many intangible heritage bearers are not aware of the need to promote and protect them through modern means.

4.2. Market recognition and promotion

The promotion of NRM documentaries faces a series of difficulties. The recognition of NRM culture is relatively low, audience acceptance is low, and media coverage and promotion of NRM documentaries is limited. Firstly, there is the problem of information overload. With the influx of quality content on new media platforms, viewers are faced with difficult choices and distraction. Therefore, there is a need to focus on strategic promotion and publicity when creating NRM documentaries in order to attract viewers' attention and maintain their interest.

In addition, the creation of non-heritage documentaries needs to match the needs of the audience and be able to cater for the tastes and preferences of the market. However, the audience of non-heritage documentaries is relatively limited, and non-heritage culture often lacks a unified image and cognition in the public's cognition, so that the direction and content of its creation are often not easy to fully match with the public's needs. This makes it challenging for creators to choose the subject matter and style of their work. At the same time, NRM documentaries are relatively expensive to produce, but market returns are uncertain. While some NRM documentaries have been able to be broadcast and sold on television, in cinemas and on online platforms, the return on investment is not as good as for commercial documentaries due to the relatively small audience and the low visibility of traditional culture in contemporary society. At present, many of the non-heritage publicity activities launched merely remain at the formal level, and their contents lack depth and substance. Sometimes it is only a rough text introduction, the audience or tourists lack of participation, the final impression is not deep, and does not really achieve the purpose of preservation and inheritance. Sometimes, NRM items are reduced to marketing gimmicks for businessmen, but whether the combination of their goods with NRM content is appropriate is seldom within the scope of businessmen's consideration.

4.3. Professionalism of the creative team

The inheritance and display of non-heritage skills often takes a long time, and the production cycle is long, so the production team needs to have enough patience and professionalism. However, there are relatively few professionals in the field of non-heritage documentary creation, and the lack of professionalism makes the creative team face all kinds of technical and artistic confusions in the production process. The production of NRM documentaries requires close cooperation with NRM practitioners or relevant experts, who are often less knowledgeable or less receptive to new technologies, increasing the difficulties faced by production teams. If NGTs or experts are sceptical or opposed to new technologies, it may also make it difficult for the production team to make breakthroughs in technological updating. Non-heritage documentaries deal with non-heritage items that often involve the protection and respect of intellectual property rights. However, during the creative process, many creators lack understanding of intellectual property rights and awareness of their protection, leading to infringement

of the intellectual property rights of NRH projects and the risk of infringement and misuse of the intellectual property rights of NRH projects. This creates certain legal risks and ethical issues for the creation of NRM documentaries.

4.4. Production does not keep up with technological updates

With the continuous development of science and technology, new filming techniques and post-production techniques continue to emerge, yet the production of non-heritage documentaries often stays in the traditional production methods, unable to make full use of the advantages of new technologies. Non-heritage cultures are often located in remote areas or produced in special environments, causing difficulties in filming conditions and post-production, and the production process of non-heritage documentaries needs to take into account the respect and protection of non-heritage cultures. The application of some new technologies may affect or damage traditional non-heritage skills, so producers need to choose the technologies carefully and limit their application appropriately. This has led to a conservative attitude towards technological updating. The production of NRM documentaries requires a certain amount of capital investment and a larger cost in the procurement of new technical equipment. Many NRM documentary film production teams may be faced with insufficient funds to purchase new high-end equipment and thus be unable to update their technology.

4.5. Cultural preservation and commercial interests

It is a common problem that there is a conflict between the protection of NRM culture and its commercial exploitation. Firstly, commercial exploitation tends to be profit-focused, seeking to maximise profits from commercialisation. This may lead to tampering and mutation of NRM culture to suit market needs and consumer tastes. For example, non-heritage skills are artistically adapted and designed and innovated to meet modern aesthetic tastes. While this may attract a wider audience and consumers, it may also lead to the loss of the exact history of the NRM and part of the traditional skills. Secondly, the mass production and marketing brought about by commercial exploitation may weaken the traditional ways of passing on NRM skills. Production for the purpose of mass production may standardise NRM skills and make NRM practitioners focus more on production efficiency than on the lean transmission of skills. In addition, commercial exploitation may make NRM skills commercially exaggerated and commoditised, weakening their intrinsic value and uniqueness as a cultural tradition. Finally, commercial exploitation may also raise the issue of infringement of NRM culture. Intangible cultures are often passed down from generation to generation by specific groups, and are territorial and individual in nature. However, commercial exploitation often requires standardisation and branding, which can lead to widespread commercialisation and infringement of NRM culture, depriving traditional bearers of their interests and legitimate rights.

5. Strategies for Breaking the Situation of Non-Heritage Documentary Films

5.1. Digging deeper into non-heritage

Non-heritage documentaries should highlight the uniqueness and cultural connotation of non-heritage items, and through in-depth interviews and research, show the history, craftsmanship, technology, aesthetics and other aspects of non-heritage items in an all-round way, so as to enable the audience to better understand and appreciate non-heritage culture. Documentary films on non-heritage should not only show the skills and talents of non-heritage inheritors, but also express concerns and reflections on non-heritage issues, such as the dilemma of inheritance and the challenges of modernisation, so as to arouse the audience's empathy and thoughts. Documentary films on non-traditional heritage can demonstrate the contemporary value and innovative nature of non-traditional heritage and attract more young people's attention by telling the combination of non-traditional heritage items with modern life, such as the crossover with the fields of fashion, design, tourism, and so on. By telling the stories of the non-heritage bearers, the audience can pay more attention to the personal growth experiences, dilemmas and pursuits, so that the non-heritage culture can be more generational and contagious.

5.2. Introduction of innovative elements

The application of technologies such as the Internet, cloud platforms, big data and artificial intelligence has led to innovative development models for intangible cultural heritage. Traditional

documentary films on NRM often adopt the traditional documentary style and lack novelty. Creators can try to break the traditional framework and introduce cross-border elements, such as music, animation, theatre, etc., which can add beauty and artistry to the non-legacy documentaries and inject fresh visual feelings into them. The pace of the documentary should be compact and smooth, avoiding boring and lengthy narratives as much as possible, and adopting a narrative with ups and downs to increase the audience's viewing interest. Non-heritage documentaries can use different means of expression, such as field documentary, animation, collage, etc., to highlight the diversity and charm of non-heritage culture. The use of virtual reality, augmented reality unique audio-visual feast can create a strong sense of reality of the virtual world, the audience into the world of intangible cultural heritage, the novel form can also attract a large number of young people, provoke more people to understand the intangible cultural heritage of the desire. Secondly, what used to be known only through screens and books can now be experienced in person. In the interactive process, the audience's subjective initiative was mobilised to understand the non-legacy projects more deeply, so that the audience can feel the charm of non-legacy culture more deeply. Although the technology has not been applied on a large scale to the dissemination of non-heritage, there are still many non-heritage projects in China that have already adopted VR/AR technology for dissemination and achieved good feedback. For example, in the CCTV VR channel on the world's non-heritage Kunqu first VR documentary "Kunqu Nirvana", netizens will be through the VR "in person" Jiangnan water pavilion,^[2] Look at the beautiful purples and reds blooming all over, listen to the sorrows and joys as if they were smoke. And you will get a glimpse of a time-travelling dialogue between the present and the past by veteran kunqu inheritors, The story is based on the Shennong's VR animation "Lie Shan Shi", which was selected for the VR Competition at the 75th Venice International Film Festival, The VR short film "Qingming Riverside Drawing", which takes you back to the Song Dynasty, and the beautiful Dunhuang mural VR roaming tour. All these non-legacy + VR/AR works make people unconsciously exclaim as if they have opened a magical arbitrary door.

5.3. Explore audio-visual presentations

As an important element of the film, audiovisual language plays an important role in the narrative structure of the non-heritage documentary as well as the expression of the connotation of culture and art, which is able to materialise the abstract cultural connotations, so that the audience can understand more directly and clearly the ideas and connotations expressed in the film.^[3] We should focus on the expression of the characteristics and cultural connotations of the non-heritage projects, and show the uniqueness of the non-heritage projects through the use of appropriate shooting angles and lenses. Attention should be paid to the use of colours, according to the characteristics of different non-heritage projects, the use of colours in line with their stylistic characteristics. At the same time, we should pay attention to the beauty of the composition of the picture, and highlight the expressive power of the non-heritage items through reasonable layout and picture division. In addition, attention should be paid to the mastery of the rhythm, through the switching of the camera and the handling of editing, reflecting the charm and dynamism of the non-heritage projects. Special filming techniques, such as slow motion, fast editing and other techniques, can be used appropriately to enhance the artistic sense of the film. The viewing experience of a film can be enhanced by proper sound selection and processing. It is important to ensure the quality of the sound effects, including the clarity of the recording and the realism of the sound effects. According to the characteristics of the non-heritage projects, choose suitable sound effect materials, such as the sound of traditional musical instruments, the sound of folklore activities, etc., in order to enhance the expressive power of the non-heritage projects, pay attention to the integration and processing of the sound effects, combined with the image, to form the unity and coordination of sound and picture, you can try to use the environmental sound effects, music and other techniques, to increase the atmosphere of the film and the expression of emotions. This can make the non-heritage documentary film more artistic and ornamental, attracting the attention and love of more viewers.

6. Conclusion

Only by keeping abreast of the times and making innovations in the creation of documentary films on intangible heritage can we better pass on and present intangible cultural heritage, make more people understand and pay attention to intangible heritage, and contribute to the inheritance and protection of intangible heritage and cultural diversity.

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