

Research on the Communication Path of Huizhou Three Sculptures from the Perspective of New Media

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Abstract: *Huizhou three sculptures, a prominent form of ancient Huizhou carving art, flourished during the Ming and Qing dynasties. However, in the present day, Huizhou three sculptures face challenges such as difficulty in finding inheritors, outdated inheritance methods, obsolete content, and lack of public attention. This paper explores the communication path of Huizhou three sculptures by incorporating modern new media technologies to address these challenges. The study examines the environmental challenges for inheritance, shortcomings in the inheritance model, and outdated expressive techniques and content. It further discusses the integration of new media and Huizhou three sculptures, highlighting the potential of virtual digital museums, self-media platforms, and the construction of Huizhou three sculptures' intellectual property. By leveraging these approaches, the communication and promotion of Huizhou three sculptures can be revitalized, leading to its sustained development and inheritance.*

Keywords: *Huizhou three sculptures; new media integration; virtual digital museums; self-media platforms; intellectual property*

1. The Challenges of Developing and Inheriting Huizhou Three Sculptures

Huizhou three sculptures is a traditional carving art in the Huizhou region of Anhui Province. Its origins date back to the Jian'an period of the Eastern Han Dynasty, and it reached its pinnacle during the Ming and Qing dynasties. Huizhou three sculptures encompass wood carving, stone carving, and brick carving. Wood carving is commonly seen in wooden architecture and furniture, such as screens and roof beams. Brick carving is predominantly used in stone furniture, including archways, gate walls, and pillars. Stone carving finds extensive application on wall surfaces and door lintels. The carving techniques of Huizhou three sculptures are intricate, resulting in exquisite finished products. Among the existing ancient buildings, Wuyuan, Shexian, and Yixian are the places with the most representative and well-preserved Huizhou three sculptures works.

1.1 Environmental Challenges for Inheritance

The rapid economic development and urbanization processes have significantly impacted the demand for Huizhou three sculptures. As cities expand and modernize, traditional brick and wood structures, where Huizhou three sculptures were traditionally applied, are being replaced by reinforced concrete structures. The preference for modern architectural styles and materials has led to a decline in the demand for Huizhou three sculptures in contemporary construction projects. The shift towards modernization and the reduced emphasis on traditional aesthetics have resulted in a decreased market for these traditional carvings.

Finding suitable inheritors for Huizhou three sculptures has become increasingly challenging. Several factors contribute to this difficulty. Firstly, Huizhou three sculptures require intricate carving techniques and craftsmanship, with each type of carving demanding its own expertise. Becoming a skilled Huizhou three sculptures craftsman requires substantial time and effort, making it difficult to achieve rapid progress. In today's fast-paced society, young people often lack the patience and dedication required to master the art form, leading to a shortage of potential inheritors. The lack of younger generations entering the field hinders innovation and the continued development of Huizhou three sculptures.

Moreover, the modern commodity economy and rising living costs have increased the financial pressures on individuals. Skilled Huizhou three sculptures masters in Huangshan City, for example, often earn relatively low salaries, ranging from 5,000 to 6,000 yuan. In contrast, young people may opt for higher-paying jobs in factories, enterprises, or construction sites. The economic constraints and the pursuit of more financially rewarding opportunities discourage young individuals from choosing

Huizhou three sculptures as a profession.

Additionally, the working environment for Huizhou three sculptures involves physical labor and exposure to dust, which further dissuades many individuals from pursuing it as a profession. The demanding requirements for learning and practicing Huizhou three sculptures, combined with the limited number of willing learners, contribute to the difficulties faced by inheritors and the decline in the number of skilled craftsmen.

To overcome these challenges, it is crucial to raise awareness about the cultural and artistic value of Huizhou three sculptures and create supportive environments that encourage the younger generation to engage with and appreciate this traditional art form. Efforts should be made to adapt the art form to contemporary contexts, explore new expressive techniques, and integrate elements that resonate with modern audiences. Furthermore, providing financial support, improving working conditions, and offering incentives for aspiring inheritors can help attract and retain talented individuals in the field of Huizhou three sculptures.

1.2 Inadequacies in the Inheritance Model

The traditional master-apprentice system, which has long been the predominant mode of skill inheritance in China, is also employed in the context of Huizhou three sculptures. However, this inheritance model has certain shortcomings that hinder the effective transmission of the art form. Firstly, the master-apprentice system relies heavily on the availability of skilled and experienced masters who are willing to take on apprentices. In the case of Huizhou three sculptures, the scarcity of qualified masters has become a significant obstacle. The expertise required in Huizhou three sculptures is highly specialized, with different types of carving demanding specific knowledge and techniques. Finding masters who possess comprehensive skills and are willing to pass them on has become increasingly challenging. This scarcity of skilled masters limits the number of potential inheritors and hampers the widespread dissemination of Huizhou three sculptures. Furthermore, the traditional apprenticeship model is a time-consuming and demanding process. Apprentices typically begin their training at a young age and undergo years of rigorous learning under the guidance of their masters. This extended duration and intense dedication pose barriers for modern-day individuals who may have other commitments or limited resources to devote to such a lengthy apprenticeship. The time and financial constraints associated with the traditional model discourage many potential learners from pursuing the art form, further exacerbating the scarcity of inheritors. In addition, the traditional model primarily focuses on practical skills and hands-on experience, often neglecting the theoretical and academic aspects of the art form. While the mastery of practical techniques is undoubtedly essential, a comprehensive understanding of the historical, cultural, and artistic significance of Huizhou three sculptures is also crucial for its preservation and development. The current model's lack of emphasis on theoretical knowledge limits the depth of understanding and intellectual engagement among inheritors, hindering the art form's innovation and adaptation to contemporary contexts. Lastly, the traditional master-apprentice system primarily operates within a closed and localized network. The knowledge and skills of Huizhou three sculptures are transmitted within specific communities or families, resulting in limited exposure and exchange with external influences. This insularity restricts the art form's potential for growth, diversification, and integration with modern artistic practices. It also hampers the visibility and recognition of Huizhou three sculptures on a broader scale, impeding its ability to attract public attention and support. ^[1]Overall, while the master-apprentice system has played a significant role in preserving and passing on Huizhou three sculptures, its inherent limitations pose challenges to its continued development and wider dissemination. Alternative approaches and strategies are needed to address these shortcomings and ensure the dynamic inheritance and promotion of this unique cultural heritage.

1.3 Outdated Expressive Techniques and Content

In terms of the content of inheritance, Huizhou three sculptures is still following traditional artistic forms. Although Huizhou three sculptures is an ancient carving art, society is constantly evolving, and people are constantly moving forward. Therefore, Huizhou three sculptures needs to learn to adapt to changes. In ancient times, people were deeply influenced by Confucianism, Buddhism, and Taoism. The main themes of artistic creation were derived from these philosophies. For example, in Wuyuan's Huizhou three sculptures, the main themes include folklore, such as the Eight Immortals crossing the sea, dragons and phoenixes, and Buddha's hand, among others. ^[2]The ultimate goal of artistic creation is to reach the masses. Therefore, Huizhou three sculptures should keep up with the times in terms of content and expressive techniques, incorporating more elements of modern life to promote its development.

Currently, Huizhou three sculptures is no longer as popular as it was in the Ming and Qing dynasties. Its popularization needs coincide with the role of new media. From the perspective of new media, the dissemination media is diverse. The dissemination of Huizhou three sculptures can make use of the characteristics of digitalization, personalization, interactivity, and transcending time and space in new media, combining them with traditional media. Through different multimedia platforms and various forms of dissemination, the cultural inheritance and promotion of Huizhou three sculptures can be continuously strengthened.^[3]

2. The Integration of New Media and Huizhou three sculptures

The province of Anhui has always placed great importance on the development of intangible cultural heritage. As early as 1986, the Huizhou Regional Party Committee and the Regional Administration formulated the "Outline of Economic and Social Development Strategy for the Huizhou Region," which explicitly stated the goal of developing traditional crafts such as the "Three Carvings" (San Diao). Government reports and planning documents also mention the development of Huizhou three sculptures and other traditional crafts as part of promoting socio-economic development. However, the Three Carvings have not been widely integrated into people's daily lives, and the general public has not placed a high emphasis on the inheritance of Huizhou three sculptures. This is due to various factors such as the inheritance environment, promotional environment, people's awareness of preservation, and national investment.

In recent years, with the popularization of the Internet, people have had more opportunities to engage with intangible cultural heritage and have a more concrete and clear understanding of these cultural assets. An increasing number of intangible cultural heritage items are being presented to the public in innovative and diverse forms. As an important manifestation of intangible cultural heritage in the Huizhou region, Huizhou three sculptures carries the aesthetic, educational, and spiritual functions of the local people, playing a significant role in production and daily life. It serves as an important medium for local cultural memory, cultural heritage, and dissemination. In the era of mass internet adoption, Huizhou three sculptures, like other forms of intangible cultural heritage, should actively utilize the internet to further its own development.

Today, new media channels have deeply penetrated people's lives and transformed their lifestyles. In this context, it is essential to proactively understand the rules of online communication and explore modes of inheritance for Huizhou three sculptures. Cultural heritage restoration and promotion should be continuously strengthened through various media platforms, making effective use of video websites, Weibo, WeChat public accounts, and other software to disseminate and promote intangible cultural heritage information. By leveraging emerging digital technologies, the presentation of intangible cultural heritage can be made more novel, thereby enhancing the influence of Huizhou three sculptures.^[4]

3. Constructing the Path of Huizhou three sculptures' Communication from a New Media Perspective

3.1 Virtual Digital Museum

A virtual digital museum is an innovative approach that meets the diverse demands of modern entertainment and addresses the limitations of traditional museums. Compared to traditional museums, virtual museums are not bound by time, location, or transportation, allowing audiences to browse, share, and experience exhibits anytime and anywhere. This reduces the barriers to access and understanding traditional intangible cultural heritage. Additionally, virtual museums possess a high capacity for information storage, enabling the collection of comprehensive information about intangible cultural heritage from various perspectives, effectively addressing the problem of information loss. Particularly for endangered intangible cultural heritage projects, virtual museums play an irreplaceable role. Moreover, the greatest characteristic of virtual digital museums is interactivity, which changes the one-way transmission of information from traditional museums to audiences, enhancing audience participation during the experiential process.^[5]

VOMA, the world's first fully interactive virtual digital museum, utilizes virtual reality (VR) and internet technology to create an online virtual museum where visitors can have interactive experiences similar to visiting a physical museum. Visitors can freely explore the museum's interior and even venture outside the museum building. Furthermore, VOMA simulates changes in weather and time, affecting the

lighting inside the museum. This highly interactive digital museum will become a popular communication method in the future, touching the emotions of audiences through interactive technology, temperature, weather, and dynamic images, providing creative experiences. Establishing a virtual digital museum serves as a new complementary and enhancing approach to address the limitations of the Huizhou three sculptures' communication, such as its singular function, lack of content, and interactivity. By utilizing virtual reality technology and interactivity, the unique aspects of Huizhou three sculptures can be showcased, attracting more attention and participation from audiences.

In conclusion, as an innovative communication method, virtual digital museums can meet the diverse entertainment needs of modern society and compensate for the shortcomings of traditional museums. They possess greater information storage capacity and interactivity, effectively addressing the problem of information loss in intangible cultural heritage and enhancing audience engagement during the experiential process. Applying virtual digital museum technology to projects such as Huizhou three sculptures will further enhance its communication effectiveness and attract more people to understand and appreciate intangible cultural heritage.

3.2 Self-Media Platforms

To further develop the integration of Huizhou three sculptures with new media, specific methods and strategies can be implemented when utilizing self-media platforms. This includes selecting appropriate platforms and formulating targeted marketing strategies for different audience groups. Here is an expanded section with more concrete methods and strategies:

Self-media platforms offer diverse opportunities for promoting and disseminating Huizhou three sculptures to wider audiences. Among the well-known self-media platforms are Douyin (TikTok), Kuaishou, Zhihu, Xiaohongshu (RED), Weibo, iQiyi, and Bilibili. Each platform attracts different user demographics and has distinct communication directions. By tailoring marketing strategies to target specific audience profiles, the reach and impact of Huizhou three sculptures can be maximized.

For example, Zhihu primarily attracts urban white-collar workers and college students with good educational backgrounds. To engage this demographic, informative content about Huizhou three sculptures can be shared on Zhihu, including articles, Q&A sessions, and online competitions. These activities can stimulate public participation and increase awareness and understanding of the art form.

Douyin, on the other hand, appeals to a wide range of age groups and features diverse types of videos. Creating creative and visually engaging short videos that highlight the beauty and craftsmanship of Huizhou three sculptures can captivate the target audience on

It is crucial to adapt the communication strategies to the characteristics of each self-media platform and the preferences of the target audience. This involves utilizing appropriate content formats, such as videos, images, or articles, and leveraging the interactive features of the platforms, such as live-streaming, interactive polls, or user-generated content challenges.^[6]

Additionally, collaborations with influencers, content creators, or experts in the field of art and culture can amplify the reach and impact of Huizhou three sculptures on self-media platforms. By partnering with influencers who have a genuine interest in traditional arts and a substantial following, the exposure and engagement with Huizhou three sculptures can be significantly increased.

In conclusion, the integration of Huizhou three sculptures with self-media platforms provides an opportunity to reach diverse audiences and promote a wider understanding of this art form. By selecting appropriate platforms, tailoring marketing strategies, and collaborating with influencers, the visibility and appreciation of Huizhou three sculptures can be enhanced in the digital age.

3.3 Construction of Huizhou three sculptures Intellectual Property (IP)

The construction of Huizhou three sculptures IP involves protecting and managing the intellectual property rights of Huizhou three sculptures and utilizing these rights to promote their dissemination and development. In this section, we will further explain how to protect and manage the intellectual property of Huizhou three sculptures and explore strategies for utilizing IP to drive their communication and growth.

3.3.1 Protecting and Managing Intellectual Property:

Copyright protection: Copyright plays a vital role in safeguarding the creative expressions embodied

in Huizhou three sculptures. It is crucial to establish a comprehensive copyright protection system for these artworks. This involves identifying and documenting the creators, authors, or inheritors of the sculptures and ensuring that their rights are recognized and legally protected.

Trademark rights: Consider registering trademarks associated with Huizhou three sculptures, such as distinctive logos, names, or symbols, to protect the commercial value and brand recognition of these artworks. This can prevent unauthorized use and exploitation of the sculptures' cultural significance.

Patent rights: In cases where there are innovative techniques, tools, or materials used in the creation of Huizhou three sculptures, it may be beneficial to seek patent protection for these inventions. This ensures that the creators or innovators have exclusive rights over their inventions and can commercialize them effectively.

Documentation and archives: Establish a systematic documentation and archiving process for Huizhou three sculptures. This includes cataloging and recording relevant information such as the history, characteristics, techniques, and cultural significance of each sculpture. Digital archiving can preserve these records for future reference and research purposes.

3.3.2 Utilizing Intellectual Property for Dissemination and Development:

Licensing and authorized reproduction: Develop a licensing system that allows authorized individuals, organizations, or manufacturers to reproduce and distribute replicas or derivatives of Huizhou three sculptures. By controlling the quality and authenticity of these reproductions, the cultural value and reputation of the sculptures can be maintained while generating revenue for further development.

Collaboration with cultural and creative industries: Foster partnerships with cultural and creative industries, such as designers, artists, craftsmen, and manufacturers, to incorporate Huizhou three sculptures into various products, artworks, or design projects. This collaboration can introduce the art form to new audiences and create marketable goods that resonate with contemporary consumers.

Promotion through exhibitions and cultural events: Organize exhibitions, art fairs, or cultural events that prominently feature Huizhou three sculptures. These events can attract art enthusiasts, collectors, scholars, and the general public, raising awareness and appreciation for the art form. Collaborate with museums, galleries, and cultural institutions to showcase the sculptures in a curated and educational manner.

Digital platforms and online presence: Establish a strong online presence through websites, social media accounts, and digital platforms dedicated to Huizhou three sculptures. Share high-quality images, videos, articles, and interactive content that provide insights into the history, techniques, and cultural significance of the sculptures. Engage with online communities, art forums, and virtual exhibitions to foster dialogue and interaction among enthusiasts.

Educational initiatives and workshops: Develop educational programs, workshops, and training courses that introduce Huizhou three sculptures to students, artists, and the general public. These initiatives can include hands-on carving experiences, lectures on the cultural context, and demonstrations of carving techniques. By nurturing a new generation of artists and enthusiasts, the art form can be perpetuated and adapted to contemporary contexts.

In conclusion, the protection and management of intellectual property rights are crucial for the development and dissemination of Huizhou three sculptures. By implementing strategies such as copyright protection, licensing, collaborations, digital platforms, and educational initiatives, the cultural heritage and commercial value of these sculptures can be effectively promoted. ^[7]The specific methods and steps outlined in this paper, along with real-world examples, support the argument that the integration of intellectual property with Huizhou three sculptures can contribute to their preservation and relevance in the modern era.

4. Conclusion

The development and inheritance of Huizhou three sculptures face significant challenges in the modern era. By leveraging new media platforms, such as online promotion, digital archives, online learning, and collaborations, the communication path of Huizhou three sculptures can be revitalized. These strategies not only raise public awareness but also provide opportunities for dynamic inheritance, attracting a new generation of inheritors who can adapt the art form to contemporary contexts. With the right combination of tradition and innovation, Huizhou three sculptures can continue to thrive and evolve,

preserving their cultural heritage while remaining relevant in the 21st century.

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