

Inheritance and Creative Communication of Intangible Cultural Heritage from the Perspective of New Media Communication

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Abstract: *The dissemination of intangible cultural heritage is a dynamic dissemination based on human beings, which is transmitted through oral and heart-teaching methods. This kind of inheritance method is very dependent on the inheritor, and it is very easy to cause the attenuation or loss of cultural connotation in the process of communication. With the continuous advancement of globalization and digitalization, the emergence of new media forms has brought a certain impact to the dissemination of intangible cultural heritage. The traditional dissemination and promotion of intangible cultural heritage mainly relies on oral, written, pictures and other forms. If the original dissemination method is continued without innovation, the intangible cultural heritage may face the embarrassing situation of being left out. For this, we must not Don't think about new channels and ways of dissemination of intangible cultural heritage. From the perspective of intangible cultural heritage inheritance and creative communication, this paper analyzes the characteristics of intangible cultural heritage works from the perspective of new media communication, and proposes diversified creative methods and multi-platform communication methods to protect and inherit our country's intangible cultural heritage. This article uses the literature research method to grasp the current research status of our country's intangible cultural heritage through the study of a large number of literature materials, and to provide a theoretical basis for subsequent investigation and research. It also uses the questionnaire survey method to learn about the market's demand and interest in intangible cultural heritage, which is of great help to the implementation of inheritance and creative communication practices. The results of the experiment show that the media has the greatest influence, accounting for 65.1%; followed by friend promotion and museum exhibitions, accounting for 35.6% and 38% respectively; people who actively understand through their hobbies and interests are the least, accounting for only 13.6%, and they are passively accepted mainly. Therefore, new media inheritance and creative dissemination of intangible cultural heritage is very necessary.*

Keywords: *New Media Perspective, Intangible Cultural Heritage, Diversified Creation, Creative Communication*

1. Introduction

Intangible cultural heritage is the culture that human civilization has precipitated in the rush of history. With the progress of society, the emergence of new media makes the intangible cultural heritage slowly die out in the birth of various new cultures [1,2]. Our country attaches great importance to the protection of intangible cultural heritage. However, the crisis still cannot be resolved. The task of protecting intangible cultural heritage cannot be completed overnight. It needs permanent and continuous protection and transmission [3,4]. With the advent of the "post-application period", the inheritance and dissemination of intangible cultural heritage has also become a focus of academic research and the focus of the mass media. Exploring to find an effective form of communication that can protect and spread intangible cultural heritage has also become a new task [5,6].

In the literature on the dissemination of intangible cultural heritage in the era of new media, most of them take the local intangible cultural heritage project protection plan as an example [7]. A specific analysis of the ways and forms of transmission of intangible cultural heritage from the perspective of new media. It mainly includes holding activities, protecting inheritors, promulgating protection policies by the state, and using new media technology for dissemination [8]. Through the research of different documents, we have discovered the creative characteristics and dissemination methods of voice works

of intangible cultural heritage in my country. Wang Y pointed out that animation is one of the hottest cultural industries in our country, taking intangible cultural heritage as the perspective of animation development research, and discussing how to use the animation industry to enhance the visibility of intangible cultural heritage [9]. Zhao R believes that the intangible cultural heritage should be preserved in the form of a documentary, and the structure of a variety of stories is used to tell the humanistic intangible cultural heritage, express the unique cultural connotation, and increase the effect of dissemination [10].

This article uses the questionnaire survey method to learn about the market's demand and interest in intangible cultural heritage, which is of great help to the implementation of design practice.

2. Inheritance and Creative Communication of Intangible Cultural Heritage from the Perspective of New Media Communication

2.1. Problem of Non-Legacy in the Dissemination of New Media

(1) Identity of communicator: limited to professional background

New media gathers people with different cultural backgrounds, identities and statuses to share information on this platform. However, through statistics on the three most influential new media platforms, Weibo, WeChat, and clients, the theme is "intangible cultural heritage". The identity of the owners or creators of social accounts is relatively single, focusing on the protection of research institutions, followed by commercial institutions. The mode of publishing the content of these accounts has the following characteristics [11,12].

The first is the protection agency. According to statistics, the number of such accounts is the largest, accounting for the largest proportion. Government protection agencies have relatively professional staff to manage them, and they have high media literacy. Most of the content released are protection work dynamics, activity exhibitions, display of inheritors, and popularization of intangible cultural heritage knowledge. These account owners have rich resources, high release frequency, and relatively high activity. The representative account is the official account of the intangible cultural heritage protection institutions at all levels.

Followed by companies operating intangible cultural heritage products. In addition to spreading the cultural attributes of intangible cultural heritage, this type of account is also highly commercial, mostly for brand promotion and product promotion, with marketing as the purpose, and has obvious utilitarianism. The content of such accounts is mostly intangible cultural heritage of handicrafts, such as embroidery, clothing, food, handicrafts, etc. There are also tourism operators who operate to experience the themes of intangible cultural heritage.

Once again, it is a non-genetic inheritor. This type of account has the most diversified content, showing the daily life of non-genetic inheritors, and is closer to the communication concept of new media, so it is also the most popular. According to a Weibo search, the account with the most attention on the theme of "intangible cultural heritage" is @ Gui Zhenyu, who is certified as a young guqin player and a representative inheritor of intangible cultural heritage in Nanjing. The number of fans has reached 40,000. Although there is no rigid promotion of intangible cultural heritage, intangible cultural heritage has penetrated into the bones of these inheritors. Watching their lives and understanding their daily life is a very important window for people to understand intangible cultural heritage.

The second time is an intangible cultural heritage item. This type of account takes a specific intangible cultural heritage project as the main dissemination theme, and the published content is more targeted, which is conducive to comprehensive and in-depth display and exploration of the artistic characteristics and cultural connotation of this intangible cultural heritage project.

Finally, there are scholars and civil exchange associations. Such accounts are generally spontaneously set up by intangible cultural heritage research scholars and civil society organizations, with more flexible information release, richer content, diverse expression modes, and generally have a good dissemination effect.

(2) Content of communication: generally homogeneous

The identity of the dissemination subject limits the main dissemination content on the new media. According to statistics, the main content of new media dissemination is information, which can be further refined into: protection of work content, popularization of intangible heritage project knowledge

and stories of non-genetic inheritors, large-scale event reports, commercial information release, and academic research.

Intangible cultural heritage is an inseparable and important part of the excellent traditional culture of the Chinese nation, but it is different from the mainstream traditional culture that has been passed down to this day and has strong vitality in that its content is remote, and its values and worldview are restricted by ethnic culture and cannot be easily understood by outsiders. It seems a little out of place. Among the many social accounts related to intangible cultural heritage, most of them introduce intangible cultural heritage projects, personal interviews, event reports, or marketing advertisements in a straightforward manner. The WeChat public account "China Intangible Cultural Heritage Protection Center" aims to provide information dissemination, policy publicity, knowledge popularization, resource display, academic exchanges and other services in the field of intangible cultural heritage, to build exchanges, interactions, and sharing for the industry, academia and the public platform. It maintains a publication frequency of 1-2 articles per day and has excellent content editing. However, although these articles have popularized the knowledge of intangible cultural heritage, the stories behind the characters, historical origins and cultural values, and commercial values, they are too professional and unable to attract more public participation.

(3) Media use: Ignore the characteristics of new media

The birth of social media that gives citizens equal rights to speak and the ability to produce information for themselves is revolutionary for the whole world, and it has even changed the way of human existence. New media changes the world in that it has the following characteristics:

The first is that both parties can transform each other in new media. The most obvious feature of the new media is that the insurmountable identity barriers in the transmission of traditional media have been broken. Users can publish content on social platforms for free, and whether the published content is public can set privacy permissions: open to users on all new media platforms or open to designated users for them to read. In the past, media resources were in the hands of a small number of people, which was embodied in the role of "gatekeepers" in traditional media, who controlled the delivery of content. In new media, people can be both content producers and content recipients, which is the same for any person. In this process, the "gatekeeper" function is weakened, and information becomes more difficult to control.

Secondly, the new media is highly interactive. The birth of new media relies on Web2.0 technology. Compared with traditional media, the biggest feature is the feedback function. Communication is no longer one-way, but has two-way interaction. The audience can express their views on the content of the dissemination, and then pass the production content to the content producer. This process is also open. With the continuous development of technology, the forms of interaction have become more and more diversified. In addition to the traditional comments in the comment area below the content, tags of "like" or "hate" have also appeared to send videos. Various forms such as barrage and live interaction.

Finally, the content spread by new media is open to the audience for free, and the way to obtain it is more convenient. Accounts on social networking sites are free. You only need a phone number and an email address, and the public can easily complete the registration. Similarly, the content spread on social networking sites is free, and it does not cost money to receive them; the way to obtain them is also more convenient, and people can use them anytime and anywhere with a device that can connect to the Internet.

(4) Media platform: immerse yourself in self-entertainment

New media forms continue to iterate, media competition is intensified, and media integration is promoted in disguise. Each media gathers the power of their respective platforms to seek victory in the competition. The emergence of new media has broken the ecological environment of media, and the print media, radio and television that originally occupied the dominant position have received a great impact. Traditional media realize that although their status is still unshakable in some respects, the competition of new media has put tremendous pressure on their survival. For this reason, traditional media captures the characteristics of new media, shares content resources that ordinary users of new media cannot know, and incorporates them into their own communication network, which is media convergence. In the new media ecosystem of intangible cultural heritage, this kind of agglomeration is lacking. The intangible cultural heritage information products on the media platform are independent and tend to entertain themselves.

2.2. Methods to Solve the Problem of Intangible Cultural Heritage Transmission in New Media

(1) Promote the diversification of communication subjects

At present, intangible cultural heritage has established a full range of communication channels, and the platform construction can be said to be comprehensive and exhaustive. However, it is not difficult to see from the previous chapter that the biggest problem in the dissemination of intangible cultural heritage today is not in the use of platforms and technologies, but in achieving a sufficient fit between the intangible cultural heritage content and the dissemination technology, so that the technology can integrate intangible cultural heritage. The charm is fully and completely presented in front of the audience. This requires professional intangible cultural heritage people who use new media platforms to learn how to use them for intangible cultural heritage communication, that is, to improve the media literacy of these social account owners.

(2) Improve the degree of innovation in communication content

The dissemination of intangible cultural heritage is rheological, and its manifestation will be adjusted according to the continuous changes of the historical environment. This feature makes it possible for intangible cultural heritage to be in line with the times. The means to achieve this possibility is innovation. The innovation of intangible cultural heritage communication has two meanings. One is to innovate the means of communication, and the other is to improve the content of the communication. In terms of innovative communication methods, from the past oral communication era, text communication era, electronic communication era to today's network communication era, intangible cultural heritage workers have established all-round and three-dimensional communication channels and applied various advanced technologies. Such as data library, digital museum, virtual reality, geographic collection, etc. for intangible cultural heritage information collection, database construction and dissemination. The current intangible cultural heritage communication does not lack technology, nor does it lack the awareness of using technology. In a modern society where content is king, it is the most important thing to innovate the communication content and make it closer to modern life.

(3) Strengthen the supervisory power in dissemination

Establish and improve the social network communication management restriction mechanism suitable for intangible cultural heritage, and vigorously improve the management level and service awareness of intangible cultural heritage communication. The number of new media users is huge, and the quality of them varies. For the inheritance and protection of intangible cultural heritage, spontaneous private actions cannot be ignored, and the government's overall planning and strict supervision by management departments are indispensable. Cyberspace is virtual and open. Individuals who have been immersed in it for a long time can hide their true identity and social identity. This anonymity unreservedly presents the initiative and limitations of individuality, the complexity and change of human nature to the public. In this virtual space, personality swells and excessive freedom easily occurs, which leads to the lack of ethical responsibility of the communication subject and the abolishment of moral restraint. In response to the uncontrolled expansion of personality and excessive freedom in the network, intangible cultural heritage communication management units and higher-level supervisory departments should pay attention to and prevent them, actively establish and improve relevant regulations and policies, and effectively strengthen the regulation and supervision of communication.

2.3. Inheritance and Creative Communication Methods of Intangible Cultural Heritage from the Perspective of New Media Communication

(1) The creative dissemination of traditional intangible cultural heritage

The creative dissemination of traditional intangible cultural heritage is based on the traditional intangible cultural heritage as elements, the integration of multiple intangible cultural heritage, the use of different carriers, and creative planning and construction of the communication mode. The dissemination of traditional intangible cultural heritage requires more creative expression, and there are many forms of creative communication of traditional intangible cultural heritage. People are eager to understand and come into contact with traditional intangible cultural heritage. This desire will be gradually shelved due to busy life, complexity and a large amount of other information, but in fact, people's memory of traditional intangible cultural heritage has never disappeared, but it lacks one. The entry point, once the entry point is opened through the form of creative communication, people will pay

attention to and fall in love with the traditional intangible cultural heritage again.

(2) Creative dissemination of activities

Activity creative dissemination refers to the application of creative techniques to launch various creative leisure agricultural activities based on rural green waters and mountains, pastoral scenery, rural culture, festival culture, etc., and to spread the characteristics of intangible cultural heritage through these activities.

(3) Product creative dissemination

Product creative dissemination refers to the creation and packaging of the use, packaging, culture and connotation of ordinary agricultural products, forming a new cultural creative agricultural product that is different from traditional agricultural products, and producing a good communication effect on intangible cultural heritage through characteristic creative agricultural products.

(4) Industrial creative dissemination

Industrial creative dissemination refers to agriculture as the basic industry, through creative development, extending to the secondary and tertiary industries, and promoting the integration of rural primary, secondary and tertiary industries, thereby increasing the added value of agricultural processing, service and culture, to spread intangible cultural heritage and expand the influence of intangible cultural heritage through the image of characteristic industries.

(5) Creative communication of landscape architecture

The creative communication of landscape architecture refers to the use of rural characteristic buildings and ecological environment, through artistic creativity and cultural creativity, to create unique rural landscapes, and to spread local characteristic intangible cultural heritage to people through unique rural landscapes.

3. Inheritance and Creative Communication Experiment of Intangible Cultural Heritage from the Perspective of New Media Communication

3.1. Research Methods

This article uses the questionnaire survey method to analyze the cultural awareness of the current citizens of the city through a questionnaire survey on the awareness of intangible cultural heritage and creative dissemination among the citizens of this city.

3.2. Data Collection

This article sends out one-to-one questionnaires to citizens of this city and asks them to fill in carefully, so as to help have a better understanding of the current status of the inheritance and creative dissemination of intangible cultural heritage, and to ensure the authenticity of the questionnaire results to the greatest extent. The offline questionnaire sent out 200 questionnaires, of which 186 were returned. The effective questionnaire recovery rate was 93%.

3.3. Data Processing and Analysis

This article uses SPSS 22.0 software to count and analyze the results of the questionnaire, and conduct a t test. The t-test formula used in this article is as follows:

$$t = \frac{\bar{X} - \mu}{\frac{\sigma_X}{\sqrt{n}}} \quad (1)$$

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{(n_1 - 1)S_1^2 + (n_2 - 1)S_2^2}{n_1 + n_2 - 2} \left(\frac{1}{n_1} + \frac{1}{n_2} \right)}} \quad (2)$$

Reliability mainly refers to the reliability, consistency and stability of the measurement results, that is, whether the test results reflect the stable and consistent true characteristics of the testee. In the

Measurement (S) module of the analysis menu of the SPSS software, click Reliability Analysis (R) to calculate the Cronbach's Alpha reliability coefficient and Guttman Split-half reliability coefficient.

Table 1: Statistical results of Cronbach's Alpha coefficient

Cronbach's Alpha	Number of items
0.896	15

It can be seen from Table 1 that among the 24 items measured, the Cronbach's Alpha reliability coefficient value is 0.896. Generally, the reliability coefficient is higher than 0.7 when the reliability coefficient is higher. Therefore, the reliability of this questionnaire is relatively high.

4. Experimental Analysis of the Inheritance and Creative Communication of Intangible Cultural Heritage from the Perspective of New Media Communication

4.1. Sample Analysis

In the first part of the questionnaire, the identity was investigated, based on which basic information of the sample could be obtained, including information on gender, occupation, and age. In terms of gender, the ratio of male to female is 42%: 58%, and the ratio of male to female is more appropriate. The age class and male-to-female ratio of the selected survey subjects are shown in Figure 1 below.

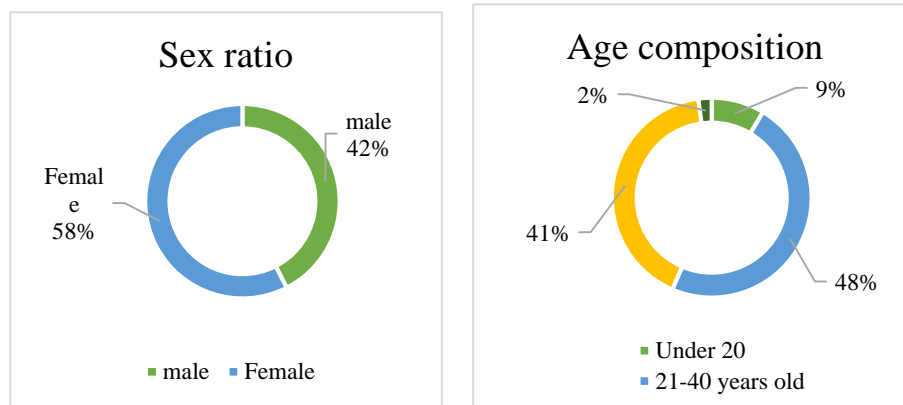


Figure 1: Drum chart of the ratio of male to female and the ratio of age groups

In order to ensure the relative coverage of the data, the survey will basically cover all age groups. There are 16 people under 20 years old, 89 people between 20-40 years old, 77 people between 41-60 years old, and 4 people over 60 years old. From the perspective of the population distribution characteristics of digital reading methods, 8% are under 20 years old, 47.8% are 21 to 40 years old, 41.3% are 41 to 60 years old, and 2% are over 60 years old. The 21-40-year-old population has the largest number of people in the survey age group. This age group has initially formed its own values and is the mainstream group of social activities, and has relatively greater enthusiasm in receiving information and updating ideas.

4.2. How the Public Understands Intangible Cultural Heritage

See Table 2 and Figure 2 for the statistical results of the public's understanding of intangible cultural heritage.

Table 2: Understanding method statistics

Channel	Number	Proportion
News media	121	65.1%
Museum exhibition	67	36.0%
Friend introduced	70	37.6%
Hobby	25	13.4%
Books	68	36.6%
Other	55	29.6%

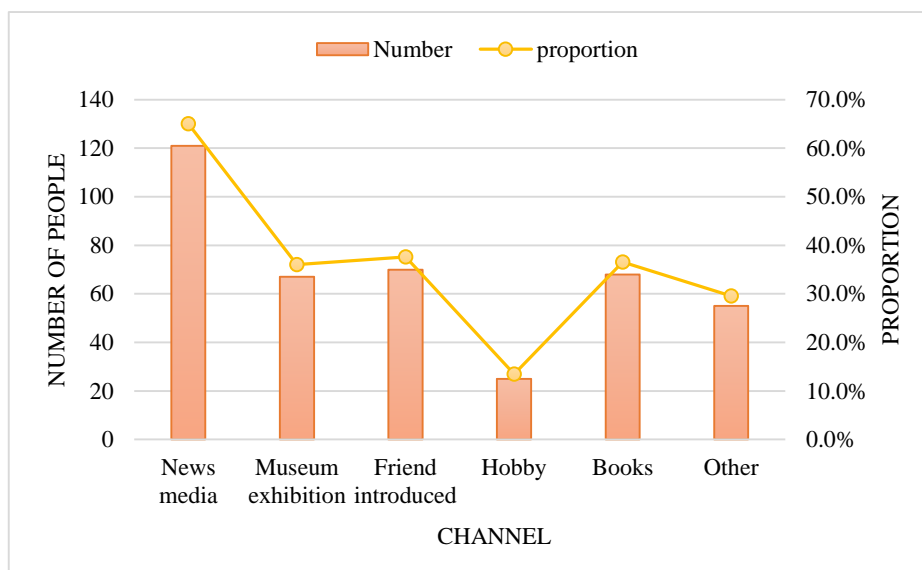


Figure 2: Understanding method statistics

The vigorous advocacy of national policies, the government's efforts, and the media's competing reports have made intangible cultural heritage more and more understood by the public in various forms. It can be seen from Table 2 and Figure 2 that the media has the largest influence, accounting for 65.1%; followed by friend promotion and museum exhibitions, accounting for 35.6% and 38%, respectively; people who actively learn through their hobbies and interests are the least, accounting for only 13.6 %, mainly accepting passively. Therefore, new media inheritance and creative dissemination of intangible cultural heritage is very necessary.

5. Conclusions

From the perspective of new media, the inheritance and creative dissemination of intangible cultural heritage faces multiple challenges. The collision of traditional culture and modern culture, the integration of traditional media and new media, gradually formed a confrontation. We need to find a suitable development direction for intangible cultural heritage. Its existence is very important for the inheritance of intangible cultural heritage projects, the promotion of folk handicrafts and the display of professional skills. It is also because of its outstanding role in preserving materials and promoting spirits. In recent years, it has gradually attracted the attention and attention of people from all walks of life. In the current intangible cultural heritage protection measures, intangible cultural heritage audio works still account for a minority, except for the lack of dissemination subjects and other inherent characteristics that hinder their development, there are also problems such as inadequate publicity and single creative mode.

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