

# Research on the Dissemination, Current Situation and Path of Intangible Cultural Heritage under the Background of Digitalization

Biyu Chen\*

Department of media, Kede College of Capital Normal University, Beijing, China

\*Corresponding author email: [c18668581663@163.com](mailto:c18668581663@163.com)

## ABSTRACT

The evolution of digital communication modalities for China's intangible cultural heritage serves to broaden communication avenues and engage wider audiences, further unlocking the economic potential of the heritage industry. This progression is crucial for advancing the digitization of ICH during the 14th Five-Year Plan in China. Derived from the collective efforts of working individuals over extended periods of production and labor, each intangible culture possesses unique transmission traits. Representing an immaterial and irreplicable historical artifact, cultural memory, and the essence of the Chinese nation, its preservation and transmission are paramount for societal development. Given its profound regional character, the cultural significance and value of ICH are inherently evident. Amidst the mobile internet era, the digital preservation of this heritage has gained precedence, encompassing digital collection, storage, restoration, reproduction, exhibition, and dissemination. However, due to knowledge constraints and technological limitations, non-linear inheritors face challenges in digitizing ICH.

## KEYWORDS

Intangible Cultural Heritage; Digitization; Inheritance and Development.

## 1. INTRODUCTION

In recent years, China has made significant advancements and accomplishments in preserving and perpetuating its ICH. This heritage represents a valuable spiritual asset, embodying the cultural recollections of numerous generations and serving as a symbol of ethnic diversity. Nevertheless, these recollections and symbols are highly vulnerable to loss, and numerous studies indicate that a substantial portion of ICH is on the verge of vanishing, with some elements already lost.

In the contemporary digital era, it is imperative to enhance the safeguarding of ICH and disseminate it via efficient technological modalities. This approach ensures that the populace gains a profound comprehension of the ICH that defines our modern times.

Drawing upon the current state of ICH, this article delves into the prevailing tendencies in the cultural landscape of vanishing and endangered ICH. Through a comparative analysis of digital representations of ICH complexes facilitated by digital technology, this article examines appropriate dissemination avenues and pathways for the future evolution of ICH, as well as product research and development. The overarching aim of this research is to comprehend the current condition of ICH, and in conjunction with digital technology, offer strategic planning and recommendations for the future growth of cultural heritage products.

## **2. DEVELOPMENT STATUS OF ICH**

Since the dawn of the new millennium, particularly following the 18th National Congress of the Communist Party of China, China has elevated the significance of ICH in the advancement of cultural enterprises and industries to a new level. A comprehensive suite of policies aimed at safeguarding intangible cultural heritage has been enacted, which has significantly bolstered its preservation and transmission. These initiatives have played a pivotal role in advancing the construction of a socialist cultural power and contributing to China's economic growth.

The promulgation of the Law of the People's Republic of China on ICH has enhanced people's awareness of the protection of ICH. The value concepts brought about by the development of market economy have deeply rooted in people's hearts. As the multi-dimensional values of excellent traditional Chinese culture are gradually recognized by people, China has put forward an exploratory policy of "productive conservation", which combines the dual requirements of ICH project protection and rational utilization. It is worth noting that in the concept of ICH protection, the original "authenticity" protection based on the "heritage" of ICH was initially proposed. Although this is an idealized protection, it is a passive protection, leaving only "heritage" but no "life"; Leaving behind the past, but without the future. From the perspective of the development laws of culture itself, ICH is constantly developing in different degrees of integration with human reality, and it is impossible to achieve the protection of its original flavor. [1] Therefore, based on the continuous changes and development of ICH in daily life, the country has proposed the development concept of "active protection", which applies ICH to real life, showcases its value and vitality in multi-dimensional production and life, and demonstrates its value and vitality in the rapid digitalization process today. On the basis of a correct understanding of the "authenticity" of ICH, the integration of life and digitization is carried out, making the plain ICH "come to life" and radiate vitality. This is also the development logic of ICH from "how to protect" to "how to use" since the new century. In the future, China's ICH protection policies will strengthen protection and inheritance, and strongly support the rational development and utilization of cultural industries and economic construction of ICH, in order to promote the stable operation and development of social, economic and cultural aspects.

## **3. DIGITAL TECHNOLOGY AND ICH**

### **3.1. Integration of Digitalization and ICH**

In recent years, The emergence of digital technologies such as Sora and AI, as well as related digital application models, has provided many opportunities for ICH. The combination of many ICH cultures and digital technologies has greatly improved the visibility of ICH itself, and also promoted the rapid growth of related enterprises and cultural industries. Many cultural products rely on digital technology and integrate with related ICH cultures for deep integration, achieving significant achievements and breakthroughs in innovative methods.

Cultural inheritance is not only an important function of media, but also a responsibility. The integration of ICH elements into public service advertising design witnesses the innovation based on the integrity of ICH. A touching public service advertisement in China titled "Truly Only Together for 24 Hours" incorporates the elements of the "Spring Festival" that have been listed as representative works of the World ICH. Using split screen and quantitative techniques, it quantitatively compares the time spent by a daughter with her parents and friends during the seven day Chinese New Year period, with a countdown and a countdown, to express feelings for the short time spent with her father and father, to voice the inheritance and promotion of traditional virtues, and to reflect the common consciousness and spiritual characteristics of the Chinese people. [2] The combination of ICH and

advertising elements not only makes the dissemination of ICH more profound, but also allows the world to see the true connotation and charm of Chinese national culture.

The application and popularization of digital media technology have greatly improved people's quality of life, but it has also brought certain opportunities to the film and television cultural industry. At the same time, the development of film and television culture has also driven the rise of the surrounding cultural and artistic markets. By filming a documentary with Su embroidery as the theme. As viewers, we can clearly feel the charm of Suzhou embroidery culture, as well as the traditional and modern Suzhou embroidery techniques of the inheritors, from the screen to the text, from the camera to the camera and angle switching. Through effective arrangement and combination of various elements such as composition, sound, and motion camera, we convey the spirit of perseverance, innovation, and down-to-earth work of Suzhou embroidery inheritors. The traditional handicraft culture of Suzhou embroidery, with the strong dissemination of large-scale video websites and self media platforms today, has greatly attracted the attention of many people from the unique perspective of editing to the intrinsic spirit of Suzhou embroidery culture, as well as the bullet screen interaction between publishers and audiences. It has also raised the awareness of young people to protect Suzhou embroidery culture. So, the integration of digital media technology and traditional Suzhou embroidery culture not only enhances the popularity and influence of Suzhou embroidery culture in the public eye, but also allows this traditional handicraft industry to go out of its hometown, face the world, spread the excellent craftsmanship of inheritors, and demonstrate the unique charm of Suzhou embroidery culture.

### **3.2. Transformation of Digital Model on Intangible Heritage**

Fengyang Phoenix Painting originated in the late Yuan and early Ming dynasties and is one of the outstanding representatives of local folk art. In 2006, Fengyang Phoenix Painting was listed as one of the first batch of ICH in Anhui Province, highly valued by the local government and included in the list of key protected areas. In order to better inherit the artistic characteristics of Fenghua and innovate the use of various technologies, adapt to the trend of the times, expand its audience, and better inherit ICH, the local government greatly supports and encourages the use of AI technology to help apply in the research field of Fengyang Fenghua. Analyze and organize image features through AI technology. AI technology can greatly improve the speed of image analysis and pattern extraction. [3] This is not only beneficial for the digital preservation and management of phoenix paintings, but also for strengthening the inheritance of phoenix paintings while increasing their popularity and influence. Through AI efficient digital collection of phoenix paintings and simulation based on different algorithms on phoenix paintings, not only can the audience personally experience the artistic charm of phoenix paintings, but also stimulate the creative inspiration of phoenix painting creators.

The introduction of artificial intelligence has expanded the perspective of ICH inheritance, endowing it with new forms, connotations, and missions.

In recent years, the emergence of AIGC technology has also brought more unseen cultural carriers into the public eye, successfully bringing these cultural relics to life. For ICH, their history is long, their inheritance methods are unique and complex, and they are also facing enormous pressure and challenges in the development of contemporary society. In order to better protect and inherit these ICH cultures, the use of modern technological means for animation creation has become a trend. The rapid development of AIGC technology has provided new possibilities and opportunities for the creation of ICH animation. The demand for personalized audience creation in animation creation is constantly increasing. The emergence of AIGC has also brought an excellent artistic experience to the audience, AIGC can personalize and quantitatively adjust animations based on audience preferences and feedback. This helps to improve the viewing experience of the audience, meet the personalized needs of different groups of people, and increase the acceptance of the work. Although the current technology of AIGC may not fully meet the preferences and requirements of every

audience, we believe that in the future, through the accumulation of time and technological progress, the combination of ICH animation and AIGC digital models can be more harmonious and enriched, and more advanced progress can be made on the basis of audience acceptance and technological permission.

## **4. TRANSMISSION PATH OF ICH**

### **4.1. Digital ICH from the Public Perspective**

In the public's view, some people may ask questions such as what ICH is and what specific categories it belongs to, but no one will say that there is no ICH in the world or have heard of such discourse. The widespread recognition of ICH is acknowledged by the general populace, each individual often acquainted with a unique approach. While some encounter it via televised programs, others explore it through archived broadcasts, and yet another segment through social networking platforms. Although the fundamental definition and portrayal of ICH may remain consistent across these various mediums, it is evident that it serves as a crucial emblem of a country's and nation's historical and cultural milestones. Televised programs, as a form of audiovisual art, are adept at captivatingly showcasing the aesthetic prowess of ICH, thereby playing a pivotal role in its preservation, perpetuation, and diffusion. The TV program "China in ICH" revolves around the concept of "seeing people, seeing things, and seeing life", focusing on the innovative transformation and expression of traditional culture, integrating the spirit of the era of ICH inheritance, implanting and innovating ICH elements that carry traditional Chinese aesthetics, telling stories and characters about the craftsman spirit in ICH inheritance, carrying the visual landscape of ICH in a unique space, and presenting the dynamic inheritance of ICH in a multi element fusion way, fully interpreting the spiritual aesthetics of ICH. The exquisite cultural relics we see in museums are vividly displayed on television screens in diverse ways, which not only enhances the visibility of ICH but also gives us a certain understanding of those unfamiliar cultural relics.

In 2023, I found in a field interview on the streets of Hong Kong that the ICH culture in Hong Kong set off a boom in the middle and late 20th century. However, with the spread and development of Internet technology, it has become a controversial topic in recent years. Taking Hong Kong guqin art as an example, guqin art includes guqin making techniques. Guqin making is also known as "guqin consumption". Hong Kong's guqin consumption technique is based on the Zhejiang style qin master Xu Wenjing. In the 1950s, he passed on the guqin consumption technique to Cai Changshou, the owner of the "Cai Fuji" instrument factory. The Xu family's guqin consumption tradition has since taken root in Hong Kong. And Guqin art was also included in the national ICH representative project list in 2014. During the interview, we learned that most of the working people in Hong Kong had never heard of the ICH, and only a few Hong Kong local citizens and some local elderly people were impressed with this. In the interview, we said that the Hong Kong government was prepared to vigorously disseminate the cultural projects of Hong Kong intangible cultural heritage, and use Internet technology and digital data analysis to make the public know. And he lamented that in recent years, the Hong Kong government has increased its efforts in promoting culture. In order to promote cultural dissemination, many cultural activities have been held. Especially a local citizen said, "Hong Kong people are willing to accept different cultures for their influence on Hong Kong culture."

It can be seen that no matter where, there are people willing to listen to the voices of the new era of ICH. In recent years, the Hong Kong government's relevant policies have also connected the hearts of people of different age groups and regions, better promoting China's ICH and increasing the dissemination of ICH inheritance.

## 4.2. Promotion and Application of Digital ICH

The research on the digital dissemination of ICH in China began in 2008. After years of expansion and theoretical cultivation, the main research directions are roughly divided into three categories: digital communication technology and mode research, digital transformation research of communication methods, and research on the productive protection of intangible culture. The effect and influence of digital communication technology and models on the promotion and application of ICH are the most significant. Of course, by reviewing the current digital dissemination strategy of ICH in China, it can be found that it is currently in its infancy and there is still significant room for improvement and development trends in the future.

The SWOT model is a model that analyzes the internal and external reality factors faced by China's current digital transformation of ICH dissemination, and provides relevant development suggestions and countermeasures. This model conducts a comparative study of internal advantages and disadvantages, supporting the comparison of the effects of online and offline dissemination of ICH, as well as the comparison of user demand. During the comparative study, it was found that in the practice of digital dissemination of ICH in China, despite advancements, several practical challenges persist, including the disproportionate ratio of governmental support to the actual audience's requirements, significant variations in inheritors' proficiency in utilizing the internet, a lack of diverse methods for both online and offline dissemination, and a complex and ambiguous target audience. Consequently, there is a pressing demand for innovative dissemination formats to enhance the promotion and visibility of ICH. Given the limitations of digital technology and commercial logic frameworks, it is challenging to fully present ICH to the public as a product. Although commercialization offers potential for the industrialization of ICH, as projects enter large-scale production, balancing commercial interests with cultural inheritance becomes imperative for inheritors to satisfy market demands. Whether to expand commercialization based on ICH products to promote economic development or to vigorously inherit and protect ICH based on market production, ICH that is currently flourishing in the market economy is also listed as commercial products from the perspective of the cultural industry. In China, the biggest resource advantage is the abundance of cultural resources, and with the strong support and development of state-owned and central enterprises, cultural and creative enterprises can be well commercialized. Therefore, to maximize the branding of a certain type of ICH, the first step is to judge its transaction value based on the needs of consumers. As the saying goes, "rarity is precious." The smaller the quantity, the more difficult it is to excavate ICH, which often has the greatest commercial benefits and is easier to develop into cultural products for promotion and dissemination.

## 5. CONCLUSION

In today's rapidly developing digital technology, digital media and frameworks occupy a pivotal position in disseminating ICH. The safeguarding and perpetuation of this heritage necessitates collaborative endeavors from the general public, government agencies, and diverse cultural institutions. This article delves into the utilization, representation techniques, and influence of ICH alongside digital frameworks, thereby formulating strategies and recommendations for its future dissemination and development. The aim is to augment public comprehension and foster a heightened sense of protection towards intangible cultural heritage, ultimately contributing significantly to its advancement and perpetuation within the cultural industry landscape.

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