

# Image Transmission of Intangible Cultural Heritage in the Era of Digital Media

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**Keywords:** Intangible Cultural Heritage; Transmission; Image

**Abstract:** Intangible cultural heritage refers to various traditional cultural expressions that exist in intangible form and are closely related to the lives of the masses and inherited form generation to generation. By providing users with visual and auditory and other intuitive and authentic means to expand the user's perception experience, the true record restores the essence of intangible cultural heritage, the dialogue between the worker and the viewer will be constructed with an intuitive experience. With the continuous development of media technology, Video can not only record intangible cultural heritage projects in a real and comprehensive way, but also be easy to store and disseminate which can be made as a sample of inheritance and learning. It has become an effective means to protect and disseminate Intangible cultural heritage by image recording.

## 1. Introduction

In the framework of UNESCO, Intangible cultural heritage includes oral traditions and expressions, including language as a medium of intangible cultural heritage; Performing arts; Social practice, Ceremonies and festivals; Related the knowledge and practice of nature and the universe; Traditional crafts. Intangible cultural heritage is the common cultural heritage of human society and various nationalities, it is also an important cornerstone for retrieving a sense of culture belonging and in identity. Its diverse ways of communication also bring the cultures and members of all ethnic groups closer. From the invention of printing, words began to serve as the medium of narrative, the development of narrative and media technologies complemented each other. When the historical process progressed to the last quarter of the 20th century, the popularity of home computers and digital mobile devices, as well as the increase of Internet access the broadband usage, It marks the beginning of the era of digital in human society [1]. In the era of the rapid Internet development, the transmission form of intangible cultural heritage culture has also been reformed and updated. The traditional paper media records ushered in more convenient, comprehensive and rapid image records. This has made a significant contribution to promoting the spread of intangible cultural heritage and actively participating in modern life. On this basis, the education of intangible cultural heritage mostly adopts some concrete methods such as documentaries, oral history, movies, which largely solves the problem of space heterotopia and time difference, so that the audience can have a preliminary understanding of some intangible cultural heritage. Online education and various self-Media technologies have greatly accelerated the spread of intangible cultural heritage. When we want to understand a kind of intangible cultural heritage culture, we just need to input the keywords of intangible cultural heritage on the Internet, and there will be a large number of related videos, reports, photos, etc. The speed of information transmission exceeds our imagination.

## 2. The Advantages of Digital Image

With the development of digital acquisition technology and signal processing theory, more and more images are stored in digital form. In the transmission and protection of intangible cultural

heritage, the image transmission is changing into static photographic image, movie image, TV image and network image [2]. Digital images can achieve the recording and transmission of intangible cultural heritage, which has a strong advantage for its protection and development.



**Figure 1. Mani Stone**

### **2.1 True and Comprehensive**

The original ecological form of intangible cultural heritage will often be broken by the passing of the inheritor. The intangible cultural heritage activities recorded by videos are a true reflection of the activities at that time and greatly reflecting the "Reality" of the intangible cultural heritage. Through the recording of sounds and images can more entirely reflect the living environment and cultural background at that time, some intangible cultural heritages are non-renewable and endangered, especially some intangible cultural heritages which rely on oral teaching and behavioral inheritance are constantly disappearing. Even for some seemingly simple skills, the perception obtained only through oral and written methods is often one-sided and subjective. Through the true recording of the image, the intangible cultural heritage activities recorded by the image can be objectively recognized. While the audience accepts the audio-visual form, the combination of type symbols and the meaning construction are also potentially and unconsciously in psychological consciousness [3].

### **2.2 Permanent**

Faced with the strong impact of modern civilization and foreign cultures, the traditional way of life embodied and represented by intangible cultural heritage has gradually lost its attraction to the vast majority of people, the motive force of self-inheritance has been disappearing, the inheritance of intangible cultural heritage has no successors, and the survival is facing a serious crisis [4]. The intangible cultural heritage activities recorded by digital images enable the mass storage of intangible cultural heritage's rich cultural information. At the same time, the highly developed network technology increases the space for the existence of images, and the increasingly perfect technology not only makes the recording, storage, search and other functions faster and better, but also avoids the loss and reduction of digital video materials, the image and sound can be preserved and transmitted for a long time. The preservation of cultural activities and technological processes is an important aspect in the inheritance and development of intangible cultural heritage.

### **2.3 Easy to Spread**

Digital images are reproducible and can be better utilized in the process of network transmission. Intangible cultural heritage activities use the network as the carrier and the image as the medium, breaking the barriers of space, and quickly achieve the sharing of resources. The traditional culture represented by intangible cultural heritage is valuable only if it is alive. It is the best protection for intangible cultural heritage projects to make it closely linked with people's life in the pluralistic real

life. The key to maintaining the vitality of intangible cultural heritage in today's society is to integrate the content and expressions of the original intangible cultural heritage into the active rheology on the basis of maintaining inheritance, so that it can enter people's social life, so as to attract the long-term attention of the audience [5].

### **3. Problems in Digital Image Transmission**

Intangible cultural heritage is a human-oriented living cultural heritage which emphasizes the skills, experience and spirit with human as the core. In the process of recording intangible cultural heritage, the image reflects the creator's subjective attitude. In the process of image editing, the creator's subjective intention will be directly reflected in his works through the selection and editing of materials. For most media practitioners, intangible cultural heritage is a new thing, they are often learning intangible cultural heritage while transmitting knowledge and images of intangible cultural heritage to the public, so it is necessary to improve the media workers' intangible cultural literacy [6]. With the continuous development of digital technology, the equipment of image recording is becoming more and more civilian which to a certain extent reduces the production threshold of creators. Many non-professional creators have joined in the dissemination of intangible cultural heritage, bringing a new speed of dissemination which has a positive effect on the protection and dissemination of intangible cultural heritage, but it is lacking in the efficiency of communication. Due to the restriction of the market income and return of intangible cultural heritage, there are relatively few professional intangible cultural heritage shooting teams, a large number of intangible cultural heritage image productions are made by individuals, universities and small teams. The large number of intangible cultural heritage and the scarcity of professional record teams form a sharp contrast which also leads to the uneven quality of intangible cultural heritage images that enter the public's field of vision on the Internet.

The development of science and technology has made the intangible cultural heritage have a more gorgeous way of presentation. We have to sigh that the dynamic sense it brings is unprecedented novelty, and this short-term curiosity can only make us stay for a moment in the situation at that time. For some non-professional works, the audience will lose the patience to understand the information deeply because it is too superficial and boring. The intangible cultural heritage is not only about some simple elements of the intangible cultural heritage or some simple cultural knowledge, it is more important to let social members understand the national spirit behind the intangible cultural heritage through communication. If we neglect the spiritual pursuit and the concept of existence contained in the intangible cultural heritage, and only pay attention to the novelty of the external cultural style, breaking the cultural connection between the inheritor and the spiritual core of the cultural heritage, and breaking away from the original cultural ecological space, it will become a cultural fragment that is only copied as a cultural product and meaning is lost [7].

### **4. The Strategies in Digital Image Transmission**

Using images to disseminate and educate intangible cultural heritage is mainly to inherit and protect intangible cultural heritage projects with the help of comprehensive narrative of audio-visual combination of images, and to build group identity through dissemination and education.

#### **4.1 Artistic Image of Intangible Cultural Heritage**

At present, the video recording is more about the recording of cultural activities, craft processes, religious ceremonies and other processes which lacking of connotation mining. Through the local chronicles, historical materials and inheritors, we can understand the generation and inheritance history of intangible cultural heritage and dig out deeper connotation from it. Therefore, the research of supplementary text records, film and television materials is a new subject after "preservation", and The focus of "protection" is "maintenance". It is aimed at the maintenance and care of the object's life system and ecological integrity. It aims at "maintenance", focuses on the object's living state, intended to promote its continuation and development [8]. From the basic

needs of the audience, understand what kind of content and form is needed and interested by the audience. There are many stories behind the intangible cultural heritage projects and inheritors. The content of stories is convenient for the audience to recognize, understand and share the specialized knowledge of intangible cultural heritage. Between "authenticity" and "artistry", we need to find a fit point, construct the record of image on the basis of authenticity, and we should add exploration of artistry at the same time. In order to establish emotional resonance between the audience and the inheritors of intangible cultural heritage and produce long-term psychological imprint. We should look for stories in dull life and use lens language to tell the stories of intangible cultural heritage. Once the audience can establish an emotional connection, they can consciously carry out the dissemination of intangible cultural heritage.

#### **4.2 Online Image**

The origin and development of network art communication can be traced back to the concept of literary machine system put forward by Nelson, known as the father of hypertext in the 1960s [9]. The intangible cultural heritage image data will be transferred to the Internet, forming "live" data, which can be called and mined anytime and anywhere. It can form a single-point to multi-point network interaction of the target population and maximize the role of online image data and value. Digital image has solved a basic problem of presentation. The digitalization and online communication of intangible cultural heritage solve the problem of communication. By placing the image content of intangible cultural heritage in a more magnifying channel through the Internet, information can be quickly and conveniently distributed to more people. In 2020, under the guidance of the Intangible Cultural Heritage Department of the Ministry of culture and tourism, the national intangible cultural heritage protection associations jointly launched an open class activity of intangible cultural heritage on Weibo, and launched 68 intangible cultural heritage programs. Chengdu intangible cultural heritage protection center also cooperated with Sichuan TV Science and technology channel to bring Sichuan Qingyin, Sichuan embroidery, Chengdu lacquer art and other wonderful intangible cultural heritage programs. The content of quality cultural heritage is disseminated through channels such as television and WeChat official account. Digital recording and archiving work has been optimized in the environment of extensive application of information technology and network technology [10]. The open ecology of Internet is the lack of traditional culture industry. Network communication has the characteristics of globalization, big data, interaction and so on. For the intangible cultural heritage of data integration, innovation and cultural brand communication has a cross-era significance of change.

#### **4.3 Creation of Animated Image**

Chinese paper-cutting, Guqin, Kunqu Opera, architecture and so on, so many unique animations with traditional Chinese themes need to be explored. In the current era of digital media, we create the traditional intangible cultural heritage arts in the form of animated images which has the advantage of attracting young people to pay attention to traditional culture and form a geometric level of communication. Through the new way of transmission of intangible cultural heritage, we can teach young people the theoretical knowledge of excellent traditional culture clearly, such as its historical origin, development context, value concept and distinctive characteristics, guide young people to understand the core of traditional culture actively, make them become disseminators of Chinese culture and build a bottom-up education system of intangible cultural heritage.



**Figure 2.** Little Door Gods

For example, "big fish & Begonia" based on the prototype of Tulou in Southern Fujian, the "Monkey King: Hero Is Back" with a new interpretation of "journey to the west", and the 3D animation "Little Door Gods" based on the Chinese door god Shentu and Yu Lei. The "old bottle new wine" is being explored on the road which showing a good reputation and influence. At present, the technology of 3D animation is changing with each passing day, and the technology of 3D and VR is gradually improving. Modern animators have used these technologies to design and produce many successful works. For example, the animation "Qingming Riverside map" which appeared in Shanghai World Expo took people in the scene apart and used 3D technology to put it in different layers to creatively move the famous painting. In recent years, short film animation works with the themes of Chinese opera, crosstalk, quyi and other intangible cultural heritage arts have emerged in an endless stream. Under the leadership of the classic original animation project of Chinese opera, animators have created many opera animations, including Beijing Opera "Sanchakou", "Xu Ce running city", Huagu opera "Bu Guo", covering 54 opera categories, including Beijing opera, Kunqu Opera, Huagu opera, Huangmei Opera, and 32 of them are intangible cultural heritage projects in China. These animation works are spread on the Internet, TV and other media in the form that teenagers like to see and they are indispensable for promoting the art of intangible cultural heritage.

### **Acknowledgements**

This work was supported by XX18008. (Research on the mode of digital inheritance of intangible cultural heritage in Tianjin)

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