

Study on the Integration Problems and Measures of Intangible Cultural Heritage in Zhejiang under the Background of New Media

Junlu Tong^{1, a}, Ting Huang^{2, b}

¹ School of English Language, Zhejiang Yuexiu University, Shaoxing 312000, China

² School of English Language, Zhejiang Yuexiu University, Shaoxing 312000, China

^a 1102423895@qq.com, ^b 20102018@zyufl.edu.cn

Abstract

Intangible Cultural Heritage, a valuable component of China's superb traditional culture, represents the culmination of human knowledge. The need for its protection and advancement is urgent because Intangible Cultural Heritage is a vital component of the growth of the cultural industry and is crucial to enhancing the perception of the country. College students ought to take the lead since they are the driving force of youth. This paper summarizes the current situation and countermeasures of Zhejiang Intangible Cultural Heritage and domestic universities integration, Zhejiang Intangible Cultural Heritage and new media culture integration, Zhejiang Intangible Cultural Heritage publicity translation, using innovative thinking, new communication methods, and technical means, combined with the method of questionnaire and case analysis. It will infuse national cultural genes into the local fashion consumer market and give the intangible cultural heritage greater life and opportunities. Increase awareness of Zhejiang's intangible cultural legacy, which is essential for fostering moral education, human cultivation, and the soul-casting of bacon.

Keywords

Intangible cultural heritage; Short videos; SPIS model; College students; Inheritance; Rear people.

1. Introduction

The term "ntangible cultural heritage" refers to a variety of cultural heritage practices, expressions, knowledge systems, and skills as well as the accompanying tools, artifacts, and sites. Folk artists mostly transmit Intangible Cultural Heritage orally as a "living art". Nowadays, there are not many remaining folk artists, and traditional talents face a challenging succession situation due to a shortage of successors. As a result, the issue of passing down intangible cultural assets needs to be resolved.

The "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage" document, published by the General Office of the State Council in 2005, made it abundantly clear that "we should use various methods, such as text, audio, video, and digital multimedia to make a true, systematic, and comprehensive record of intangible cultural heritage, and establish corresponding archives and databases." Currently, intangible cultural heritage lacks a thorough resource integration and a platform for voice, making it difficult for more people to comprehend and identify with China's wonderful traditional culture. As a result, the researcher has created an integrated online platform with the features of "short video + live steaming" online courses, online shopping mall, etc. With the original intention of bringing Intangible Cultural Heritage to life and promoting Chinese traditional culture. This will allow more people

to enjoy Intangible Cultural Heritage in a structured and immersive manner and further their understanding of Chinese culture. Additionally, it makes it possible for more individuals to get a thorough understanding of Chinese traditional culture, boost cultural confidence and cultural responsibility, and support the continued success of Chinese traditional culture.

With the steady promotion of “the Belt and Road” initiative, and against the background of China’s continuous emphasis on cultural confidence, the integration of Intangible Cultural Heritage into new media communication has become a hot topic of continuous attention in the industry and academia. Therefore, taking into account the current opportunities and challenges facing the protection and dissemination of intangible cultural heritage in China, we will continue to promote and develop the research path, research content, and research techniques from the perspective of many disciplines. Research on the incorporation of intangible cultural heritage into new media can also be progressively promoted in the future.

2. Literature Review

2.1. Studies Abroad and at Home

A search on CNKI for “domestic Intangible Culture Heritage research” yielded 509 academic articles and 1,375 dissertations (1,280 graduate dissertations and 95 doctoral dissertations). However, a search of related literature with “domestic Intangible Culture Heritage dissemination” and “domestic Intangible Culture Heritage propaganda” only yielded 117 academic journals and 693 dissertations (624 graduate dissertations and 69 doctoral dissertations). It is clear from the above data that, after the downturn in the previous years, scholars’ attention to domestic provincial Intangible Culture Heritage has continued to rise, but at the same time, the enthusiasm for the dissemination of domestic Intangible Culture Heritage has not increased. In recent years, with the important strategic concepts of “Going Global”, “the Belt and the Road” and “Telling the Chinese story”, Chinese and foreign cultural exchanges have become increasingly close. It is not difficult to predict that the dissemination of Intangible Culture Heritage is bound to attract a great deal of attention from scholars.

Table 1.

The number of papers on "Zhejiang Non-Foreign Heritage" included in China Knowledge Network from 2010 to 2021												
Year	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Number	2	8	18	17	15	15	32	43	58	39	42	51

2.2. Mode of Intangible Cultural Heritage Protection and Inheritance

According to a search, the majority of journal publications on intangible cultural heritage on CNKI are based on ethnic area cases and reference various intangible cultural heritage protection and transmission mechanisms. For instance, in *Research on the inheritance and protection of Shaoyang Flower Drum Opera in the context of cultural confidence*, Wang (2022) mentions “traditional culture in the classroom teaching model”, “Internet+ model”, and “community inheritance model”. Similarly, based on the naming principle, innovation principle, holistic principle, humanistic principle and education principle proposed by He (2020) in his theoretical reflection on the conservation of Intangible Cultural Heritage, Ma (2021) screened out the following six hot conservation models coalescing into units: classification conservation, industrial conservation, digital conservation, holistic conservation, legal conservation and educational conservation. Taking the activity of “Integrating Intangible Cultural Heritage into Schools” as an example, Yu (2021) believes that university libraries are an important force in carrying out the inheritance and protection of intangible cultural heritage in China. With the development of economy and science and technology, the modes of protection and inheritance of Intangible Cultural Heritage have blossomed, but Intangible Cultural Heritage has the

characteristics of locality, liveliness and mobility, and the modes of protection and inheritance of Intangible Cultural Heritage should be carefully chosen according to local conditions.

2.3. Research on the Development and Trend of Intangible Cultural Heritage Communication under New Media

The rapid development of new media nowadays has ushered in a new situation where “everyone is free to show”. On the eve of the 16th Cultural and Natural Heritage Day, Tik Tok released a data report on Intangible Cultural Heritage. According to the report, as of June 10, 2021, the number of videos related to national-level Intangible Cultural Heritage projects on Tik Tok exceeded 140 million; the coverage rate of 1,557 national-level Intangible Cultural Heritage projects on Tik Tok reached 97.94%. With the help of “Intangible Cultural Heritage Partner Program” and “Seeing Crafts Program” on Tik Tok, the content about Intangible Cultural Heritage on Tik Tok has seen explosive growth in the past year. By uploading short videos of Intangible Cultural Heritage to the Tik Tok platform, the “video boom” has broken the limitations of time, space and geography and realized the public’s desire to enjoy Intangible Cultural Heritage without leaving home.

At the same time, some scholars point out that every explosive growth of Intangible Cultural Heritage research occurs after the state has issued documents related to the digital protection of Intangible Cultural Heritage, showing the characteristics of “policy-oriented”. In addition, the development of information technology represented by VR and AR is closely related to the digital research of Intangible Cultural Heritage. The frequent occurrence of keywords such as “metadata” reflects the “technology-driven” characteristics of digital research on Intangible Cultural Heritage and the technological innovations it has triggered.

3. The Current Situation of the Integration of Intangible Cultural Heritage and New Media in Zhejiang

3.1. The content of New Media Communication is Seriously Pan-entertainment

Pan-entertainment of media is a cultural phenomenon that takes consumerism and hedonism as the core, and uses modern media (TV, theater, internet, movies, etc.) as the main carrier to try to relax people’s nervousness and achieve pleasure through dramatic and indiscriminate performances with shallow and empty contents. At this stage, most of the communicators are influenced by the consumer concept of “Amusing Ourselves to Death”, and there are few special publications or video platforms that involve in-depth cultural promotion, especially at the level of Intangible Cultural Heritage, but instead there are entertainment programs with fragmented contents.

The chart below shows the comparison between Tik Tok and Kuai Shou in two dimensions as of March 31, 2019, and it can be seen that the funny element accounts for the largest percentage and the educational content accounts for a tiny percentage.



Fig. 1

3.2. Inheritors Do not Have a High Degree of Use of New Media

The older generation of intangible cultural heritage inheritors, who are also commonly referred to as old craftsmen, is a large part of the population. Although they are experienced and skilled, they are more accustomed to traditional forms of documentation and propagation, such as recording the steps of the process in books, which is not only time-consuming and laborious but also easily lost and destroyed. At the same time, the time and territory for interpretation and dissemination are also greatly restricted. In this era of accelerated informationization, the ability of old craftsmen to accept new media is not as good as they would like, and there are three gaps in front of them, namely the “contact gap”, “usage gap” and “knowledge gap”. This is the new dilemma they face in their digital life.

Although the major network platforms are open to all members of the society, in fact, the technical research and development design of Internet enterprises is more inclined to middle-aged and young people, and some tedious technical processes discourage most of the old craftsmen; furthermore, today’s society lacks specialized personnel to guide and train old craftsmen to operate new media platforms, to use new media equipment skillfully, and to lack a professional new media team, which makes it difficult for them to seize the opportunities brought by new media to Intangible Cultural Heritage, to improve their technical efficiency, to carry out time-sensitive publicity, and to share the dividends brought by the development of digital economy.

3.3. The Number of Intangible Cultural Heritage Young Audience in New Media is Small

The average age of the audience of new media is small, and the retention rate of fans of Intangible Cultural Heritage is not high. According to the statistics of UNESCO’s Intangible Cultural Heritage Big Data Platform, there are nearly 900,000 Intangible Cultural Heritage resources in China, while the age analysis of the 1,082 fifth batch of national-level Intangible Cultural Heritage announced by the Ministry of Culture and Tourism found that only 7 national-level Intangible Cultural Heritage are under 40 years old, accounting for only 0.68%.

According to the psychiatrist Freud’s ego level, people will act according to the pleasure principle, then it can be seen that the audience chooses to escape from pain and pursue pleasure out of instinct, and this ego power is more likely to occupy the audience’s subconscious in the current strong pressure and fast-paced era, and drive the audience to make entertainment-oriented choices. In such a background, young audiences are more likely to receive pan-entertainment information, which is less attractive than items such as beauty makeup, dressing and touring and so on. Most of the young audiences are not aware of Intangible Cultural Heritage, they have no in-depth knowledge of Intangible Cultural Heritage, and their impression of Intangible Cultural Heritage only remains at the level of being old-fashioned, boring and tedious.

In recent years, the situation has improved, and according to the survey of this project, the interest of college students in Intangible Cultural Heritage has increased, but nearly 80% of the students still think that Intangible Cultural Heritage is the craft of the older generation. Many students think that it takes a long time to learn Intangible Cultural Heritage and it is difficult to get in touch with them on a daily basis. As a result, it is difficult for the new generation of young people to accept Intangible Cultural Heritage culture voluntarily and actively, and they are unable to experience the charm of Intangible Cultural Heritage culture and develop a sense of mission to inherit the history and culture of Intangible Cultural Heritage.

4. The Measures to Integrate Intangible Cultural Heritage into New Media In Zhejiang

4.1. Innovative Dissemination of Intangible Cultural Heritage Content and Form

In response to the audience's choice to make a tendency to entertain, this project should adapt to the characteristics of the communication media in terms of communication content and form, and communicate in a way that is easily accepted by the audience. Strengthen the integration of the propaganda of Intangible Cultural Heritage, advocate the students of the school to enrich the content of the competition, expand the form of the competition, enhance the connotation of Intangible Cultural Heritage, bring Intangible Cultural Heritage to life, and provide a source of inspiration for creating Intangible Cultural Heritage projects with characteristics. For example, during the COVID-19 pandemic, the Intangible Cultural Heritage form was used to promote the anti-epidemic, and the prevention and control policy, scientific knowledge, and tribute to the front-line anti-epidemic personnel were cleverly integrated into the works about Intangible Cultural Heritage. With the guidance of professional teachers in the selection process, and with the help of the youthful and comprehensive platform created, the concept of communication was updated to realize the fun, youthful and interactive communication of Intangible Cultural Heritage, and to promote the social communication and living inheritance of Intangible Cultural Heritage. In addition, the content of the submitted Intangible Cultural Heritage entries should also cater to the development of the times, combine with contemporary themes and hot spots, and continue to innovate on the basis of the promotion of heritage. Only when the contestants have come up with works that are eye-catching can they catch the eyes of the judges and attract the attention of young audiences.

4.2. Encourage Inheritors to Use New Media Technologies

When Intangible Cultural Heritage skills meet modern technology, traditional culture is reborn. "Art is valuable in innovation", both the content of video creation and the means of promotion need to keep pace with the times and explore continuously.

Mrs. Li Jianying, the inheritor of hemp painting in Changde, Hunan Province, created a hemp portrait for Academician Zhong Nanshan to express her respect for those fighting the pandemic. In addition, she habitually uses smart devices to record the creation process and uploads and shares it to many platforms such as Xiaohongshu, Tik Tok and WeChat, so that more people can appreciate the exquisite hemp painting and understand this Intangible Cultural Heritage project. Wen Shisan, a representative inheritor of paper umbrellas, has been making oil paper umbrellas for more than 30 years. In order to let more people know about his "unique skill", he opened the account "Uncle Wen's umbrella" in Tik Tok in 2018, and so far, he has created 672 works, gaining 796,000 fans and 11.82 million "likes"; Wei Zongfu, the fourth-generation heir of Wei's shadow play, was dragged by a friend to do live broadcast in Kuai Shou, and in one year, Wei Zongfu gained 150,000 yuan through Kuai Shou. This includes the performance pay from Shanghai, Sichuan, Xinjiang and other places, this Huan County in Gansu province native shadow puppet class thus out of the mountains, to the country.

The popularization of new media has far-reaching significance for the inheritance and propagation of Intangible Cultural Heritage. It is imperative to encourage and guide non-heritage bearers to make use of new media to promote Intangible Cultural Heritage, and to make full use of the advantages of new media to show the charm of Intangible Cultural Heritage and improve the efficiency of the transmission of Intangible Cultural Heritage.

4.3. The main Force Should be Brought into Play in the New Media Era.

To popularize the Internet access environment, it is important for communicators not only to increase the access of old craftsmen to the Internet, but also to cultivate the awareness of the new generation of young people to act as cultural propagandists. In addition, colleges and universities can increase the number of activities like “Telling Chinese Stories in Foreign Languages about Intangible Cultural Heritage” to deepen the understanding and knowledge of the new generation about Intangible Cultural Heritage.

Previously, Intangible Cultural Heritage could be brought to campus through offline activities such as teaching skills and project exhibition and practice. In recent years, due to the epidemic and in response to the call, many activities have shifted to online presentations, and short videos are popular among the public. Many online platforms such as Tik Tok, Xiaohongshu, and Kuai Shou have thrown an olive branch to Intangible Cultural Heritage, and researchers are taking this opportunity to open up new ways to promote Intangible Cultural Heritage projects, linking offline and online to creatively transform these resources. From the perspective of development, young people are the future of the nation and must play the role of the main force to achieve a strong cultural nation. The power of creating the future contained in young people is undoubtedly huge and lasting. The school has become an important and indispensable field in the protection and inheritance system of Intangible Cultural Heritage, which not only helps the youth to know Intangible Cultural Heritage and enhance their awareness of its protection, but also, more importantly, makes Intangible Cultural Heritage takes root in their hearts and promotes it further. It is no longer an idea, but a journey of realization that is stepping forward!

5. Conclusion

In short, in order to make the great project of Intangible Cultural Heritage effectively inherited and rapidly developed in today's time, the inheritance and protection of China's Intangible Cultural Heritage requires not only the inheritors' heartfelt efforts to protect the Intangible Cultural Heritage and the support and recognition of the general public, but also the use of the current new media to form a new mode of spreading and developing the Intangible Cultural Heritage to meet the development needs of today's time. The new media are also needed to meet the needs of the times. Meet the masses in the way of using multimedia. By establishing a perfect legal system and computer file storage, the government can provide a strong security guarantee for the inheritance and development of Intangible Cultural Heritage. New media such as digital media, AR or VR technology, webcasting and game software are integrated into the lives of the social masses to add new input methods and inject new vitality into the propagation of Intangible Cultural Heritage. In the ever-changing environment of contemporary new media, people's initial thoughts will change dramatically, and in the process of promoting related Intangible Cultural Heritage products, they may no longer just inherit and spread Intangible Cultural Heritage, but pay more and more attention to the economic benefits and commercial value brought by Intangible Cultural Heritage cultural products, thus ignoring the great value of Intangible Cultural Heritage itself, which not only fails to deeply penetrate people's hearts and minds, but also makes people create This not only fails to deepen the hearts and minds of people, but also causes people to have bad perceptions and misunderstandings about Intangible Cultural Heritage.

Therefore, people should clearly understand that intangible cultural heritage protection is facing new opportunities and challenges. To this end, relevant government departments should strengthen supervision and give rectification to behaviors that over-emphasize commercial value and ignore cultural value, and be able to leave the opportunity of spreading Intangible Cultural Heritage to the next generation of college students, integrate Intangible Cultural Heritage into college campus life, and enrich the Intangible Cultural Heritage classroom of

college students. Through the quality characteristics of new youth with strong ability to accept new media and high innovation ability, universities should also encourage college students to fully explore and develop the rich connotation heritage and cultural and artistic elements of Intangible Cultural Heritage, promote college students to better use the new media platform to inherit and promote Intangible Cultural Heritage through contemporary new media short videos, and bring unprecedented. It can break through the barriers to the development of Intangible Cultural Heritage with the power of national culture, and realize the dissemination and revitalization of Intangible Cultural Heritage and cultural industry in our country.

Acknowledgments

This paper was supported by the College Student's Training Programs for Innovation and Entrepreneurship of Zhejiang Yuexiu University and the project was entitled "Guarding Culture, Inheriting Skills, Building Brands -- Research on the Communication and Practice of Zhejiang Intangible Cultural Heritage Based on SIPS Model" (Project No.202212792002). The ownership of the research results belonged to Zhejiang Yuexiu University.

References

- [1] B. Yuan: The influence and countermeasure of news Pan-entertainment, *New West*, Vol. 220 (2012) No.6, p.94+116.
- [2] H. Wang, H.J.Kuang and Y.Q.Tan: Research on the inheritance and protection of Shaoyang Flower Drum Opera in the context of cultural confidence, *Home Drama*, Vol. 421 (2022) No.13, p.40-42.
- [3] J. Li: New media help the dissemination and inheritance of intangible cultural heritage, *China Newspaper Industry*, Vol.548 (2022) No.19, p.98-99.
- [4] L. Ma: A new era where everyone has a microphone ---- New media is helping to redevelop the broadcasting industry, *China Broadcasts*, Vol. 228 (2012) No.6, p.13-14.
- [5] L.S. Wang: Research on the application of new media platform in the digital dissemination of Intangible cultural heritage, *China New Telecommunications*, Vol. 24 (2022) No.19, p.98-100.
- [6] S. Ge: Study on the effect of PUGC short video on Intangible Cultural Heritage dissemination (MS., East China University of Science and Technology, China 2021). p.21.
- [7] X.J. He: Rethinking on the theory of intangible cultural heritage protection, *Folk Culture Forum*, Vol. 195 (2009) No.13, p.16-19.
- [8] X. Wang: Research on dissemination and activation of Intangible Cultural Heritage under short video ecology, *News World*, Vol. (2021) No.11, p.80-82.
- [9] X.R. Ding: Research on digital protection of intangible Cultural Heritage Archives, *Culture Industry*, Vol. 227 (2022) No.10, p.118-120.
- [10] Z.Y. Zhi and G.Y. Chang: Deepening stage of Intangible Cultural Heritage protection and inheritance -- A review of hot issues from 2011 to 2020, *Journal of Original Ecological National Culture*, Vol. 13 (2021) No.6, p.44-59+154.
- [11] Information on http://www.gov.cn/zwggk/2005-08/15/content_21681.htm
- [12] Information on http://travel.china.com.cn/txt/2018-05/17/content_51367596.htm