

Discussion on the Communication of Intangible Cultural Heritage from the Perspective of Light Transmission

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Abstract

Intangible cultural heritage is a cultural treasure formed by the people of all ethnic groups in the long life, production and practice of our country. It is the imprint of the Chinese nation's civilization and crystallization of wisdom. It has a long history and has lasted until now. However, as a product of agricultural civilization, intangible cultural heritage, although it has already returned to people's vision, still seems incompatible with modern society. The effect of traditional "heavy communication" has been questioned, and digital "light communication" has gradually become the mainstream of society. Based on the current situation of the communication of intangible cultural heritage, this paper puts forward suggestions from three aspects: the main body, the form and the content of the communication, focusing on the key issues such as how to focus on the communication of intangible cultural heritage to light the communication, with a view to providing ideas and reference for the communication of intangible cultural heritage in China.

Keywords

Intangible Cultural Heritage; Cultural Communication; Heavy Transmission; Light Transmission.

1. Introduction

The work of cultural heritage protection and inheritance in China often follows the "heavy communication" approach that focuses on the main body, content and form of communication. Although it has achieved remarkable results, with the rapid development of digital technology, its limitations such as derailment from public life have become increasingly prominent. Digital technology has changed the whole communication pattern. The "heavy" of the past communication has been replaced by the "light" of digital communication, and a new communication mode has appeared in front of us. Nowadays, all fields are moving towards digitalization, and communication is becoming more and more slight, which provides new development opportunities for the communication of intangible cultural heritage. To explore the communication path of intangible cultural heritage, we need to actively adapt to the changes brought about by digital technology, change the traditional communication mode, adapt to the communication context of new media, and promote the communication of intangible cultural heritage to achieve better results.

2. About Heavy and Light Transmission

The traditional dissemination of intangible cultural heritage is a kind of heavy dissemination mode, and now a light dissemination mode is needed. "Light communication" was first proposed by advertisers, who advocated that advertisements should be spread in the form of fragmentation, simplification and entertainment, so as to meet the acceptance habits of audiences in the digital communication era and achieve better marketing results. As

for cultural communication, the "lightness" and "heaviness" of its communication can be judged from the aspects of messenger, content, platform, form and so on.

2.1. The Characteristics of Traditional Heavy Transmission

Firstly, the identity of the sender is heavy. In the traditional sense, propaganda workers must be trained or specially trained in journalism to take on such work. The media is guarded by "gatekeepers", and too much emphasis is placed on the status and role of the communicator, which is a kind of straight-line communication of "I pass and you receive" from above. The purpose of communication work is to influence the ideological views, value systems and life goals of the audience, so that the audience can act according to the communicator's communication purpose. Therefore, the traditional communication work is very prominent in its utilitarianism and tendency, which is a typical heavy communication.

Secondly, the content selection is heavy. The content of traditional communication work transmission, highlighting a "high" character, advanced theory, noble morality, high-end discourse. To emphasize the uniqueness and authority of the propaganda content, it is necessary to highlight the political and ideological nature of the content, such as emphasizing the propaganda of world outlook, outlook on life, values, patriotism, moral law and discipline, and socialist core values. These are some very high and serious subject content, it can be seen that its communication content is very heavy, often difficult to achieve the expected communication effect.

Thirdly, media platforms are heavy. In the traditional mode of communication, both parties are often trapped in the large terminal receiver. In China, the agenda setting is based on the party media, such as the China Media Group, Xinhua News Agency, People's Daily and the party media at all levels. Its transmission characteristics are wide coverage, broadcast duration, large institutions and many transmitters. Traditional modes of communication are mainly through newspapers, radios, television and other media platforms to disseminate content to the audience in a unidirectional way. The transmitter of these platforms and the receiver of the recipient are huge and bulky.

Fourthly, the heavy form of publicity. Lenin wrote in *What to Do?* It is impossible for workers to have a sense of social democracy. That awareness can only be instilled from the outside." [4] This form of "indoctrination" propaganda is a typical form of re-communication. "Indoctrination" paradigm, namely, "you speak me listen, you play me" etc. "subcutaneous injection" transmission method, is a long-time form of communication in our country, has become an immovable principle of communication work.

2.2. The Characteristics of Digital Light Transmission

Firstly, populist identity. In the era of digital communication, the identity of both sides has been weakened, and equal identity and interaction have been emphasized, so the boundary of the subject of transmission and receiver has become no longer clear. Through digital media, the voice of each person can be easily transformed into the voice of thousands of people, and the ordinary "little people" who can only receive one way have become the information sender. Some Internet celebrities have found great success in how to "tell China stories". They take advantage of the identity of ordinary people to spread Chinese stories abroad, and find a new way to promote Chinese culture through digital media.

Secondly, fragmented content. The communication content of social media shows many characteristics: first, the visualization of communication. It meets the reading requirements and habits of young people in the "reading picture era". Second, the dissemination of life, to meet the fast pace of work, life in the whole field of easy reading needs. Third, the entertainment of communication. New media has brought about the spread of "entertainment content", which is easy and happy to receive. Fourth, the dissemination of common people. Ordinary people at the

lower levels use smart phones to spread the information they see and hear anytime and anywhere. This kind of continuous "light communication" can also achieve the purpose of "heavy communication" propaganda. This is because the repeated adaptation of information interaction between ordinary people can strengthen the acceptance of the content between each other and gain greater attention and identity. In "light" communication, the information people contact can be more easily entered into the mind and heart.

Thirdly, social media. The so-called social media is "the content production and exchange platform on the Internet based on users' social relations".[5] Obvious different social media with traditional media, it is the user of the waiters, the user is spread in the network, is a network connection between nodes and each node of the transmission system, then pass into recipients, recipients into waiters, users will be voluntary to accept mutual transfer between the content of the, present viral spread its spread effect.

Fourthly, popular form. At present, people have entered the accelerated society, and the increasingly accelerated pace of life has brought about widespread social anxiety. New media just provide the possibility to alleviate anxiety. Due to the new media popularization, in the form of traffic is growing rapidly, also attracted many mainstream media or professional users to join, for instance, the People's Daily, Xinhua and CCTV famous mouth have also come trill short video to distribute and output such as news, the news time is short, small space, more life, entertainment and the emotion, in a more direct, more vivid, more lively light communication, to serve the society and the people.

3. Heavy Transmission: Current Situation of Cultural Communication of Intangible Cultural Heritage

Intangible cultural heritage is a cultural treasure formed in the long life and production practice of Chinese people of all nationalities. It is the crystallization of civilization and wisdom of the Chinese nation, with a long history and a long history. However, intangible cultural heritage, as the product of agricultural civilization, has returned to people's vision, but it still seems incompatible with modern society. Many factors, such as contradictory communication subjects, malfunctioned communication forms and differentiated communication contents, hinder the dissemination of intangible cultural heritage.

3.1. Seriousness and Utility: Contradictory Communication Subjects

As a local characteristic culture, intangible cultural heritage is highly valued in local areas, and its dissemination subjects are mostly centered on local competent departments and inheritors themselves.

As far as local authorities are concerned, those who are stuck to the identity of "temple" tend to overemphasize the status and role of the messenger. They use a more serious voice and adopt the straight-line communication of "I pass on and you receive" and "I say and you listen", which highlight the utility and seriousness. According to M.M.Bakhtin, Ferdinand de Saussure "examined language from the perspective of the speaker, as if there were only one speaker and no indispensable attitude towards other participants in verbal communication"[1]. In fact, language only has meaning when people communicate with each other. Therefore, the communicator who lacks interaction has virtually erected a wall between himself and the audience, who are either at a respectful distance or lack interest in it, and the intangible cultural heritage has become "empty talk". How to change the propaganda voice into the net voice, change the serious and heavy impression of the communicator, and attract more people to participate in the appreciation and communication of intangible cultural heritage is an important issue to be considered urgently in the communication of intangible cultural heritage at present.

As far as non-genetic inheritors are concerned, at present, non-genetic inheritors are aging seriously, and there is also a "communication gap" between them and the young people, which inevitably leads to transmission barriers due to mutual ignorance. At the same time, Fan Zhou believes that "at present, the protection of intangible cultural heritage resources is still mainly defined according to cultural administrative areas, so an exclusive thinking has been formed in the dissemination of intangible cultural heritage, which regards intangible cultural heritage resources as exclusive cultural resources and sets up artificial barriers for the dissemination of intangible cultural heritage".[2] On the one hand, the inheritors want to carry forward the intangible cultural heritage and attract the attention of the world; on the other hand, they restrict the dissemination of some contents in order to prevent the leakage of their own key technologies. Therefore, they are caught in a contradictory situation, and the dissemination effect of intangible cultural heritage is greatly reduced.

3.2. Single and Misuse: The Transmission Form of Failure

At present, the difficulties encountered in the dissemination of intangible cultural heritage are not unrelated to the old forms of dissemination. Without a good carrier, it is difficult to present the original charm of the old craft handed down till now. It can be found that the communication of intangible cultural heritage at the present stage is relatively lagging behind. Among all kinds of communication forms, static text and pictures are in the majority. Although dynamic communication methods such as video and animation are used, they are gradually becoming homogenized. Therefore, the lack of innovation and diversity of communication methods makes it difficult to adapt to the current tastes of young people, which naturally reduces the communication effect of intangible cultural heritage. In the era of new media, it is difficult for the original communication form to continue the development of intangible cultural heritage, and it is urgent to adopt new and more diverse communication methods to make intangible cultural heritage "alive".

In recent years, the new media has been developing vigorously. Compared with the traditional media, the new media has the characteristics of personalization, hyperspace and interactivity, which has injected new vitality into the cultural transmission of intangible cultural heritage. At present, some non-genetic inheritor and fans have started to use short video platforms such as Tiktok and Kuaishou to spread by themselves, and the communication effect has been greatly improved compared with before. However, it should be noted that some inheritors have "misuse" of new media in practice, that is, they regard new media as a functional substitute for traditional media, without seeing the characteristics of different media and the content suitable for transmission. Whether you post a tweet on the wechat official account platform or upload a video on the short video platform, the content spread is the same. Publishers are simply copying and appropriating the original content to another platform, which is "old wine in a new bottle" and not making the most of technology to bring the content to life. What needs to be noted is that new technology is only a means of realization, and what is important is the content under the means. If we only see the fresh "coat" of technology, the dissemination practice of intangible cultural heritage will easily stop at "surface engineering".

3.3. Level and Entertainment: Differentiated Communication Content

In terms of the communication content, there are mainly two improper paths in the current communication of intangible cultural heritage, one is the hierarchical path that breaks away from life, and the other is the entertainment path that pursues traffic.

On the one hand, some of the contents of intangible cultural heritage dissemination and transmission highlight the word "high", with profound origin, noble sentiment and high-end discourse, and emphasize the uniqueness and authority of the content, such as status, delicacy and complexity. The current official communication of intangible cultural heritage highlights the power hierarchy and is out of touch with reality. The cultural communication of intangible

cultural heritage is just a simple propaganda film of intangible cultural heritage, which reduces the communication effect and deepens the stereotype of the public on intangible cultural heritage. Dignified burn the glory of the history, the annual rings of intangible culture contain the emotional common holiday memories and humanistic expression of life, persist inheritance of intergenerational memory [3], but these memories in the final analysis in the "people", not with life, no echo, with reality, it's very difficult to arouse the recipient's emotional resonance with the Shared memory.

On the other hand, the openness and low threshold of new media technology have reversed the "loss of authority" of non-genetic inheritors that cannot carry out large-scale dissemination under the traditional background. Intangible cultural heritage has gained visibility to a certain extent, and new media platforms have increasingly become the main channel for the dissemination of intangible cultural heritage. However, the flow mechanism of the new media platform itself easily makes the original intangible cultural heritage become entertainment in the communication. If the communication is not proper, it is easy for the audience to misread and distort the cultural connotation of intangible cultural heritage. Under the profit model of "traffic is revenue", the number of page views is directly proportional to the anti-mainstream and anti-traditional degree of the content. Many intangible cultural heritage disseminators give curiosity interpretation to intangible cultural heritage culture in order to gain attention. While the traffic and algorithm mechanism of the platform draw more attention to intangible cultural heritage, the deterioration phenomenon in the process of its transmission is also worthy of vigilance. The dissemination of intangible cultural heritage is to better inherit and carry forward. If it distorts people's cognition of intangible cultural heritage for the sake of flow, it runs counter to the original intention of inheritance.

4. Light Dissemination: Countermeasures for the Dissemination of Intangible Cultural Heritage

In the digital era, new media has become the main communication channel, and the cultural communication of intangible cultural heritage has also ushered in new vitality. In the face of the obstacles brought by traditional communication, light communication has become the future trend of intangible cultural heritage communication. The three-dimensional participation of multiple actors, the disintermediated video expression, and the value activation based on real life can further activate the initiative and transmission power of intangible cultural heritage communication.

4.1. Communication Subject: Three-dimensional Participation of Multiple Actors

In the era of new media, it has become a reality that everyone can communicate, and the subjectivity of human communication has been further released. In terms of the communication of intangible cultural heritage, the communication subjects should not be limited to a certain group, but cover the inheritors, institutional communicators, media communicators, the public and other diverse subjects.

"The living protection of intangible cultural heritage should be to build a living space in which the inheritor is the main body and carrier"[6]. As the producer of intangible cultural heritage, the inheritor's position in the dissemination of intangible cultural heritage is beyond reproach. Nowadays, social media, including short video platforms, provide a broader production and communication space for non-inheritors. They can learn communication skills, expand the communication scope and provide more diversified content through such platforms, so that the public can cross the cultural barrier and feel the charm of intangible cultural heritage. Guoxiaoqing, an inheritor of Peking Opera, has attracted a lot of attention by showing the

makeup and makeup removal process of Peking Opera through Douyin. At the same time, institutional communicators can also use multiple narratives to popularize intangible cultural heritage knowledge in multiple and three-dimensional ways, including graphic and text, short video, live broadcast, VR and other forms. For example, the National Museum of China presents the changes of culture in the form of digital exhibition hall. People can experience the art scene in the form of virtual presence, harvest infinite vivid immersive sensory experience, and make the collections sealed in the museum infinite open in the cyberuniverse.

The media is also an important position for the cultural transmission of intangible cultural heritage. The authority and professional communication skills of the media give the cultural transmission of intangible cultural heritage more possibilities. Such as the People's Daily has launched amateur video highlights of the traditional culture, let more cultural resources like Peking Opera, mural "being seen", and "national treasure" and other cultural variety show is broadcast on TV, and set up the official account in trill platform selection program fragment or secondary spread behind the content, in the spread of the intangible cultural play a considerable role. The decentralization of the right of discourse also gives the general public the right to speak. The public can not only publish any works related to intangible cultural heritage around them through social media, but also express their recognition in the form of "like" and "forward" in the online world, so as to promote the further dissemination of intangible cultural heritage.

4.2. Communication Form: Disintermediation of Video Expression

In the past, the culture of intangible cultural heritage was mainly transmitted by words and pictures. Static media texts seriously weakened the innovation and communication power of intangible cultural heritage, especially losing its appeal to young people. Now, China has entered the era of short video, "vision provides a lot of convenience for people's desire to see and want to see things, vision is our way of life." [7] When fragmented expression becomes the mainstream, micro-content, fragmented and visual video information can attract more attention from users. In addition, compared with long horizontal videos, short videos are mostly shot through portrait, which can better simulate face-to-face communication and return to the communication habit of disintermediation between people. It is a further demonstration of the "humanization trend" described by Paul Levinso. It can be said that short video has the innate advantage of vividly restoring intangible cultural heritage.

At the same time, the marriage of short video and social media has also become a new social trend, short video is gradually becoming a social platform, social form, social currency. On the one hand, users' comments and likes on short videos are the manifestation of their personal identity preferences. As a carrier of cultural symbols, intangible cultural heritage short videos can arouse users' attention and participation to the video content, thereby building their own image, which can further promote the dissemination of intangible cultural heritage culture. On the other hand, short video integrates multi-media technology, which itself can mobilize people's multi-sensory participation. "2021 Tiktok Intangible Cultural Heritage Drama Data Report" shows that by November 2021, intangible cultural heritage drama videos have been played a total of 60 billion times and received 2.2 billion likes. Among them, the post-90s and post-00s have become the main force to listen to intangible cultural heritage dramas on Tiktok platform, accounting for 52% of the total audience. With its interactive and sharing characteristics, short videos can provide a new channel for the dissemination of intangible cultural heritage and activate the participation of a new group of young people.

4.3. Communication Content: Value Activation based on Real Life

In the final analysis, culture originates from life, and the content of intangible cultural heritage dissemination should not be free from life. In the past, cultural communication paid too much attention to the authority of the content itself. In fact, intangible cultural heritage is

"inseparable from the cultural space on which its production and development depend"[8]. Life is the starting point of cultural heritage communication. From the perspective of life content, this requires the dissemination content to show real life scenes. For example, "Intangible cultural Heritage bamboo weaving Lao Li" is a bamboo weaving inheritor. He not only records the whole process of making various bamboo utensils in his personal Tiktok, but also integrates the stories of daily life. The micro narration of emotion, closeness and life scene makes the bamboo weaving craft present a pyrotechnic and warm side. From the perspective of emotional life, this requires that the communication content contains some emotion that people really agree with. In recent years, will be a short video of the micro content combined with a "script" narrative network "drama", the fire in the showcase of tencent micro intangible cultural drama "the WaShe trilogy," users can feel puppet play, sumo, ancient color tricks, such as the charm of intangible, more important is to feel the creator mainstream values, such as justice, brave. In the repeated adaptation of these fragmented contents, the mainstream values contained in intangible cultural heritage, such as perfection, simplicity and goodness, are transmitted.

Culture comes from life, but also to return to life. On the one hand, it is necessary to promote the close integration of intangible cultural heritage and public life, find the access point of intangible cultural heritage in contemporary life, so that the cultural value of intangible cultural heritage can be continuously carried forward in real life. During the centenary of the founding of the Communist Party of China, the First Shot of Longyuan, a Taoist shadow play in Longdong, tells a red story in the form of shadow play, and the Suzhou embroidery masterpiece, One Hundred Years of Splendor, shows The Times style of inheriting cultural heritage and forging splendid chapters in Suzhou over the past hundred years. On the other hand, the intangible cultural heritage symbols can be extracted and applied in real life through the form of technology embedding. For example, Tiktok once launched an opera makeup filter, which contains a large number of face-changing effects of Sichuan opera, so that traditional opera and folk art can be further developed through modern technological means.

The dissemination of intangible cultural heritage is an important means of inheriting intangible cultural heritage from generation to generation, which must be adhered to for a long time and must achieve good results. We must respect history, culture and ecology, and comprehensively protect our historical and cultural heritage."[9] In the era of digital communication, in the context of the weakening effect of traditional "heavy communication", it is particularly important to keep innovation and give full play to the advantages of new technologies. We must change the traditional concept, grasp the law of digital communication, along with the trend, in the process of "light communication", let the intangible cultural heritage "heavy culture" better "fly into ordinary families".

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