

Digital Innovation and Dissemination of Ningcheng Shadow in the Era of Fusion Media

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Received: 13 June 2023; **Accepted:** 16 August 2023; **Published:** 7 October 2023

Abstract:

This paper explores how to make the intangible shadow culture effectively innovated and inherited through digital in the era of integrated media. In view of the current problems and dilemmas of intangible cultural heritage in the information age, the paper aims to make use of digital technology for cultural innovation, to fully display the essence of Ningcheng shadow culture in a more diversified way, and to promote the dissemination of shadow culture in the era of integrated media. The use of “new media + digital intangible heritage” provides new ideas for the future development of the art of shadow puppet in Ningcheng.

Keywords:

Integrated Media, Digitization, Non-Foreign Heritage, Cultural Communication

1. The Development Status of Ningcheng Shadow

Shadow puppet is a comprehensive folk art born from the soil of traditional Chinese culture, and is also an important part of China's intangible cultural heritage. As one of the splendid shadows in Chifeng City, Ningcheng Shadow has a history of more than 300 years so far. In the long evolution and development, through the practice and innovation of several generations of craftsmen, the art of Ning School Shadow with strong regional characteristics and grassland culture has been formed. In the background of the information digital era, with the popularity of information technology and networking, the shadow art has been unable to meet the modern people's entertainment needs, which also makes the traditional shadow art to a low point.

1.1. The impact of diversified modern entertainment

In the past, shadow puppet shows were one of the main forms of entertainment in rural areas. With the increase of television, cell phones, multimedia and other forms of entertainment, traditional oral and oral performances can no longer compete with the new media, and the shadow art has gradually withdrawn from the stage of traditional entertainment, and there are many limitations in both the development and

inheritance process, resulting in the inability of traditional shadow art to integrate with modern lifestyles.

1.2. Single mode of transmission

Nowadays, the traditional mode of shadow puppet inheritance is still based on the traditional mode of teaching by elders and learning from masters, because shadow art is a comprehensive performing art integrating performance, singing, painting, carving, music and other arts, with long learning period, great difficulty and low income, resulting in many young people prefer to go out to work rather than learn the shadow art; and the aging phenomenon of shadow makers is prominent, so that there is no one to succeed the inheritance. Therefore, the shadow art is facing a serious cultural fault.

1.3. Lack of innovation

The repertoire of shadow puppet plays is mostly taken from ancient Chinese historical stories, such as “The Five Frontier Society”, “The Green Cloud Sword”, “The Second Degree of Plum Blossom”, “The Tower of Zhen Grievances”, etc., and the dialect singing is obscure and difficult to understand, which cannot be close to daily life in content and resonate with people; at the same time, due to the limitation of age and cultural level, the shadow inheritors are unable to better innovate the script and performance style in the context of the new era, which also leads to the The shadow art cannot adapt to the aesthetic needs of modern people.

In conclusion, the development status of Ningcheng shadow puppets in China is not optimistic, and it is urgent to find new ways to solve the problem of how to design and disseminate the digital innovation of traditional shadow art in the era of integrated media.

2. Digital Innovation Under the Fusion Media

2.1. Overview of Fusion Media

It combines the commonality and differences of different media, enriches the visual experience, helps to express the cultural connotation in the cultural communication content at multiple levels, and integrates the platform resources, visual elements, contents and values to meet the individual information and emotional needs of different audiences. Compared with traditional cultural communication methods, integrated media is a product of media integration in the information age and an inevitable trend of media development. It is a new concept based on the integration of traditional media and new media. It makes the dissemination of various information forms in different media a reality, accelerating the dissemination of information and making the media forms richer.

2.1.1. Content sea quantification

In the era of integrated media, the speed of information dissemination is accelerating, and the number and scale of people's access to information has become even larger. By using big data technology, the dissemination of information is not limited by the page like traditional paper media, but also breaks the limitation of time and space. , the integrated media takes advantage of the carrier, takes the content as the core, aggregates the traditional media such as TV, radio, newspaper and new

media such as short video, WeChat and Weibo, integrates various information resources and broadens the channels of information dissemination.

2.1.2. Precision in communication

The media can use Internet thinking to complete the accurate positioning of users, through understanding the habits of users, to meet the user's emotions, interests and other aspects of demand to achieve the classification of different characteristics of users, so as to target the dissemination of more accurate content. Secondly, the way of communication is also an important part to achieve precision, which is also a major advantage of integrated media, through the integration of various media to meet the needs of different audience groups, choose the right media to achieve the best communication effect.

2.1.3. User Socialization

After the continuous development of integrated media, the "user-centered" mode of the Internet has gradually matured, and information dissemination is no longer one-way in the traditional sense, but has changed to the mode of "input-feedback-output". In this kind of co-construction of information media, users can also become producers, transmitters and commentators of information, so as to realize mutual acceptance of information by transmitters and receivers, making the media communication more interactive in both directions or multi-way interaction.

2.2. Digitization of Non-Foreign Heritage

The superposition of the digital era and the heritage era has led to a part of the non-heritage culture gradually fading out of people's attention, while at the same time the emergence of the digital era has brought new opportunities for the inheritance of non-heritage, i.e. digital preservation and inheritance. The preservation and inheritance of shadow art by digital technology is mainly reflected in four aspects, namely, digital storage provides guarantee, digital reproduction provides support, digital display provides platform, and virtual reality provides development space. Digitization of ICH is to digitally design relatively static image and text symbols, including shadow knowledge, skills, concepts, cultural connotation and other immaterial elements, to realize the living dissemination of ICH shadow culture and further explore the connotation of the culture itself.

2.3. Digital innovation of Ningcheng shadow puppet under fusion media

"New media form + content of non-heritage" is a new form of new media cultural communication, and it is also a way to realize the inheritance of "non-heritage" and the expansion of audience groups. As an extension of the ancient opera culture, shadow puppet is a local art developed for the needs of local folk culture, but with the change of modern living environment, the traditional shadow art can no longer adapt to the needs of modern society, and the impact of the information age and popular culture has made the traditional non-heritage culture appear "cultural marginalization". In order to make the non-heritage shadow culture glow in the new era, it is necessary to give it a proper digital expression, integrate the shadow resources through graphics, images and animations, and make the non-heritage culture more attractive with the support of integrated media platform.

2.3.1. Digital Products

Influenced by its geographical location and diversified humanistic environment, Ningcheng shadow puppet has fully absorbed the essence of Mongolian and Chinese culture in the long-term development process, forming a unique art form with its modeling form adding Mongolian elements, its unique expression, exquisite carving skills, and high collection and artistic value. By combining traditional culture with modern design, highlighting the distinctive ethnic characteristics and craft aesthetics of Ningcheng shadow, refining its cultural elements, establishing the brand image of Ningcheng shadow, and providing a broad space for more visualization and innovation of non-heritage, the visualization design of non-heritage culture can integrate the spirit of the new era and modern life concept, and extend the specific visual materialization of non-heritage culture. The visualization design can integrate the spirit of the new era and the concept of modern life, materialize the non-heritage, extend the spiritual connotation of the non-heritage culture; make the shadow culture derive digital artworks that are more in line with the aesthetics of contemporary consumers, so that consumers can understand and buy the cultural and creative products through the online platform, let the non-heritage integrate into the life of the public, broaden the commercial space, and truly make the traditional culture come alive.

2.3.2. Digital Experience

As the traditional shadow puppet display method is only limited to the image video and the singing of the inheritor, it can only show its own value, lacking extended meaning and difficult to make users interested. Therefore, combining digital technology with shadow art can break the limitations of its traditional performance form and create a more realistic scene in an immersive environment through the form of “shadow play + virtual display” to restore and reproduce the cultural connotation and artistic value of traditional shadow art; using VR, 3D and other technologies with modern technology and The integration of VR, 3D and other technologies with modern technology and lighting and music makes it easier for users to get a multi-sensory experience, and users can realize the performance of shadow art through gestures or body movements, as in Figure 1, the experience provided by using digital technology is easier to make users have a real sense of immersion; at this time, users are not only the recipients of culture, but also can become the performers and transmitters of culture, which is conducive to users’ immersive exploration of shadow art. This is conducive to users’ immersion in exploring the expression of shadow art and actively receiving information to achieve the effect of better spreading and protecting non-heritage culture.



Figure 1. Shadow play VR experience.

2.3.3. Digital Display

Ningcheng shadow puppet is less well-known than Shaanxi shadow puppet and Taishan shadow puppet, so if you want to experience the real Ningcheng shadow puppet, you can only go to the local area to watch and experience it, but traditional museums are limited in time and space to a certain extent. The development of the “Shadow Play + Virtual Pavilion” is not only time-efficient, but also has no limitation on the number of visitors, which brings great convenience to the dissemination of shadow art. For example, it adopts 3D modeling technology to restore the shape of the shadow characters in Ningcheng, so that users can view them from all angles in front of the screen, and can also use small programs to interact and experience the shadow art in an immersive way. The whole process of thousands of cultural arts, such as the historical flow of folk craft production process, the cultural state of craft existence, folk artist archives, folk art dissemination methods, production processes, raw materials and folk lifestyle, is digitally converted and deposited in the database network, which is a digital display platform suitable for the mass dissemination of ethnic folk intangible cultural heritage .

In 2003, the China Academy of Art undertook the construction of the “Shadow Digital Museum”, as shown in Figure, with a collection of over 45,000 shadow artworks from the Ming and Qing dynasties to modern times, including shadows from all over China. The museum has established an online resource-based website with complete content, detailed information, friendly interface, and easy retrieval, exploring a path for the regeneration and inheritance of traditional shadow culture.



Figure 2. Digital Shadow Museum website.

2.3.4. Digital Communication

With the development of the integrated media era, it brings infinite possibilities for information exchange and interaction, and the use of digitization can also drive the diversified dissemination of traditional culture, people can publish and search for the content of non-heritage culture in WeChat, video numbers, Weibo platform and other platforms, users only need to enter “Ningcheng shadow puppet” in the search bar, and then they will quickly get Users only need to enter “Ningcheng shadow” in the search bar, and then they will quickly get all kinds of related information, and they can “experience” shadow puppets in the cloud at home. Nowadays, with the popularity of smart phones and short-time frequency, everyone can become a recorder and transmitter of non-heritage culture. Compared with text and picture forms, short videos and live broadcasts are more direct and immersive, and easier to understand and spread culture. The bearer can combine the most interesting topical issues with the traditional Ningcheng shadow culture by shooting videos or animations, with popular sound effects, which can not only increase the fun of traditional culture, but also achieve the effect of dissemination.

Through the above methods, we can change the innovative thinking of traditional shadow culture, create a multi-dimensional space for the dissemination of culture by adopting digital innovation and combining the advantages of the integrated media platform, and provide new ideas for the development of non-heritage; in the era of integrated media, we can cater to the needs of consumers, break the cultural barriers with immersive interactive experiences, and promote the innovation and development of non-heritage culture.

3. The Significance of Digital Innovative Communication Under Fusion Media

3.1. Multi-dimensional communication, richer channels

In this fast-paced era, users no longer tend to use traditional media to receive information, they are more eager to get information through the Internet. In this fast-paced era, users no longer tend to use traditional media to receive information, they are more eager to get information through the Internet. The fusion media makes the way of cultural communication change from the traditional single space to a diversified terminal, integrating high-quality resources and widening communication channels. The fusion media provides the development of shadow puppets with the addition of WeChat, Weibo, video numbers and various live broadcast platforms in addition to traditional media such as TV, newspaper and radio. Through diverse forms of propaganda, users' visual, auditory and sensory senses are strongly stimulated; by promoting shadow culture through different platforms, it can meet different audiences' needs for cultural contents and find more potential audiences, while users can also At the same time, users can also share and forward the disseminated content to achieve the effect of secondary communication. At the same time, we should also build a "new media + non-heritage + N" diversified communication mode, and build a hot column of non-heritage with DouYin, Racer and other influential new media platforms, integrate variety elements into non-heritage culture, and use media visuals to vividly and interestingly show the production, drawing and performance process of Ningcheng shadow, so as to attract audiences' attention and participation. We can also make audiences realize that NRM is not a rigid and stubborn culture, and that NRM can be given new vitality through the exploration of its history and culture and the expression of humanism, so as to subconsciously spread the history and concept of Ningcheng shadow, and establish the spirit of craftsmanship of excellence. We can also scientifically lay out "non-heritage + live broadcast + e-commerce", precisely locate consumer groups, promote differentiated competition, promote the mutual integration of cultural communication and live e-commerce, lend each other strength, expand the market scale through the long-tail effect of e-commerce, form market benefits, and realize the unity of cultural and economic benefits.

For example, the inheritor of the national intangible cultural heritage project "Huaxian shadow play" in Shanxi, through the online live broadcast, such as Figure 3, can get rid of the time and geographical restrictions, and show the production, operation and performance process of the shadow art for the audience, so that the audience can watch and understand the culture behind the shadow in a close immersive way on the Internet. Through the live broadcast, audiences can interact with the anchor by liking and sending comments, which not only enhances people's sense of participation but also expands the amount of information for the dissemination of non-heritage culture.



Figure 3. Huaxian Shadow Play Online Live Streaming Activity.

3.2. Richer content, more comprehensive content

Communication content is the key link in communication. Relying on the advantage of fast communication speed, fusion media has increased the number of traditional cultural contents, encompassing all kinds of relevant information, and the combination of multiple media has provided users with a rich knowledge base and offered more possibilities for the development and dissemination of shadow. Through the new media, communication content is not restricted by time, space, content and other factors, and in this virtual space enabling users to make choices freely. As a combined audio-visual art form, users cannot understand the full picture of shadow art in a planar way by only relying on traditional pictures and text information. The combination of digital innovation and new media, video, animation, digital collections, online museums and other new forms provide the public with more comprehensive information, and through non-heritage video shooting, people can intuitively understand the knowledge of shadow and appreciate the shadow art works Through the video shooting, people can understand the knowledge of shadow art and appreciate the shadow art works and related production process. The addition of integrated media methods not only can effectively spread the excellent traditional culture, but also its spiritual connotation and values can be continued and inherited, so that people can truly recognize the charm of shadow art.

3.3. Interactive experience, more interactive

One of the most obvious advantages in the era of integrated media is that users are not in a passive position of receiving information, they can choose the information they want to know from the vast amount of information according to their own needs; through the integrated media platform, it also promotes the distance between creators and appreciators, people can realize cross-space online communication without leaving home, and when browsing information online, users can participate in discussions and express When browsing information online, users can participate in discussions and express their own opinions, and truly participate in the process of cultural dissemination, thus enhancing the “stickiness” of users. “digitization + user experience” builds a platform for content production and social interaction of NRM culture, and the integrated media realizes a viewable communication context, generates an experiential communication effect, makes up for the limitations in the process of NRM culture communication, uses all available new media to create publicity highlights, attracts more potential users, and enhances participation and interaction. Enhance the participation in communication and interaction, so that

everyone can become a transmitter of culture, to guide more audiences to pay continuous attention to Ningcheng shadow culture.

4. Conclusions

Through the above analysis, the traditional cultural communication methods in the era of integrated media can no longer meet the needs of the times. If we want to maximize the communication effect of Ningcheng shadow puppet, we should bring traditional culture up to date, change the traditional thinking, boldly innovate and broaden our thinking, and make use of the functions and advantages of integrated media to reconstruct, consider and improve the new art form of shadow puppet, make it more contemporary and communicative, and strive to We will try to win the recognition of contemporary audiences and integrate it into people's lives in multiple angles, ways and platforms, so that the non-heritage culture can really "come alive".

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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