

Research on the Construction of Digital Communication Path and Protection Innovation of “Ancient Capital Heritage” Shadow Culture Creative Brand

Xiaoqin Sun^{1*}

¹ School of Design, Inner Mongolia College of Arts, Hohhot, China

Email Address

1633756259@qq.com (Xiaoqin Sun)

*Correspondence: 1633756259@qq.com

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Abstract:

China is the homeland of shadow puppet theater, with a history stretching over two thousand years. Ningcheng shadow art is a splendid one in China's shadow art, which was introduced from Hebei and Shandong during the Qianlong period of Qing Dynasty. In the long evolution and development, through the practice and innovation of several generations of craftsmen, Ningcheng shadow has fully absorbed the essence of Meng and Han culture, and based on Ningcheng local folk songs and ditties as well as other excellent plays, it has developed and formed the art of Ning School shadow with local characteristics. The cultural connotation and value of shadow puppets are integrated into the artistic production and performance, and the two are complementary and organically unified performing arts. With the development and popularization of digital media technology, the communication of non-heritage culture has changed from traditional media to digital communication paths, and combining non-heritage cultural branding with digital design is an inevitable way to make non-heritage continue to develop in contemporary times. As an indispensable part of China's 2,000-year traditional culture, shadow culture is transmitted and protected through multiple channels as a way to inherit and promote Chinese traditional culture. The study firstly outlines the role of digital communication of non-heritage cultural brands, secondly summarizes the strategies for constructing digital communication paths of non-heritage cultural brands, and finally proposes design methods such as brand communication and multi-sensory user experience, aiming to explore the possibility of combining shadow cultural brands with digital design, so as to promote the living heritage and innovative development of non-heritage on the basis of following tradition.

Keywords:

Ningcheng Shadow, Non-Heritage Culture, Brand Communication, Digital Preservation

1. Non-Foreign Heritage Branding and Digital Communication Path

1.1. The concept of non-heritage culture branding

Intangible cultural heritage has distinctive features such as regional, national and cultural characteristics, and the integration of culture into life, combined with the market, to achieve the “sustainable development” of intangible heritage.

The concept of branding is described in the field of economics as the evaluation and designation of something of special value that identifies a product or service and differentiates it from its competitors.

A cultural heritage brand is a cultural industry phenomenon that combines the cultural attributes of non-heritage and the economic attributes of a brand, transforming “cultural heritage” into a cultural asset with economic characteristics. The cultural heritage accumulated behind the brand is the added value that consumers recognize and are willing to support. Branding refers to the establishment of a clear and distinctive brand image and the promotion of cultural preservation through multi-channel marketing and dissemination, thus achieving multiple benefits for the economy, society and culture. Establishing branding of NRM can enable traditional culture to stimulate the driving force of innovation, bring into play its own excellent cultural value, broaden its survival channels, and promote the inheritance and protection of NRM culture.

1.2. The role of digital technology in the conservation of non-heritage culture

Times are moving fast, and with the continuous evolution of digital technology, digital communication technology has been a major trend in various industries now and in the future. There is no very clear definition of digitization, but the concept of digital de can be insight from the following aspects. The first is the digitization of communication media, in the form of sound, image, video and other forms of communication, in the traditional paper text and live performance means more suitable for modern people to receive information; second is the digitization of the presentation, the use of cell phones, computers and other digital media channels for information presentation; third is the digitization of the interaction space, through a variety of interactive ways for users and consumers to bring a new sense of experience; fourth is the dissemination of The fourth is the diversification of the target, to ensure the effectiveness of communication by means of multi-scene display.

Mr. Zhou Quanming had the following insight on digitization: “In the information age, how to use information technology to protect Chinese cultural heritage and pass on the roots of Chinese civilization is the responsibility and mission given to us by the times”. In order for traditional intangible cultural heritage not to be out of step with the times, it must conform to the general trend of digital technology. The protection of digital technology for ICH is reflected in the fact that digitization can promote the branding of ICH, and secondly, digital technology has a significant role in the long-lasting preservation and wide dissemination of ICH information.

2. The Current Situation of Ningcheng Shadow and The Significance of Conservation

2.1. Overview of the history and current situation of Ningcheng Shadow

Ningcheng shadow play, a local art with a long history that is enjoyed by the people, is one of the intangible cultural heritage protection in Ningcheng County. Qin Lianjie is committed to the protection of intangible cultural heritage and was recognized as a representative inheritor of intangible cultural heritage projects in Chifeng City in 2020.

Ningcheng shadow is a comprehensive art integrating plane carving, painting, literature, stage art, music, opera and dance movement design. After a long period of development, Ningcheng shadow has joined the portrayal of Mongolian characters, with the four beards of Mongolian characteristics as the main instruments, and gradually formed a complete artistic system with distinctive national characteristics and aesthetic achievements in craftsmanship. The most valuable thing is that the shadow play, accompaniment, shadow tune, singing voice, singing method, etc., Ningcheng shadow on the original basis of continuous in-depth research, to achieve the full, true, perfect, very practical and ornamental, combined with the Mongolian folk rhythmic music, beautiful national singing voice, shadow play has become Ningcheng audience delighted art treasures, for the prosperity of Ningcheng arts and culture has played an important The role of

In recent years, with the development of economy and technology, people's life has changed a lot, especially the popularity of movies, TV, computers, cell phones and network, the traditional shadow art performance is going down, and the young audience's ignorance and disinterest in shadow makes the performance market shrink day by day. In order to promote the traditional culture of the Chinese nation and let "the people's non-heritage, the people share", the digital art station of WeChat cooperates with Ningcheng County Han Ying Shadow Art Troupe, and under the supervision and examination of Ningcheng County Culture and Sports Tourism Bureau and Ningcheng County Culture Museum, launches Ningcheng non-heritage "Shadow Head Stubble Under the supervision and examination of Ningcheng County Culture and Sports Tourism Bureau and Ningcheng County Culture Museum", Ningcheng Non-Foreign Heritage "Shadow Stubble" series of digital collections are launched to bring the Non-Foreign Heritage into life and blossom in a new era. The works issued by Digital Art Station and Ningcheng Han Ying Shadow Art Troupe are the highest level of art and carving of Ningcheng Shadow Collection.

2.2. The artistic value and heritage significance of Ningcheng Shadow

The cultural connotation and value of shadow puppets are integrated in the artistic production and performance, and the two are complementary and organic performing arts. Its connotation mainly reflects the truth, goodness and beauty of the Chinese nation, promoting goodness and virtue, loyalty and filial piety and traditional cultural life, modeling the complex and diverse art culture and the wonderful and moving opera culture.

Folk culture is reflected in the shape of the shadows and the content of the subjects performed. In Shaanxi's shadows, there is a lot of use of folk auspicious motifs, which are in line with the wishes of folk life, and folk ethics, morals, beliefs and social relations are also reflected in the creation of the shadows, and the connotation of traditional Chinese culture is gradually precipitated into the shape of the shadows.

The art culture is reflected in the innovation and production methods of shadow modeling, the delicate and exquisite carving methods, the vivid image of face modeling, costume modeling and color matching show a special art style. The shadow modeling combines the essence of ancient fresco, opera face painting, paper-cutting

and other folk art forms, expressing the uniqueness of Chinese art culture, so the shadow has art appreciation and collection value.

The culture of opera is reflected in the interpretation of the shadow, which is also one of the earliest opera genres in China, and its singing has had a significant influence on the development of opera in many places. As a continuation and development of opera culture, the folk culture and folk entertainment forms embodied in the shadow reflect the spiritual pursuit and emotional changes of people.

As a once aristocratic to grass-roots people's delightful form of entertainment, shadow play has remarkable cultural characteristics and artistic charm in terms of region, technique, carving, singing voice, etc. We feel the profoundness of shadow culture, which was listed as the first batch of national intangible cultural heritage in 2006. It has developed into each place with rich local cultural characteristics, and the folk culture, art culture and opera culture it contains, reflecting the historical and cultural value, artistic appreciation value and unique inheritance value of the shadow, which is the treasure of Chinese culture.

Many examples and studies have shown that the protection and inheritance of NRMs is not a long-term solution by relying only on state financial support, but the vitality of NRMs lies in the cultural soil in which they are located. It is a cultural system in which all elements interact and complement each other.

3. Application of Digital Non-Genetic Heritage

3.1. Modern digital communication means application

Digital communication, also known as online communication, has become a new form of communication that has attracted widespread interest with the popularity of networking, with data finding that China's Internet users have reached 829 million, and new means of digital communication have entered the public eye, such as VR (virtual reality technology) and AR (augmented reality technology). The more immersive experience of using these new media methods also makes up for the shortcomings of traditional media, which are flat and less interactive. Nowadays, digital means of communication can achieve both short and efficient effects, as well as timely interaction with users, so that people can access the information they want to know anytime and anywhere. It gives people who know little about NRM the opportunity to get in touch with it without going to the local area.

3.2. Establish and promote the brand of non-traditional heritage

Ningcheng County has a long history and beautiful scenery, and is known as the "thousand-year old capital, landscape Ningcheng". The establishment of the "Ancient Capital Legacy" shadow culture creative brand is based on this historical origin, and the brand is given a deep cultural heritage at the establishment stage. As an intangible cultural heritage, we must continue to innovate and closely integrate with the development of the times, change the inherent concept and traditional way of communication, and enrich the content of the shadow so that more people can understand the traditional Chinese shadow culture. Combine with the market development demand, grasp the new means of cultural communication in time, and play the role of information technology, make good market planning, and innovate the new era of shadow culture brand.

We formulate strategies for brand development from a long-term perspective, promote the combination of shadow and market, and make reasonable use of the convenience of digital platforms to create cultural internationalization and promote faster cultural dissemination. To really make the shadow culture develop, a reasonable system is needed, as well as innovative development of the inheritors, and designers need to integrate local life emotions to create shadow works rich in local characteristics and culture.

4. Strategies for the Construction of Digital Communication of Ningcheng Shadow Non-Heritage Brand

4.1. Theoretical Basis of Digital Communication for Non-Heritage Brands

Digital communication of ICH brands mainly refers to the use of digital media technology, relying on Internet technology, and the exploration and re-creation of cultural attributes of ICH culture in the form of brands under the synergy of multiple network carriers, and then the creation of brand communication and effects in some digital form to achieve a wider range of communication on online platforms and expand the scope of audiences. Through digital technology, brand communication can be enhanced in all aspects, for example, the brand image can be dynamically displayed from the traditional flat form and interacted with in multiple scenes, etc. Digital communication can be used to empower the non-heritage brand.

Firstly, highlighting the cultural locality in design can make the NRM brand stand out and establish a unique brand image, thus improving its core competitiveness; secondly, highlighting the innovation of the brand can be done from two angles, on the one hand, by innovative language design of the brand itself, and on the other hand, by combining digital innovative design means to shape a sustainable NRM cultural brand.

4.2. The way to build the digital communication model of non-traditional cultural brands

After fully understanding the characteristics and habits of users, Virtual has constructed the following effective ways for digital communication of non-heritage cultural brands.

The first is the multi-sensory experience of users. Nowadays, people show more interest in things with high attractiveness, and the superficial brand design is no longer enough to meet the diverse needs of users. In terms of branding, the visual level is the first impression of human senses, while the sense of experience also includes touch and smell, all of which are important influencing factors that can affect people's subjective judgment. Digital technology can be used to process and render the brand level design to realize multi-sensory interactive experience in two-dimensional and three-dimensional ways. Take Ningcheng shadow as an example, combined with various digital design methods, people can manually assemble the shadow character shape in the screen to achieve digital interaction, users through this way both to get the experience fun, the brand also achieved publicity and awareness building.

Secondly, multimedia channels are used to disseminate and promote the brand of non-heritage culture in various ways. With the addition of digitization to the communication of the brand of non-heritage culture, the main body of communication

also achieves enlargement. For example, brand-related information can be released on platforms such as WeChat public number, video number, and microblog. Diversified digital expressions are also more adaptable to the way young people receive culture, and the convenient, intuitive, and immersive characteristics of digital media can be used to promote and disseminate the non-heritage cultural brand in a diversified way.

Lastly, multi-scene application interaction is used to realize the communication of the brand of non-foreign heritage culture in a variety of scenes of interaction, such as sliding and clicking operation methods at the two-dimensional level, and VR experience at the three-dimensional level, etc. Digital technology is used to show the dynamic effect of non-foreign heritage to everyone. The interaction scenes are improved to give users a more immersive experience.

4.3. The significance of digital communication construction of non-heritage cultural brands

Ningcheng shadow art has been developed so far, facing the double dilemma of protection and inheritance, mainly reflected in the impact of diversified entertainment, single form of performance, old performance content and other aspects.

Since the 21st century, with the progress of science and technology, various forms of entertainment are flourishing, and more and more people are pursuing fashion and trend, and traditional entertainment is gradually forgotten by people. In this new environment, the traditional shadow puppet shows a disadvantage. The traditional plays of Ningcheng shadow puppet are sung in dialect, with unique rhythmic singing, and the audience needs to have certain dialect foundation and listening experience to appreciate them, which is a difficulty for most of the audiences who watch shadow puppet for the first time.

The reason for the limited dissemination of Ningcheng shadow culture is mainly due to the lack of brand awareness, under the general trend of digitization, still old-fashioned thinking, failure to establish brand awareness, no clear brand positioning and brand system; there is also a sense of interactive experience is not strong, users can not create a sense of link between traditional culture, so that visitors fail to get a good sense of experience; then again, product innovation is far from meeting the current trend of consumption. The product innovation is far from meeting the current consumption trend, with most cultural and creative products having no obvious characteristics.

The digital construction of non-heritage brand is the cross-fertilization of science and art, and the most appropriate way to protect non-heritage culture in the era of informatization, networking, intelligence and automation. Therefore, it is of great practical significance to combine non-heritage cultural branding with digital design, and digital communication can make the brand more diversified and three-dimensional, and the communication scene more abundant.

5. Conclusions

The shadow culture has a history of more than 2,000 years, and it is an important issue that needs to be solved so that the intangible cultural heritage can continue to exude its charm in modern society. Combining digital communication means with the cultural connotation and artistic value of the "Ancient Capital Legacy" shadow culture creative brand can not only effectively follow the development trend of networking

but also broaden the communication path of the intangible cultural heritage brand, and better protect and inherit the shadow intangible cultural heritage.

Conflicts of Interest

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

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