

Exploration into the Digital Dissemination and Development Path Design of Bayu Intangible Cultural Heritage

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Abstract:

With the rapid development of the information age, the protection, dissemination, and development of Bayu intangible cultural heritage have become an irreversible trend. Focusing on the digital transfer and development of intangible cultural heritage, this paper explores the unique Bayu intangible cultural heritage from the perspectives of digital dissemination and development path, constructing a path from the core of Bayu culture to the development of digital scenarios. In today's globalization, the dissemination of intangible cultural heritage has significance far beyond the inheritance and renewal of culture itself, and it also constitutes a key link in safeguarding the rich diversity of human civilization.

Keywords:

Bayu Intangible Cultural Heritage, Digital Communication, Development Path, Cultural Icon

1. Introduction

Bayu Intangible Cultural Heritage (hereinafter referred to as “Bayu ICH”) is the most stable cultural gene in this region and a distinctive marker that distinguishes it from other cultural regions. The dissemination of Bayu ICH bears the important mission of preserving local cultural traditions and inheriting excellent culture. In recent years, with the increasing emphasis on ICH protection at the national level and the continuous introduction of relevant policies, significant progress has been made in the protection and inheritance of Bayu ICH. However, against the backdrop of global economic integration and accelerating informatization, the social environment and natural ecology that Bayu ICH originally relied on have undergone profound changes. In real life, the phenomenon of random abuse and overdevelopment of the environment still exists, and some projects that rely on individual inheritors for transmission are facing an existential crisis. Therefore, protecting Bayu ICH and promoting its effective dissemination have become an urgent and crucial issue in the development of ICH work.

With the development of informatization and digitalization, media convergence and digital dissemination are being utilized. Media convergence is not only the integration of media forms such as newspapers, radio and television, and the internet, but also a technical method. Leveraging this digital medium can provide more options for the

expression of intangible cultural heritage (ICH) information, making the presentation of culture more diversified and the content disseminated more attractive. In the process of digital dissemination, from a technical perspective, the development of ICH mainly relies on data collection, data storage, data processing, digital display, digital communication, etc. The application of this series of technologies is actually primarily aimed at creating a new social form of digital media space, allowing ICH, as a historical and cultural resource, to integrate into “digital survival” as quickly as other resource industries [1].

2. Digital Dissemination and Development Status of Bayu Intangible Cultural Heritage

In the current digital dissemination and development practices of Bayu’s intangible cultural heritage, there are many forms of media application. However, due to the overwhelming number of intangible cultural heritage items, coupled with the uneven geographical distribution of Chongqing’s intangible cultural heritage, which leads to differences in protection, the current situation of intangible cultural heritage protection and inheritance remains pessimistic [2]. These two factors are intertwined, forming a bottleneck in the current stage of development.

Currently, media applications are diversely developing, yet communication has not achieved a qualitative breakthrough. In practice, various digital forms such as VR, AR, short videos, and interactive programs have been widely experimented with, demonstrating the activity of technological applications. However, most practices still remain at the level of simply digitizing or superficially displaying intangible cultural heritage content, failing to deeply integrate and creatively transform it within the unique cultural context and spiritual core of Bayu intangible cultural heritage [3]. As a result, the communication content becomes homogenized, the experience becomes superficial, and although the number of digital products increases, there are fewer high-quality products that can truly trigger deep cognition and cultural resonance, leading to overall ineffective communication.

Due to the vast number and diverse types of Bayu intangible cultural heritage projects, their digital transformation itself is a complex and intricate systematic project. At the same time, the development disparities between urban and rural areas and regions in Chongqing have led to significant imbalances in the preservation status, recording level, and inheritance vitality of intangible cultural heritage resources. Furthermore, the digital dissemination of intangible cultural heritage resources requires the use of a large amount of digital resources and digital technology, resulting in a significant digital divide between dominant regional groups and disadvantaged regional groups. The impact of this digital divide extends to classic humanistic life and cultural rights [4]. This resource disparity poses practical challenges to the comprehensive, balanced, and high-standard construction of digital basic resources. Some remote or endangered projects may not have yet obtained effective digital records, let alone deep dissemination and development.

Digital practices are often led by technical teams or institutions, while the real holders are intangible cultural heritage (ICH) inheritors or entire families, who are often in a passive or marginal position. This may not only lead to digital products deviating from the culture itself, but also make it difficult for inheritors to expand the inheritance and dissemination of their skills through digital tools. The core of ICH inheritance lies in intergenerational transmission. Through the digital protection and

dissemination of ICH, online and offline integration and coexistence can be achieved, forming a diversified and open organizational model. Only by changing the small-scale, individualized transmission behaviors of many ICH projects to open and collaborative inheritance and development with internet thinking, can we build a socialized and collaborative ICH dissemination ecosystem in the digital era [4].

3. Analysis of the Digital Dissemination and Development Value of Bayu Intangible Cultural Heritage

As an excellent traditional culture, the core significance of the transformation and digital immersive communication design of Bayu intangible cultural heritage lies in protecting and utilizing this heritage that has faced difficulties in inheritance, undergone the test of time, and enjoyed unique resource endowments. Protecting and utilizing Bayu intangible cultural heritage not only enhances the soft power of local culture [5], but also promotes the integrated development of cultural industries and local economy. The design value can be summarized in the following aspects:

In terms of historical value: Historical value is the core value of intangible cultural heritage, representing the unique value manifested in the process of helping humans understand their own history [6]. For the development of Bayu intangible cultural heritage through digital design, those folk crafts, rituals, and oral knowledge scattered among the people can be transformed from fragile and perishable individual inheritance into historical spatial elements that can be preserved, interpreted, and reproduced. For example, the Huguang Guild Hall in Chongqing is a typical example of the historical value of Bayu culture. During the Ming and Qing dynasties, millions of immigrants from Huguang and other places migrated to Bayu via the Yangtze River, bringing not only population but also architecture, dialects, skills, and customs. As the largest existing ancient guild hall complex, the Huguang Guild Hall integrates the style of the immigrants' hometowns with the characteristics of Bayu mountainous areas, serving as a material testimony to this period of history. More importantly, this century-long immigration integration has shaped the underlying spirit of Bayu culture, which is "inclusive and resilient," laying the foundation for its open, tolerant, and tenacious cultural character, and profoundly influencing every aspect from dialects and cuisine to group identity.

In terms of cultural confidence, the unique value presented by intangible cultural heritage in helping people understand national culture can be embodied through knowledge, technology, and skills, such as folk knowledge and experience accumulated in daily life, weddings and funerals, farming and production [5]. Bayu culture has deeply constructed people's identity and spiritual support. For example, when the tenacity of the Sichuan River work songs, the collaborative spirit of the Tongliang Dragon Dance, and the craftsmanship wisdom of the Dazhu Rock Carvings are transformed into digital experiences that contemporary people can perceive and participate in, they are no longer distant "heritage" but become cultural genes integrated into modern life. This kind of experiential culture can effectively stimulate the public, especially the younger generation, to feel a sense of belonging and pride towards regional culture, laying a solid foundation for cultural confidence.

In terms of artistic aesthetics, the artistic beauty of intangible cultural heritage lies in its beauty of production and creation, driving the contemporary translation and innovation of traditional aesthetic language. The unique forms, colors, rhythms, and meanings contained in Bayu intangible cultural heritage (such as the symbol system

of Sichuan Opera facial makeup and the material aesthetics of linen weaving) provide a rich source of inspiration for contemporary design. With the help of digital design, these ancient aesthetic elements can be detached from their original carriers and rejuvenated in new media and products, not only enriching the public's aesthetic experience but also enabling them to participate in the construction of contemporary art and design language.

In terms of economic value, intangible cultural heritage should prioritize protection, emergency rescue, rational utilization, inheritance, and development. By transforming intangible cultural heritage resources into productive forces, economic benefits can be generated, thereby promoting sustained and proactive protection of intangible cultural heritage [5]. The Tongliang Dragon Dance has long surpassed traditional festival performances, forming a distinctive industrial chain. Tourists can not only purchase exquisite dragon dance cultural and creative products but also pay to participate in the "Dragon Dance Experience Camp", where they can learn basic movements under the guidance of inheritors, experience the joy of collaboration, or customize small dragon dance performances. In popular scenic spots such as Chongqing's Ciqikou and Hongyadong, daily commercial performances also attract a large number of consumers.

4. Design Strategies for the Digital Dissemination and Development Path of Bayu Intangible Cultural Heritage

From the era of oral communication to the era of written communication, and then to the era of digital communication, the means of information dissemination available to people have become increasingly diverse, and the forms exhibited by the communication targets in the process of dissemination have also become complex. Chongqing should strive to deeply explore the essence of Bayu culture, condense Bayu symbols, better inherit and utilize Chongqing Bayu culture, optimize the carriers of Bayu cultural inheritance, and enhance cultural competitiveness.

Establish a three-dimensional digital communication system: Leveraging 5G technology, integrate new media such as the Internet with traditional media based on mass communication platforms like newspapers, books, television, and movies. This integration demonstrates the compatibility and complementarity of new and old media communication methods, forming a multi-layered, comprehensive, and multi-angle three-dimensional integrated media communication system. This system achieves deep integration of digital communication across different media and builds an integrated media communication platform that adapts to "Internet plus" [1]. Based on the characteristics of media and the needs of the audience, organically combine and apply Internet technology to transform and upgrade from a singular, standardized content delivery to a diversified and integrated approach that caters to groups, organizations, and the general public. This shift moves from providing standardized content in a single scenario to satisfying audiences' needs for personalized content across different scenarios and contexts.

Constructing an intelligent system for digital dissemination: The most crucial aspect within the entire intelligent system is the level of visualization, which involves utilizing VR/AR to reconstruct or enhance historical spaces. This allows users to experience the complementary roles played by VR and AR in the digitization of intangible cultural heritage. VR aims to "reconstruct disappearing time and space" by immersing users in a closed environment (such as recreating the excavation site of the

Dazu Rock Carvings), while AR excels at “enhancing existing places” by overlaying historical information on real-world scenes (such as revitalizing historic districts), enabling a dialogue between the past and the present. Together, these two technologies drive the transformation of cultural heritage from “static display” to “experientiable scenarios”. The emerging AIGC technology can empower scenarios, personalize narratives, and generate intelligent narratives. It can generate personalized stories that align with character settings and historical backgrounds based on users’ random questions, enabling a deep dialogue experience that caters to individual needs. Coupled with AIGC’s advanced technical methods such as high-precision scanning, photogrammetry, and 3D modeling, it can efficiently produce accurate digital models. These digital models not only possess high authenticity and accuracy but are also permanently preserved and widely disseminated through the internet, providing possibilities for effectively preserving such intangible cultural heritage resources, advancing the digitization process of intangible cultural heritage, and ensuring its continuation and inheritance.

Create Bayu intangible cultural heritage (ICH) IP images to promote the digital revitalization of ICH. ICH is a culture with great artistic value, whose colors, styles, and external images are rich in unique charm. Using ICH-themed IP images as a carrier, integrate the aesthetic connotation of ICH into contemporary fashion consumption [3]. Taking Bayu ICH culture as the main entry point and leveraging digital technology to design interesting derivative products, thereby promoting the integration of Bayu culture and the design industry. Traditional craftsmanship, folklore, and other types of ICH projects not only possess cultural attributes but also have strong practical attributes. Design and develop a series of more attractive products to meet consumer demands and bring craftsmanship out of historical memory. For example, the “Tongliang Little Dragon” IP image, created with the core of Tongliang Dragon Dance, is a vivid practice of this path. This image extracts the iconic golden-red color scheme, agile posture, and auspicious meaning from the Dragon Dance, transforming it into a lively and cute cartoon dragon image that conforms to modern aesthetics. Around this IP, not only can virtual products such as 3D digital collectibles and dynamic emoticons be developed, but it can also be deeply integrated with physical goods such as stationery, clothing, and trendy cultural and creative toys. Furthermore, its narrative can be continuously enriched through forms such as short videos and animation. This transforms traditional Dragon Dance from a festival performance into a daily cultural symbol that can be collected, used, and disseminated, retaining its spiritual core of “praying for blessings and auspiciousness, unity and progress”, while integrating into popular life in a fashionable and lightweight way, truly realizing the creative transformation of ICH from “historical memory” to “current consumption”.

Bayu intangible cultural heritage maintains its original value and achieves reinvention in new development spaces. In the globally disseminated digital space, one prominent feature of intangible cultural heritage is the reinvention of traditional values. The Bayu intangible cultural heritage, which is inherited, protected, and disseminated in the digital space, can achieve creative reinvention through the emerging spatial-temporal communication and the boundless expansion of consumer groups, thus moving towards a new ecosystem of dynamic practice. For example, the creative reinvention of Sichuan Opera (especially the unique skill of “face changing”) in the digital era. On short video platforms, carefully edited, scored, and special-effected “face changing” clips attract young audiences through the rhythm of online

communication, highlighting the skills and visual charm of intangible cultural heritage in just a few seconds. At the same time, its facial makeup symbols are extracted as digital design elements, widely used in traditional Chinese game skins, urban cultural and creative products, and even fashionable clothing, achieving the contemporary transformation of visual language. There are also immersive interactive dramas that combine “face changing” with murder mystery games and AR narratives, allowing audiences to personally perceive the cultural metaphors behind role transformations during puzzle solving. This process not only strictly retains the essence of the “face changing” skill and the norms of the repertoire, but also integrates it into modern aesthetics and consumption scenarios through creative translation via digital media, achieving value reinvention. Therefore, the expression of Bayu intangible cultural heritage is a living organism that can only survive vigorously in the new digital space ecosystem by adapting to continuous and appropriate evolution.

5. Conclusions

In the era of rapid digital development and new opportunities for intangible cultural heritage, intangible cultural heritage stands as a precious cultural treasure of our country. This article explores the design and development path of digital dissemination of Bayu culture, striving to find a digital dissemination model and development path for intangible cultural heritage that aligns with China’s national conditions, considering the richness of content, diversity of digital display forms, and differences in dissemination audiences. In the development process of Bayu culture in the new era, it is necessary to adhere to its profound cultural heritage and gradually build a three-dimensional and intelligent dissemination path for Bayu intangible cultural heritage, so as to better tell China’s stories and spread China’s voice.

Conflicts of Interest

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

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