

The Value of New Media Art in Intangible Cultural Heritage

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Abstract: The use of new media art to promote the non-heritage culture to expand the influence of the dissemination of the public to participate in an interactive way to promote the inheritance and evolution of the non-heritage culture, in the form of innovation and integration of the new media art from the deeper level of the charm of the new media art, in the experience of the non-heritage intangible culture to obtain the art of inculcation as well as the identification of the traditional culture.

Keywords: New Media Art; Non-Heritage Culture; Non-Heritage Intangible Culture.

1. Introduction

In the current development of the Internet digital media, the use of the most popular network communication to awaken the public consensus on traditional culture, active participation in the non-heritage culture to regain a history, a memory, a common participation in the traditional culture of confidence and strength, inheritance and development of traditional culture needs to be completed by people from generation to generation, the traditional multicultural genes, with the help of electronic technology digital multimedia to the world to give cultural impact to the traditional native culture. The world to the traditional local culture to produce cultural impact and industrial power to bring more space and opportunities for development.

2. New Media Help Non-heritage Culture

The leading degree of development of the West in new media art forms has led to the above many branches of new media art, each of which can be subdivided into a mature speciality or multiple specialities: computer graphics art, computer animation art, virtual art, digital art, network art, generative art, video game art, computer mechanical art, 3D printing art, interactive art, as well as artworks using applied biotechnology. biotechnology.

By going back to the history of ideas and conceptions of communication in digital media studies, I hope to factor in new thinking for today's research in this field, where the autonomous but isolated individual is placed at the centre of the modern universe; where Peirce and Pragmatism signalled a shift in sub-communication towards the re-contextualisation of the individual into the group; and where twentieth-century communication theory represents a series of attempts at explaining the above process, which encompasses the scope and degree of freedom of this process, as well as the need for a new way of communicating with others. The twentieth century communication theory represents a series of attempts to explain these processes, including the scope of the process and the degree of freedom, which is closely linked to the changing material, institutional and discursive contexts of communication. The author argues that communication in the twentieth century is an individual purpose and way of being that is constantly implanted with new ideas under the

influence of Kantian and Peircean thinking. "The third dimension of media revives the grand question of determinism, meta-communication, and social structure... What impact has media had on human beings, cultures, and societies? Possibilities can only be present through gradual social innovation and co-operation. Meta-communication has to some extent become an obvious and primary element in digital media and networked communication. Not only that, but every case of communication takes place in the social context of metacommunication. Metacommunication involves a series of questions-such as who are we? What is the purpose of our communication? Search and surveillance are being integrated into the structuring of contemporary society." From the above, the author concludes that media communication is not a panacea, and that it ensues from the fact that human beings, cultures, societies, and the media have an impact on each other and are divided into negative and positive aspects. Why do we need to disseminate cultural heritage? To consolidate traditional cultures and at the same time to integrate them into the local culture with new ones. Multimedia communication makes it easier for more people to accept the social repercussions of incorporating a new culture, which in turn generates considerable income for tourism in the regions and leads to a series of derivatives in local food and architecture". The contribution and value of media communication research is mainly realised through a twofold interpretation. This field of research not only can but should become more unified in its attempts to describe, interpret and explain the problems and potentials of communication, but only in the final stage. The field might become more coherent by revisiting the purpose of communication as a starting point for social interaction, which might make communication play a more important role for other areas of theory and practice. Communication is neither a dream nor a nightmare, but a unique resource that is produced and contested in real-world practices before human knowledge is transformed into social action[1]". Through the above theoretical account we can learn from the media propaganda in the full range of communication possibilities, as well as negative and positive consequences for the non-heritage cultural industries from the intangible, tangible embodiment, the first step is to face the publicity aspects of the planning, publicity at the same time is to follow up the service sales of a series of issues, from planning to publicity to sales has been added to a very good selling point all need a

very good Management team. Secondly, in the continuous integration of innovation to the countless non-heritage cultural industries to bring unlimited possibilities of space, we are from the successful cases of China's Guizhou "village BA" and "Zibo barbecue" to bring the world's influence and domestic warm response, as well as bring the economic benefits, and now the live network are digital. As well as the current live network is the power of digital multimedia art at the moment, from these successful cases are more positive factors, more able to drive the revitalisation and development of other industries to inject new experience, but the negative factors are negative things are widely spread.

3. The Influence of Multimedia on Non-Heritage Culture

Of course not, China's "non-heritage" is in 2011 by the National People's Congress Standing Committee, June 1, the official implementation of this is the second law in the field of culture after the founding of new China, the law for the protection of China's non-heritage as a whole, laying down the provisions of China's non-heritage protection of scientific provisions, laying the foundation of the protection of non-heritage, and also laying the foundation for the protection of China's non-heritage, and also laying the foundation for the protection of China's non-heritage. The law has laid down the scientific regulations for the protection of non-heritage in China, laid down the foundation for the protection of non-heritage in China, and marked the way for the protection of non-heritage in China to embark on the road according to the law. 3,000 years old guqin, Chinese acupuncture and Chinese seal carving, the "24 Solar Terms," "Chinese Calligraphy" and "Chinese Bead Counting" are some of the most popular traditional crafts in China. Traditional wood crafts, Beijing Opera, porcelain and other 40 on behalf of China selected "world-class" intangible cultural heritage, has become a living spiritual and material wealth of mankind, then the concept of intangible heritage is very understandable, then the concept of "intangible heritage"! What exactly is it? "Intangible Cultural Heritage (ICH) refers to the traditional cultural expressions that have been handed down from generation to generation by peoples and are regarded as an integral part of their cultural heritage, as well as the objects and places associated with traditional cultural expressions.

Intangible cultural heritage refers to intangible cultural heritage, such as language, theatre, music, dance, religion, myths, rituals, habits, customs, festivals, handicrafts, and other human treasures that cannot be solidified.

The concept of "intangible cultural heritage" was first proposed by Japan, i.e. "intangible cultural property", and Japan was also the first country to implement protection measures for "intangible cultural heritage" in the form of laws. Japan was also the first country to implement protection measures for "intangible cultural heritage" in the form of law, and its initial definition of "intangible cultural heritage" promoted the process of human cognition of heritage.

Intangible and intangible ICH can be created through the application of scientific and technological tools to create a variety of artistic expressions. This type of artwork involves a theoretical approach to mathematics, physics, chemistry, biology, information technology, artificial intelligence, robotics, and other disciplines, and the creative and artistic application of theoretical ideas and technological tools can inspire the development of a variety of fields. The creation of

art has always been closely related to scientific and technological means, such as the application of geometrical principles in perspective painting, and the development of mineral and oil purification techniques, which influenced the bright and layered style of oil painting in northern Europe. However, in these art forms, scientific and technological means provide more basic support for artistic expression, and the rapid development of information technology has driven the explosive development of contemporary technology, making contemporary technology bring unprecedentedly wide space for artistic creativity and expression, and the integration of scientific and technological means and artistic creation has directly given birth to a large number of new forms of art.

Art in the non-heritage or non-a kind of art itself is the embodiment of the innovative application of contemporary science and technology, many contemporary non-heritage cultural and artistic works in addition to the value of the aesthetic aspects of art, there are also good market prospects, can bring people a new cultural and artistic and entertainment experience, so for the non-heritage industry has an important role. This application of digital media to create works of art can be more vivid and interesting expression of scientific and technological knowledge, and it is the fusion of the creativity of new media art and the intangible cultural innovation of non-heritage, which allows people to feel the charm of science and technology from a deeper level, like a work of art to appreciate science and technology, and to obtain artistic inculcation while experiencing science and technology, and this kind of works can inspire readers to learn the enthusiasm of non-heritage culture and the inspiration to carry out innovation. This kind of work can inspire readers to learn non-heritage culture and make innovation.

New media art is initially one of the concepts from the art world, and the new media itself is actually a product of contemporary technology, the crystallisation of the deep integration of contemporary science and technology and art, and the result of the creative application of contemporary science and technology in an artistic way. Refers to the use of new media technology to create new media as the medium of art forms, so it can be considered that the new media art is actually the contemporary science and technology on the innovation of artistic expression, and non-heritage intangible art is the new media art as a means of propaganda tools, science and art are an important part of human civilisation, and the fusion of science and technology and the arts is a new chapter will be written for the civilisation of mankind. Non-heritage art in the connotation and new media art there is a certain intersection, but the concept of new media art focuses on the tools used in art creation is "new", while the non-heritage art of the alternative display more focus on the creation of works of art with the help of multi-media scientific and technological means of tools for the display and communication. This new form of art is characterized by the integration of adaptations which can be deeply applied to various disciplines of contemporary science and technology is rich and varied, and with the use of scientific and technological means as well as creative ideas and creative methods are closely related to the creation of a distinctive scientific and technological colours. Such works of art in various fields of creative development to play a great inspiration and promotion, many contemporary new media art works in addition to the aesthetic value of art, but also has a good market prospect, can bring people a new culture and art

and entertainment experience [2]. For example, Korean artist Nam June Paik's (1932-2006) work "TV Clock" includes 24 film screens, each of which shoots a TV wave from a different angle. He takes the lens of the VCR as the artist's eye, and the screen as a picture, on which Paik synthesises his interest in and knowledge of music and painting, philosophy, the politics of globalisation, and science and technology, to create a Nam June Paik describes his video works as "physicalised music" that explores the perception of time across cultures and time zones through the globalised television network [3].

"Under such a large concept, numerous branches have been spawned. According to Oxford University Press, the academic division of new media art: virtual art, software art, Internet art, video game art, glitch art, remote art, software art, bio-art, computer animation, interactive art, computer graphics, and even hacktivism, tactical media, and other fields of art and activism practices defined as new media art. New media art is a very "nebulous" and "difficult to quantify" conceptual thing, but in fact, new media expressions don't have to be "large-scale", but can also be very everyday! But in fact, new media expressions do not have to be "massive", they can also be very everyday. There are many immersive interventions in virtual art, including architecture, sculpture, painting, theatre, film, photography, and even graphic media such as panoramas or vistas. Sensually, new media art is more vivid and accessible than traditional forms of art. Panoramas or vistas are also used in a number of commercial applications because of this.

The technology related to digital art is constantly being updated every year, but artists have always been considered to be the profession least likely to be replaced by machines, and the technology itself should be at the service of the realisation of ideas. The Art of Technology

The many branches mentioned above are in fact intertwined with each other, and the average new media artwork will also use multiple technologies, taking into account the viewer's multiple perceptions, and will inevitably involve multiple areas of specialisation as well. As a result, people often confuse "new media art" with "multimedia design" and "digital art". "Multimedia design focuses on the study of media. The use of a variety of media as design materials, methods of expression and design creation, and belongs to the category of design. Digital art" is a very important branch of new media art, but new media art also includes "non-digital art", so the two can not be equated. Digital art is defined as artworks created or displayed using "digital technology". The development of various digital technologies is also endless. For example, Processing, which has been widely learnt by artists and designers, is an open-source programming language for digital artists created by Casey Reas and Ben Fry of MIT in 2001. James Turrell, a pioneering artist of the Light and Space Movement, uses light as the only medium of operation to create visual spaces of "light" [4]. Digital art plays an important role in promoting the dissemination of traditional classical culture. Jin Jun, professor and doctoral supervisor of the Central Academy of Fine Arts, said that on the one hand, digital art can help traditional art to spread and present in a larger space through immersion; on the other hand, traditional classic culture can be better preserved, studied and spread through digital means. Zhang Lie, long-time associate professor of Tsinghua University Academy of Fine Arts, said that the immersive experience design in the adaptive use of cultural heritage, immersive experience online and offline interconnection,

virtual and real fusion, for the local presence of cultural tourism experience opens up a whole new space of imagination.

Fei Jun, a professor at the School of Design of the Central Academy of Fine Arts, shared his creative insights, "AI is like a mirror, from which we see what the essence of human nature is, and it also allows artists of this era to reflect on what the most kernel value of art is." AI technology plays an important role in digital art, not only can provide creative inspiration and tool support for artists, but also can generate more creative and realistic effects through deep learning and intelligent algorithms [5]."

Digital art design and creation is different from digital art, it is computer hardware and software as a platform, according to the demand for purposeful creative conception and planning, as well as this conception and planning, by the 2-dimensional, 3-dimensional and 4-dimensional graphics, images, text, symbols, and audio and other elements of the composition of the design according to a certain digital art design law designed, static, dynamic or dynamic Interactive, reproduce the reality or virtual past and future audiovisual graphics and image art process and results. Digital art design and creation of independent aesthetic value of art forms and processes, is between art and science, art design and computer graphics, image design between the fringe disciplines. As a result of the formation of digital static and dynamic and dynamic interaction, reproduction of reality or virtual past and future digital art and design products, digital art and the concept of creation is not digital plus art of the addition of the combination of relations, because the combination of the boundaries and compartmentalisation, only to treat the symptoms but not the root cause. Digital art design is the "chemical reaction" of mathematics and art design is to computer science as the core, art design as the extension of the two fusion of results, is the result of the fusion of computer science and art design, where digital art design is the 21st century to solve the current difficulties in China's art and design education, and to promote China's art and design education. Out of the crossroads stagnant state of the main direction, is able to the 21st century China's related practices to train extremely useful talents of the profession, is leading from China's creation, the development of national innovation, national creation of the important and the field [6].

4. Conclusion

The dissemination of non-heritage culture in the present has been a very convenient way to help publicity to drive more people to understand and love the non-heritage culture, through the multimedia digital art can understand the non-heritage culture of the world, the creation of art is often inseparable from the AI a variety of digital media and the fusion of artistic creation, and individuals are often difficult to have excellent artistic creation at the same time and can also be equipped with other, with the aid of multimedia Art on top of the creation of people often need to have a multidisciplinary background to form a creative team for cross-border cooperation, which is the individual-centred mode of traditional art cross-disciplinary cooperation with traditional art forms compared to multimedia art works have not been similar to the painting of such a single or "unified" form of expression, who can not predict the future of technology in the end what? What is the future of technology? The combination of science and technology is the topic and subject of any discipline, and the diversified development of

multimedia technology forms has provided countless possibilities for the presentation of rich and diverse forms of art works.

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