

# **Analysis on the Application of the Intangible Heritage of Yangjiabu New Year's Paintings in the New Media Environment**

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**Abstract:** this article aims at the current application of Yangjiabu's New Year's painting non-heritage visual symbols in the new media environment, and finds that there are the following problems: a weak sense of inheritance, low literacy, and most of the inheritors are older. In response to these problems, this article proposes the following solutions: improve Yangjiabu's new media literacy and enhance Yangjiabu's new media heritage awareness. Through research, this article hopes to contribute to the application of Yangjiabu's New Year's painting non-heritage visual symbols in the new media environment and promote the spread of culture.

## **1. Introduction**

Digital imaging technology, as a new media technology, is gradually emerging in the trend of the new era, and it has a subtle influence on our lives. With the development of society, the people have begun to seek spiritual construction on the basis of meeting basic needs for food and clothing. The state has successively introduced various policies to support the protection of intangible cultural heritage, and it has demonstrated China's determination to become a cultural power. As a kind of intangible cultural heritage, Yangjiabu New Year Paintings. With the development of new media, if you want to continue to flourish, you must make good use of new media technologies.

## **2. Status of Application of Non-Heritage Visual Symbols in the New Media Environment**

In recent years, with the general improvement of consumption levels, the popularity of new media technologies, and the development of online self-media and online stores, the rapid dissemination and interaction of information has become the norm that people are accustomed to. The huge information flow continuously promotes people to actively or passively explore their own interests, stylized, niche, and personalized expression needs, which make cultural products consumption increase day by day and have unlimited potential. China's intangible cultural heritage (hereinafter referred to as "intangible heritage") has many names, most of which are rich in aesthetic expressions popular with the public. As an excellent cultural resource, intangible heritage itself is an embodiment of the cultural creativity of ancient nations, and it is also suitable as a new era of culture. Creative raw materials for creative industries (hereinafter referred to as "cultural and creative"). With the help of the new media platform, the production of cultural products through the organic combination of non-heritage and other cultural industries, which will feed back cultural protection and development, realize the exchange of non-heritage and cultural and creative audiences, increase the popularity of non-heritage culture and promote non-heritage The project may be self-sufficient and form a virtuous cycle of dissemination, profitability and protection, which may be a feasible method [1].

At present, consumers' aesthetic tastes and wind directions are changing rapidly. Most of the non-hereditary inheritors are older, and it is difficult to accurately grasp the current market trends. They cannot keep up with the times and integrate new ideas with ancient non-heritage culture to innovate the source of cultural products.

Therefore, some non-hereditary inheritors need to change their stale ideas, broaden their thinking based on the core of the non-heritage idea, look at excellent modern works, understand the trend of

the times, study more, do not follow the rules, and maintain a positive aesthetic interest. At the same time, modern aesthetics, cultural content or cultural hotspots are integrated into non-heritage cultural skills, and innovations are made from the source works of the heirs to make continuous progress.

At the same time, it also requires non-genetic inheritors to make reasonable use of government funding and resources, and use new media technologies to learn new knowledge and publicize themselves. With the help of new media platforms such as Weibo, WeChat public account, short video platform, etc., it can display intangible technology in a short distance and intuitively, and can synchronize real-time effective publicity when cooperating with corporate planning, turning traffic into fans, promoting popularity and information. Reached deeper and deeper.

### **3. The Solution to the Application of Non-Heritage Visual Symbols in the New Media Environment**

#### **3.1 Improve New Media Literacy in Yangjiabu New Year Pictures**

With the development of new media technology, a variety of video software has begun to pour into people's eyes. A group of young intellectual youths were driven by their dreams to join these video records. As a kind of intangible cultural heritage, Yangjiabu New Year's paintings often have some defects caused by the technology in the application of new media technologies. The basic starting point of using new media technology to record these New Year pictures is to protect and inherit the intangible cultural heritage.

Therefore, this article believes that when recording and inheriting these intangible cultural heritage, especially in the face of special heritage like Yangjiabu New Year's paintings, the recorder must first maintain a respectful attitude. Only if you respect the heritage and respect his existence can you protect it with all your heart in the following inheritance [2]. When recording, the users of the new media technology should reasonably respect the life and production of New Year's paintings of residents in Yangjiabu area, they should not protect the heritage for the sake of heritage protection, and always do not have a negative impact.

Secondly, because Yangjiabu New Year's paintings are the product of spiritual civilization of a village and have a wide scope, and are not restricted to one household. Therefore, when considering the economy and overall protection benefits, the most representative part should be selected for recording instead of one. A complete record. Only in this way, this article believes that in the later period, experts and scholars can focus on it and restore the representative content of Yangjiabu New Year Pictures.

Finally, when recording needs to be disseminated, various network platforms can be used, such as Weibo and Douyin. Because some people will use whatever means to destroy in order to earn commercial profits, they will publicize the spirit of disrupting social harmony. Therefore, this article suggests that relevant departments should improve laws and regulations in this regard in order to better protect the visual intangible cultural heritage of Yangjiabu New Year Pictures. Only by improving the media literacy of the new media can we provide convenience to the environment in which Yangjiabu's New Year's painting non-heritage visual symbols are applied.

#### **3.2 Enhancing the New Media Inheritance of Yangjiabu New Year Pictures**

The intangible cultural heritage of Yangjiabu New Year's paintings should be flexibly protected and inherited. Although the recorder has a high-quality level of use of new media, but future generations do not strive to protect it, the intangible cultural heritage of this visual symbol will inevitably disappear into the tide of history. Although at present China has successively introduced some policies to protect these intangible cultural heritages, there is no qualitative change without the implementation of the masses only relying on the cry of the government [3]. In order to better protect and inherit the intangible cultural heritage of Yangjiabu's visual symbols, it is necessary to form a sense of responsibility for the entire nation, and continue to cultivate the awareness of bringing newcomers to protect cultural heritage. Only when future generations understand the

importance of the type of intangible culture of Yangjiabu New Year's painting visual symbols, then when future generations use new media technology to disseminate the intangible culture, they will pay more attention to it. Because intangible cultural heritages like Yangjiabu New Year's paintings are located in remote areas in the middle or west, it is not easy to rely on local people to spontaneously inherit them.

Yangjiabu New Year's paintings are native to China. Therefore, if you want to promote the dissemination of intangible cultural heritage for future generations, you must train this thinking mode at an early age, and grant New Year painting techniques to seize opportunities. Only in this way, the intangible cultural heritage of the visual symbol of Yangjiabu New Year's painting has a new generation of inheritors in spirit and technology. With modern high-tech such as new media, it can be more convenient and efficient in passing on the tradition, breaking the tradition that only locals knew the technology. Through the use of new media technology, Yangjiabu New Year Pictures can be taken to the whole of China and the world.

#### **4. The Application of Non-Heritage Visual Symbols in the New Media Environment**

##### **4.1 Severe Challenges Faced by Yangjiabu New Year Pictures**

At this stage, not only Yangjiabu New Year's Paintings, an intangible heritage, faces severe challenges, and the entire industry is in a precarious state. Related researchers believe that with the application of new media technology, although the intangible cultural heritage of the visual symbols of Yangjiabu New Year's paintings cannot be compared with the content produced by computers, the New Year's pictures produced by computers are simpler, more efficient, and better in quality. The author believes that the intangible cultural heritage of the visual symbol of Yangjiabu New Year's painting has encountered unprecedented challenges under the impact of new media technology. Whether the Yangjiabu New Year's paintings will be phased out due to the economic and convenience brought by computer technology to the New Year's paintings is unknown.

Intangible markets can be divided into direct and indirect markets. The general public is the audience of intangible cultural heritage, but the numerous intangible heritage items and limited reach make the potential for consumption in the intangible cultural market very limited. The direct market of intangible heritage can be understood as the direct audience and consumers of intangible heritage products, intangible heritage technology, and intangible heritage performances. The original intangible heritage cultural products are used as commodities. The original appearance promotes "live protection", but at the same time, many intangible heritages are not easy to directly evoke the public resonance and cannot effectively stimulate their consumption potential; intangible intangible markets can be derivatives markets or cooperative products markets, and non-heritage culture Participating in the production of consumer products as a cultural element, and conveying relevant information to the public with stylized and elementary participation. This has the advantage of being conducive to consumption and dissemination, expanding the audience and economic income, but not convenient for the in-depth and lasting communication of intangible culture.

Yangjiabu New Year paintings were born in China, and the Book of Changes was also produced in China. The well-known concepts such as Tai Chi, Hexagram, Feng Shui, etc. in the system of the Book of Changes were first pioneered by Chinese ancestors, but are now also pre-registered by Japan and South Korea. The Book of Changes is widely circulated in Japan and South Korea, and its popularity has far exceeded that in China. As a result, these outstanding academic achievements have received their attention. The Japanese believe that "Feng Shui" was invented by their ancestors. The architectural achievements of the Koreans, and the Koreans using "Tai Chi and Gua" as their national flags, naturally also consider it to be their own cultural heritage. The "root" of Yijing is an undeniable fact in China, but what about our own status quo? We are still debating whether this is science or superstition. [4]

Therefore, if you want to promote the dissemination of intangible cultural heritage for future generations, you must train this thinking mode at an early age, and grant New Year painting techniques to seize opportunities. However, in the author's opinion, in the direction of the country's

general promotion of institutional self-confidence and cultural self-confidence, such visual symbols of intangible cultural heritage are only increasingly valued, and they will not die out. This is the treasure of our country and the Chinese nation. Source of strength.

#### **4.2 Fusion Development of Yangjiabu New Year Pictures**

In Yangjiabu New Year's paintings, fish-based New Year's paintings account for a large proportion. At the beginning of the New Year, fish is the most visualized representative of the Chinese nation. It is most popular. Therefore, in Yangjiabu New Year's paintings, fish is also an important inheritance.

New media technology is not the same as film. He can express the thoughts and feelings invested by the creators of New Year's paintings of Yangjiabu, and the larger purpose of the film is economic. With the continuous development of China's economy, people's pursuit of spiritual life has gradually increased. With this advantage, New Year pictures as a good omen of the beginning of the New Year will naturally be loved by the Chinese nation with a history of more than 5,000 years of civilization.

In Zhu Xiye and Wang Tuo's "Industrial Heritage Protection and Construction of Intangible Heritage-Taking the Development Status of Yixing Zisha as an Example", the author conducted a field survey on the development status of Yixing Zisha and summarized the type of factory transformation. Six types of agglomeration of purple sand industry, store-style along the street, rural community type, market type, tourist scenic area type and industrial park type, and five molding methods (traditional purple sand pottery molding techniques and mold molding) used in the production and production of purple sand , Rotary blank molding, stretch blank molding, grouting molding), and analyzes different levels of audiences of the purple sand industry on modern technology (high-end, mid-range, and low-end products have corresponding audiences and market stability), and discusses modern technology The positive meaning of participation. In fact, Zisha, as a more practical and wider audience in non-heritage culture, can rely on the market to develop itself, but other non-heritage items that are not popular are difficult to learn from. Only non-heritage projects that are cultural landmarks are more likely to be able to establish mature industrialization models locally, such as the "Three Parks and One Village" industrial park of Huaning Tao, Yunnan; more non-heritage and business cooperation between companies Short-term projects, which are formed for a certain period of time, cannot realize the industrialization of the non-heritage itself for long-term productive protection. Most of the non-heritage cultures that can be industrialized by itself have the following characteristics: high visibility, artistic, easy to be accepted by the public (economically, psychologically), complete technology itself, and parts of technology that can be replaced by modern technology for efficient production etc. [5].

This article believes that, under many advantages, Yangjiabu New Year's paintings should make full use of new media technology and the integration and development of the new era. Only advancing with the times can we continue to better protect and inherit the intangible cultural heritage of the visual symbols of Yangjiabu New Year's paintings, and give better play to its inherent value.

#### **5. Conclusion**

At present, the protection of intangible heritage in China is still at the level of "government-led, social participation, rescue first, and careful use". The protection of intangible heritage is mainly rescued and developed. The remaining industrialization is almost always the latter with the potential for sustainable development. On the other hand, the current propaganda and protection of non-heritage is often first seen in international non-heritage cultural exchange activities, and the domestic market access is not direct [6].

As a kind of intangible cultural heritage, with the development of new media, Yangjiabu New Year's paintings must make good use of new media technologies in order to continue to flourish, and combine the current development with the technologies and challenges faced by new media. Through research, this article hopes to contribute to the application of Yangjiabu's New Year's

painting non-heritage visual symbols in the new media environment and promote the spread of culture.

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