

## Research on the Sustainable Development of Image recording Intangible Cultural Heritage in the context of Visual Culture

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**Abstract:** With the arrival of the era of network visual culture, the protection and inheritance of intangible cultural heritage must rely on image records. At present, the visualization record of non-heritage has some problems, such as mere formality, narrow communication channels, lack of innovation and so on. therefore, we should explore the unique image language to express the content and spirit of non-heritage, broaden the communication channel of non-heritage image, innovate the way of telling non-heritage story culture, and use VR advertising, micro-video and other media that lead the consumption fashion of visual culture to expand the spread and influence of non-heritage. It is urgent for the visual non-heritage to adapt to the media environment in the era of visual culture and the sustainable development of the visual non-heritage.

### 1. The Sustainable Development Significance of Non-Image Recording in the Context of Visual Culture

Intangible cultural heritage is the quintessence of China's excellent national culture, which carries the spirit and emotion of our nation. In the current era, with the high development of material civilization, the construction of spiritual civilization is placed in a particularly important core position. Exploring the inheritance, protection and sustainable development of China's intangible cultural heritage has a very important historical and cultural significance and social value of the times.

Since entering the era of Internet +, earth-shaking changes have taken place in people's way of life in modern society. We have unwittingly entered the era of reading pictures of eyeball consumption, with all kinds of pictures and videos in front of us, dizzying and dizzying. Long-winded words have become more and more out of market. On the other hand, the intangible cultural heritage, a living art with historical, humanistic and inherited value, urgently needs to find ways and media for its sustainable inheritance and development. The emergence of image media expands the ways of non-heritage protection and inheritance, and its visual, visual, three-dimensional and comprehensive audio-visual language is more consistent with the inheritance of the spiritual connotation of non-heritage, and the most important thing is that it accords with the aesthetic acceptance of the current audience. it can protect and inherit the non-heritage scientifically and continuously.

Recording the intangible cultural heritage with images is not only limited to the recording function of images, but also gives full play to all the functions of modern science and technology serving intangible culture. the more vivid presentation, preservation, reproduction, publicity and dissemination of the intangible cultural heritage is the secondary creation and artistic inheritance of the intangible cultural heritage.

#### 1.1. Broadening the Ways of Non-Heritage Protection and Inheritance.

In the past, the intangible cultural heritage basically depended on books, words, pictures and oral communication, and the intangible cultural heritage contacted and recognized by the public stayed in writing, pictures and rumors. The public can only rely on imagination to fill in the specific shape of the intangible cultural heritage, the process of production, the relevant customs and culture, the

connotation of humanistic spirit and so on. Moreover, the communication of words and pictures itself is an elite communication channel, and the intangible cultural heritage is difficult to enter the public view; while the accuracy of oral communication is not enough, it will greatly reduce the public understanding of the intangible cultural heritage. Obviously, in the long run, the intangible cultural heritage is less known and difficult to attract public attention.

On the other hand, some scholars and experts who are committed to the inheritance and development of intangible cultural heritage try to conduct in-depth research through literature research combined with fieldwork, but there are often some problems, such as untimely updating of literature, inconvenient transportation, lack of time and energy, and so on, which also brings a lot of inconvenience to related research.

The emergence of the new technology of image recording of intangible cultural heritage breaks through the relatively traditional ways of cultural communication in the past, enriches the presentation of intangible heritage, broadens the channels of intangible cultural transmission, and leads it into the field of mass culture. This solves the practical bottleneck of the limitation of intangible cultural transmission from the source.

### **1.2. The Generation of Visual, Realistic and Vivid Three-Dimensional Artistic Value of Non-Heritage.**

The image has its unique sound and painting language, which can make the audience feel the vivid and three-dimensional artistic image, and the image language has the characteristics of fidelity, reproduction and symbolism. The intangible cultural heritage realizes the re-generation of its artistic value with the help of image language.

On the one hand, the image language can reproduce the specific appearance, shape, function, production process, customs and rituals of the non-heritage in the most intuitive and three-dimensional way. Through the present continuous tense, the cultural phenomena that are taking place can be broadcast, recorded and transmitted, and the specific situation at that time can be kept to the maximum extent, so as to provide the public with intuitive, lifelike and vivid feelings and understanding. It provides the most convincing reference and demonstration materials for the research of relevant scholars and experts, especially the research of some traditional dance, folklore and craft projects.

On the other hand, the image language realizes the second generation of the artistic value of the intangible cultural heritage through visualization, realism and vivid three-dimensional presentation. Image language will produce its original artistic value and artistic appeal through the use of picture shots such as character expression, interview, moving performance, narrative reconstruction, montage editing, picture convergence, special effects packaging and so on. In particular, the beauty of craft works, the spiritual beauty of craftsmen, and the beauty of humanistic connotation are naturally generated in the psychology of the audience.

Art originates from reality and is higher than reality. With the help of film and television, a realistic and comprehensive art form, the cultural treasure of intangible cultural heritage not only breaks through the way of presentation and dissemination of non-heritage, but also realizes the secondary generation of the artistic value of intangible heritage.

### **1.3. Meet the Aesthetic Acceptance Needs of the Current Audience.**

Consumption is the driving force of production, and consumption restricts production. With the full development of market economy, we have ushered in the era when the audience is king, and the material and spiritual consumption of the audience comes from their aesthetic acceptance needs. At present, with the fast-paced lifestyle and the rapid development of Internet + 's science and technology, pictures and videos have become the main channels for contemporary people to accept cultural information. With the further development of technology and the improvement of the aesthetic ability of the public, the demand for aesthetic acceptance of the public has also begun to upgrade.

The intangible cultural heritage is presented in the form of visualization, which meets the aesthetic acceptance needs of the current audience. The audience can know the intangible cultural

heritage in the fastest, most intuitive, dynamic and artistic way, feel the beauty of the intangible cultural heritage and understand the historical and cultural value of the intangible cultural heritage anytime and anywhere through a variety of media, such as mobile phone terminal, computer terminal, television terminal and so on.

## **2. Some Problems in Image Recording.**

The use of image language to show the intangible cultural heritage, a time when the relevant image works emerged, the level is uneven. How to present the intangible cultural heritage in an artistic, deep and diversified way with the help of image language, we need to constantly explore the specific operation methods of the integration between the two. In the attempt to explore the visualization of non-heritage records, there are some problems that need to be paid attention to.

### **2.1. Image Recording Stays in Superficial Form.**

At present, many national and provincial intangible cultural heritage image materials stay in the simple record to show the basic appearance of the intangible cultural heritage, lack of full excavation of its humanistic spirit and other deep-seated connotation. The display of the non-heritage state is similar to the product introduction and the process record of the production process, the audience only gets the surface form of the intangible cultural heritage from the image, but lacks the expression of the most authentic and core connotation of the intangible cultural heritage. It does not achieve the purpose of protecting and inheriting the intangible heritage with the help of image language.

The value of the existence of intangible cultural heritage is not its basic form, what is more important lies in its people-oriented living culture, that is, people-centered skills, experience and spirit. If only the style and form of the non-heritage is presented, the dynamic map can be done completely; if only the relevant information and history of the non-heritage are introduced, the written materials can explain .... In order to embody the skill, experience and spirit with human as the core, image language needs to break the characteristics of traditional media and excavate the core spirit of non-heritage-craftsman spirit and national spirit.

### **2.2. The Channel of Image Transmission is Narrow.**

For a long time, the protection work of non-heritage mainly depends on the policy support of the national government and the research of relevant scholars and experts, and most of the relevant image materials of non-heritage are also funded and filmed by the government and broadcast reports on some mainstream media. On the other hand, the mainstream media undertakes a lot of broadcasting tasks every day, involving all aspects of people's livelihood, and it is impossible to cede too much time and invest too much resources for the protection and inheritance of non-heritage. The visual transmission channel of non-heritage is very limited.

On the one hand, news, as the mouthpiece of the party, is not suitable to occupy more resources to broadcast the cultural form of non-heritage because of its timeliness and factuality; on the other hand, the production cost of documentaries is higher, the production cycle is longer, and the production level needs to be carefully considered. In fact, the speed of updating is slower, the relevant channels are less, and there are few opportunities for visualized inscriptions to enter the public's field of vision. And the release channels of graduation design works of college graduates are also very limited, graduation works are not really implemented in the purpose of protecting non-heritage, right is only an experience of graduation creation.

The focus of the problem is that if we blindly rely on the support of the national government to walk with this crutch, and protect and inherit it only by chanting slogans, then, with the development and progress of society, the rapid change of science and technology, and the trend of marketization, the protection and inheritance of non-heritage will be empty talk sooner or later. Only by actively exploring the way of self-communication of self-rescue is the king of its survival and sustainable development.

### **2.3. Lack of Innovation in Image Production.**

No matter in terms of form or content, non-heritage-related image works are difficult to get rid of fixed patterns, routines and stereotypes. On the one hand, once a relatively perfect non-heritage image work appears in the market, different shooting teams of different non-heritage and the same non-heritage compete to imitate each other, and the picture composition, narrative mode, editing mode and later packaging are obviously the same. the phenomenon of homogenization is serious. Whether it is the work of a professional production team or the graduation design work of college graduates, there are stereotyped "templates" about non-legacy video works: the opening of ink painting style, lyric classical soundtrack, colorful close-up, host's experiential host, amiable and approachable interview, lens implying expectation.

The production of non-heritage images has more imitation and replication, less innovation and thinking. There is a lack of targeted audio-visual language creativity for the different characteristics and humanistic connotations of different kinds of inscriptions, and there is also a lack of research, excavation and torture for the personality problems faced by different kinds of inscriptions; while the image works of the same kind are more or less the same, the perspective and entry point are regular and common, and there is a lack of different presentation of the whole through a small part.

Innovation is the driving force of national development, and the innovation of image production is also the inevitable requirement for the intangible cultural heritage to take the road of sustainable development. Only by being different and blooming in full bloom can we lead the public to appreciate and like it, let it bloom its colorful charm, and highlight the diversity and inclusiveness of national culture.

### **3. The Sustainable Development Path of Image Recording Non-Heritage.**

Film and television art is closely related to science and technology, art and commerce. Technology is the material basis of art, art is the creation and sublimation of technology, and works of art expressed by means of science and technology can directly create value. Non-heritage image works need to express and spread their artistic connotation with the help of modern scientific and technological means, and the value of their creation is far higher than that of ordinary works of art. it will inherit the essence of national culture and carry forward the national spirit.

#### **3.1. Explore the Unique Image Language That Expresses the Spirit of the Intangible Kernel.**

The visual records of intangible cultural heritage can not be simply filmed in the form of surveillance cameras, nor can they be presented in the form of feature films. Too much emphasis on plot design, character modeling, story arrangement, scene structure, the change of the best parts, and attracting attention will only fall into the vicious circle of showing off skills, attracting attention, and taking profit as the ultimate goal. Only by preserving the essence of the complete intangible cultural heritage and paying attention to the excavation of its ornamental, artistic and humanistic connotation is the right way for the intangible cultural heritage to enter the hearts of the public and flow into the blood of the nation.

The fourth generation of Chinese directors record the times and take care of culture with documentary video language, and the exploration of their audio-visual language is worth using for reference. The natural and authentic characteristics are completely consistent with the theme of the content. Generation after generation of Chinese people are moved by ordinary pictures to aftertaste the national history and culture. In "A hundred Birds to the Phoenix", the poetic audio-visual language: the vivid scene sound and painting transition, the metaphorical montage of the finishing touch, the infectious lyric montage, the contrastive montage that highlights the tension, and so on.

#### **3.2. Broaden the Dissemination Channels of Non-Heritage Images.**

In the era when the audience is king, on the one hand, the major websites and search engine terminals begin to collect and analyze the relevant data of audience clicks and consumption in the background, and proactively push related topics with high clicks for the audience; on the other hand,

Douyin, Kuaishou and other short video social software and live broadcast software try their best to compete for market share, and all kinds of online celebrities in various industries have found a platform to promote themselves. This also provides an idea for the spread of non-heritage images.

VR advertising, micro-video and other media that lead the consumption fashion of visual culture can expand the spread and influence of non-heritage, which can find the redemption road of self-production and self-communication, and once it is in line with the times of science and technology, it will make better use of technology to find the sustainable development path of artistic communication.

Webcast-like means is a hot communication channel at present. Photo maker or network anchors use smart phones to actively show the existing intangible cultural heritage to the audience through live broadcast and recording, so as to achieve the purpose of spreading intangible cultural heritage. After watching the live broadcast, the audience can timely understand the current situation and predicament of the non-heritage, because the non-heritage itself condenses the national memory and the past, and preserves the nation's collective unconscious past, which is an important carrier of memories. Internet celebrities attract the attention of ordinary audiences by means of live broadcast, and at the same time make use of their own traffic advantages to enhance the entertainment and interest of traditional intangible culture, enhance the influence of intangible culture among ordinary people, and awaken people's sense of identity to national memory.

### **3.3. Innovate the way of Telling the Culture of Non-Legacy Stories.**

The core of non-heritage lies in its soul-the soul of national culture and spirit, especially the spirit of craftsmen, which is the precious spiritual inheritance of the sons and daughters of China for generations, with the help of works of art and skills with historical and cultural origins. Telling good Chinese stories and telling good Chinese stories through video language is the only way for the sustainable development of non-heritage.

First, the non-legacy image needs to add rich interview links, and the design of the interview topic should be dealt with concretely, and the non-heritage inheritors with different characteristics and different personalities should see the whole through a small part, find out their characteristics, and tell the big history, culture and feelings behind the non-heritage with small potatoes and small things in a gradual and orderly manner. Second, the use of real reproduction techniques, as far as possible to restore the original appearance of customs and rituals, creators need to film the performance process of folk performing arts teams when necessary, and if they miss it, they need to arrange a ceremony ceremony for the benefit of the people if necessary. retain the original living art; Third, for the reasonable design and presentation of the essence, it often takes several days or even dozens of days for a handicraft to be made. if the photographer keeps recording and capturing the relevant scenes from beginning to end, it often goes against one's wishes, gets half the result with twice the effort, and fails in vain, which requires the photographer and director to give full play to their industry experience and subjective initiative to communicate and coordinate with the artists in advance. Select the essence of non-heritage to record.

Recording intangible cultural heritage through image language in the context of visual culture is a significant and profound subject with the significance of reform, which will open up an unprecedented road of sustainable self-redemption for the protection and inheritance of intangible cultural heritage.

### **Subject**

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