

# Research on the Living Protection of Traditional Craft Intangible Cultural Heritage in the Era of Omnimedia

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**Abstract:** Traditional craft intangible cultural heritage resources can be transformed into the information source of mobile terminals with certain technology, and given a sense of design and international sense, so that the better protection and dissemination of traditional craft intangible cultural heritage can be realized. Based on the liveness and invisibility of traditional craft intangible cultural heritage, this paper uses big data, widely interconnected intelligent terminals and interactive design research to propose methods to protect traditional craft intangible cultural heritage in the era of omnimedia.

**Key words:** Traditional craft intangible cultural heritage; Omnimedia; Living; Protection

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## 1 Analysis on the Forms of protecting Traditional Craft Intangible Cultural Heritage

In China, the consensus on the protection and dissemination of intangible cultural heritage has been reached at all levels of society. Human beings are actively exploring ways and methods to protect intangible cultural heritage. At present, there are mainly the following protection methods for traditional craft intangible cultural heritage projects: firstly, the static display protection based on traditional museums and exhibition halls; secondly, the protection and cultivation of inheritors to realize the "living protection" of intangible cultural her-

itage projects; thirdly, tourism development of relevant cultural resources; fourthly, publicity and education for the masses.

From the national level to the ordinary people, the importance of intangible cultural heritage as a precious wealth of the Chinese nation has been recognized. Intangible cultural heritage has been promoted to the height of national cultural strategy at the national level. At the national level, the intangible cultural heritage law of the people's Republic of China has been promulgated, and relevant laws and regulations have been issued by various provinces and cities<sup>[1]</sup>. In addition, the broad masses of the people have shown great interest and enthusiasm for intangible cultural heritage. In particular, with the all-round development of the information age, more media forms have been widely used. This also means that with the rise of new media forms, the exhibition of craft intangible cultural heritage projects has a comprehensive and multi-channel platform, and the majority of users can use mobile media, mobile phones and other communication tools to enjoy and understand the relevant contents of intangible cultural heritage projects in real time. In particular, the technological process of craft intangible cultural heritage is its essence. In terms of the fragmented time and the cultural consumption habits of urban fast food of modern people, dynamic, video and real-time data can better meet the needs of modern people<sup>[2]</sup>.

## 2 Protection Principles of Craft Intangible Cultural Heritage in the Era of Omnimedia

### 2.1 Real information and data

In the ever-changing era of omnimedia, information

presents the emergence and spread of gushing, and false information and disinformation emerge in endlessly. Accurate information and complete data is the first thing that should be done in the dissemination of intangible cultural heritage, which requires the relevant departments to establish perfect technical standards and norms in the aspects of intangible cultural heritage digital collection, data resource management, data use, etc., to guide the specific survey and integration of intangible cultural heritage, and further establish a database of intangible cultural heritage projects with sound system, complete content and strong sharing. In addition to being the fundamental condition for the masses to obtain information about intangible cultural heritage, it is also the only way and urgent task for intangible cultural heritage to realize digitization, networking and sharing.

## **2.2 Rich connotation of the times**

Although the application of Internet technology and information technology has played an inestimable role in the transmission, inheritance, development and utilization of intangible cultural heritage culture, the application of these new media technologies should be based on the respect for traditional culture. Therefore, information publishers are required to adhere to the cultural position, based on reality, and dig deep into the connotation and culture, rather than blindly pursue the visual sensory effect. Hidden behind the technology of craft intangible cultural heritage projects is the survival concept and spiritual pursuit of people in a specific era, which reflects the cultural relationship between inheritors and intangible cultural heritage projects. If these are ignored in the process of information dissemination, but only visual images and novelty seeking styles are valued, intangible cultural heritage will become copied cultural products and cultural fragments with loss of meaning. No matter how advanced and efficient new media are, they are only tools and means of communication. Information publishers and collectors should communicate extensively with academic experts and inheritors, so that the process of skills and the cultural value behind them can be truly expressed, the audience can not only understand the basic situation of intangible cultural heritage, but also feel its historical connotation. Only in this way can the real communication and protection function of new media be brought into full play.

## **3 Protection Strategy of Traditional Craft**

### **Intangible Cultural Heritage in the Era of Omnimedia**

#### **3.1 Attach importance to accurate and complete data system**

The uncertainty of the shape of intangible cultural heritage is the biggest difference between intangible cultural heritage and material cultural heritage. Intangible cultural heritage mainly belongs to the civilization achievements in the field of human spirit. It is very important to conduct the preliminary investigation and research on the statistics and sorting of intangible cultural heritage projects, but it is often a short-term behavior<sup>[3]</sup>. Because it is impossible to fully understand the cultural customs of the region where the intangible cultural heritage is located, the era background, lifestyle and causes of the intangible cultural heritage, which inevitably leads to the failure to meet the requirements of identification and attribution. Dynamic display is an inevitable choice for intangible cultural heritage projects. The use of multimedia dissemination of intangible cultural heritage can not only realize the comprehensive collection and collation of information, but also recover the disappeared performance forms, ecological scenes and cultural origins by special technical means, so that the things that cannot be reproduced can be restored by digital means, which is a special and inevitable requirement for information collection. It is necessary to establish a standard data system for the integration and sharing of resources, or for the later development and utilization.

#### **3.2 Attach importance to the interactive design of experience and scene**

The user's participation in the displayed project should be considered in the dissemination of relevant information. For example, in the relevant application software, not only the historical background and development status of intangible cultural heritage need to be introduced, but also the virtual participation of users can be increased, that is, users can make their own craft intangible cultural heritage works through actual operation. Users can effectively understand the materials, processes and steps of the project and experience the fun of operation in the process of operating the application software, and finally feed back their own views and understanding to the intangible cultural heritage protection party through the mobile terminal. When dealing with the dissemination of

craft intangible cultural heritage projects, experience should be taken as the basis, the traditional art display mode should be broken, and the communication and interaction with users should be emphasized. It means that developers should try to touch users' inner emotions from five aspects of users' sense, emotion, thinking, action and connection, so as to make them resonate with cultural roots.

### 3.3 Mobile APP focusing on art and vision

Different from other types of intangible cultural heritage projects, the most important feature of craft intangible cultural heritage projects is its "dynamic" and "living state". This feature should be emphasized in the design of app, that is, to reproduce the real scene or simulate the production or application scene in the way of interactive design. The presentation of page information should be combined with the design of functional blocks, and the hierarchy and structure should be clear, so that the technological process, skill display, working scene and so on can be restored. When designing and organizing information, the information can be classified and organized according to the category or process flow of traditional skills, and the information can be organized according to the task flow, importance or time sequence. This transmission mode of real scene reproduction can guide users to integrate information and stimulate their interest to the greatest extent<sup>[4]</sup>.

On the other hand, a lot of researches on the intangible cultural heritage projects focus on its technology and crafts, which is not attractive to the general public. The artistry of craft intangible cultural heritage is covered up by obscure professional terms and technical processes. Therefore, the appreciation and artistry of craft intangible cultural heritage should be highlighted in the process of its dissemination. As the embodiment of the spiritual life of the working people, the emergence of intangible cultural heritage is rich in profound cultural charm and regional characteristics. Only by treating

the intangible cultural heritage with a life-oriented attitude, spreading the intangible cultural heritage with the design method, and presenting the art behind the intangible cultural heritage to the public on the basis of real representation, can it be conducive to the public acceptance of intangible cultural heritage, conducive to the dissemination and inheritance of intangible cultural heritage.

## 4 Conclusion

Nowadays, many traditional craft intangible cultural heritages are on the verge of disappearing because they are not the necessities of our life. In the era of information explosion, all kinds of new media should be used and grasped to transform intangible cultural heritage resources into information sources of mobile terminals through technology, terminal media should be used to transfer the cultural knowledge of intangible cultural heritage to the audience groups in the whole society, and modern technology should be used to protect and inherit craft intangible cultural heritage and transfer the craft intangible cultural heritage from the needs of former people's life to the needs of today's cultural construction, which is an important aspect of the continuation of the internal spirit of the whole nation.

## References

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