

Research on the popularization of Wuqiang New Year's Paintings Cultural App from the Perspective of Intangible Cultural Heritage Protection

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Abstract: The celebration of the "New Year" holds profound significance for the Chinese people, symbolizing both reflection on the past and anticipation of a fresh start. Wuqiang New Year paintings, characterized by vibrant colors and a diverse range of themes, not only depict the lives of ancient farmers but also adapt to the evolving times, bearing witness to the relentless flow of time. With the rapid development of mobile Internet, there is a growing demand for diverse information and entertainment. As a kind of application with the theme of spreading non-heritage culture, non-heritage culture App is gradually becoming an important way for people to acquire non-heritage cultural knowledge, enjoy cultural entertainment and cultural innovation. Based on the inheritance and innovation of Wuqiang New Year's Paintings, this paper improves the protection and inheritance mode of Wuqiang New Year's Paintings as well as the dissemination mode through the interactive design of the interface of the "Ji New Year's Paintings" App and explores how to give new vitality to the intangible cultural heritage in the era of new media.

1. Introduction

Wuqiang New Year paintings condense the wisdom of farmers in the Yanzhao region during the agricultural period, and entrust the most simple expectations of farmers, which is a true depiction of national culture and has a high aesthetic value[1]. Throughout history, Wuqiang New Year's Paintings have witnessed centuries of prosperity, but also in the modern era of rapid development of productive forces have experienced a decline. As the seasons unfold – from the birth of spring to the growth of summer, the harvest of autumn, and the hidden winter – people adapt to the changing times, and the rhythm of life is synchronizes with the seasons. and this land records the traces of the flow of time. With the development of the times, the arrival of industrial society has changed people's way of life. Cultures that were once vibrant have gradually faded due to the failure to keep pace with the progress of the times. The wisdom from the farming civilization and the truths that this land has taught us are also being gradually forgotten.

Wuqiang New Year Painting is a unique form of folk art in China, engraved with a deep brand of folk culture, exuding a strong regional flavor and displaying a distinctive style of the times. New Year's paintings originated from the farming civilization, for the study of farming society, customs, and social conditions, they hold significant reference value as corroborative

evidence for the historical development. Behind each pattern carries the people's desire for a better life. It is the condensation of farmers' wisdom, which contains the profound local culture. The '14th Five-Year Plan' for the safeguarding of intangible cultural heritage specifies six major tasks: 'strengthening the investigation of intangible heritage,' 'recording and research,' 'strengthening the protection of intangible cultural heritage projects,' 'increasing the number of intangible cultural heritage projects,' 'increasing the popularization of ICH dissemination,' and 'serving socio-economic development. In the 52nd Statistical Report on Internet Development in China, as of June 2023, the number of cell phone netizens in China reached 1.076 billion, and the proportion of netizens using cell phones to access the Internet was 99.8%[2]. The above data shows that digitalization has become the fastest and most convenient, as well as the most appropriate way of communication in the current communication context.(Fig.1) From the national strategy to the inner needs of every ordinary Chinese people, traditional culture has ushered in the best era of development. Finding a balance between traditional art forms and digitization is the only way to attract more audiences, and transforming design power into functional applications, aesthetic styles, and material processes, so that contemporary and traditional cultures can be organically linked.

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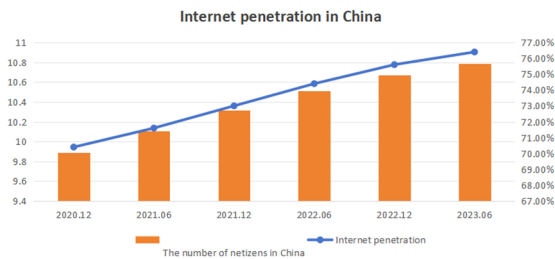


Fig.1. Self-made by the author

Based on the inheritance and innovation of Wuqiang Nianhua, this paper explores how to give new vitality to intangible cultural heritage in the era of new media through the interface interaction design of "Ji Nianhua" App the mode of protection and inheritance of Wuqiang Nianhua, as well as its dissemination method. Optimize the user experience through the interface interaction design of the App to awaken the user's cultural genes. By establishing the connection between users and traditional culture, and reaching the double communication between users and traditional culture, we can give new vitality to traditional culture, and make intangible cultural heritage come back to people's life. Deepen the appeal and affinity of Chinese culture to the people of China, and enhance the national self-confidence of the people of China and the consciousness of cultural inheritance and innovation.

2. Theory of digital communication of Wuqiang New Year's Paintings

2.1. Overview of Intangible Cultural Heritage

Most of the intangible cultural heritage was formed in the agricultural era. It comes from life, reflects the living condition of the people at that time, and is the inheritance of national culture and spirit. Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and nation. Intangible cultural heritage is the cultural embodiment of different periods, carrying the genes and bloodline of the Chinese nation, and is the witness of history and living cultural heritage. The uniqueness of intangible cultural heritage is reflected in the forms of expression, cultural connotation, inheritance and value and significance, etc. Intangible cultural heritage contains unique connotations of cultural concepts, thoughts and emotions, artistic aesthetics and other aspects of the people of different ethnic groups and regions during a specific period of time, and it is an important part of the culture of that ethnic group or region. Intangible cultural heritage has its own uniqueness. The uniqueness is not only reflected in the uniqueness of the art form, but also in the uniqueness of the inheritance method and the inheritance path of the intangible cultural heritage. Uniqueness makes intangible cultural heritage an indispensable part of human cultural heritage. The living nature of intangible cultural heritage is one of its essential characteristics. Intangible cultural heritage is not static and fixed, but is constantly created and developed in the creative activities of human beings, and is living. In the

course of inheritance and development, ICH will constantly absorb new elements and forms to maintain its vitality and viability, and continue to develop and grow. In addition to the living nature, ICH also has the nature of flux. Compared with the living nature, the mutability focuses more on the change and renewal of ICH in the process of inheritance and development, which is sometimes embodied in the techniques, forms, contents, etc., and sometimes embodied in the fusion and innovation with other cultures. The living nature of intangible cultural heritage focuses on the connection and interaction with real life on the basis of preserving its cultural characteristics.

2.2. Overview of Wuqiang New Year Painting

Wuqiang New Year's Paintings began in the Song and Yuan Dynasties, took shape in the early Ming Dynasty, and the Qing Dynasty was the heyday of its development. Wuqiang County is located in the central Hebei Plain, and its style is inextricably linked to the background of the times and local folk customs. Wuqiang woodblock prints have a wide range of subjects, rich in content and diverse forms, and they add color to life and develop into a unique artistic style. Wuqiang woodblock prints undergo three processes of "painting, carving and printing", resulting in bright colors and strong contrasts. The lines of Wuqiang woodblock prints are strong and soft, childish and rough. Wuqiang New Year's Paintings pursue distinctive jumps in color, using bold colors with strong impact. Red, yellow, blue, white and black, five colors with five elements, black and white color and red, yellow and blue the relationship between the three primary colors as the basis for color, generally 3 to 7 kinds of color sets, color rich in regularity and change. Wuqiang New Year paintings are exaggerated in shape, highlighting individuality and focusing on symbolism. Wuqiang New Year paintings pursue fullness and balance in picture composition. Wuqiang New Year paintings focus on symmetrical and balanced picture composition, and the picture is rich and full of strong impact and infectious force. This modeling feature makes the images in the works, whether characters or animals, look energetic and vibrant. Wuqiang New Year's paintings are full of symmetry and balance, rich in beauty and decorative.

3. The current situation of cultural communication App research

Apps, as an indispensable part of cell phones, undoubtedly play a crucial role in the inheritance and promotion of non-heritage culture.(Fig.2)In recent years, there have been corresponding researches on the application of Wuqiang New Year's paintings and how to inheritance, but there is a slight lack in how to establish two-way interaction between users and culture through App. Through the research, it was found that the number of App products individually targeting the non-heritage of fine arts is relatively small. A more representative traditional culture App is "Yinzen beauty map". This

App was officially launched in 2013, and won the "DFA Award" of the year Asia's most influential excellent design award. After the launch of the "Han Xizai night banquet", "forbidden auspicious pro" are the same type of interactive class cultural creation App. The development of non-heritage apps is slower than the above apps, and only a few non-heritage apps have different problems. For example, the App "Non-legacy Inner Mongolia", which introduces Mongolia's non-legacy culture, has a single interaction and less interface design, and although it carries a lot of information, it is difficult to bring a sense of immersion to the users due to the lack of design. "Tongzhou Intangible Cultural Heritage Ar" adopts the way of presenting the appearance of intangible cultural heritage by Ar scanning, but its interactive presentation relies on the QR code scanning, the intangible cultural heritage knowledge information is not interactive enough, the interactive process is not smooth, tends to be for the sake of Ar for Ar, and at the same time there are also fewer modules, carrying too little information and other problems. At present, there is a lack of relevant information on how to establish two-way interaction between the user and the interface. At present, the research of non-heritage cultural heritage App is developing in the direction of focusing on culture, enhancing user experience and guiding users to two-way interaction.

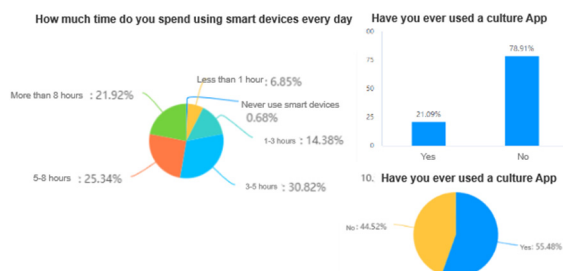


Fig. 2. Self-made by the author

4. Difficulties of Wuqiang New Year's Paintings Communication

4.1. Changes of the times, changes of public concepts

Due to the problems of social customs, people's lifestyles and inheritance, Wuqiang New Year's Paintings have not been well developed. For one thing, since entering modernization, people's way of production and life has changed dramatically. The transformation from an agrarian society to an industrialized society and the new concepts brought about by industrialization have had an impact on the old concepts. Industrialized society makes people no longer rely on the time of the day to eat, and they are no longer as concerned about the change of seasons as they used to be. The representative work of Wuqiang New Year's Paintings, "Nine Nine Chillers", records the weather changes after the winter solstice, which is a guide for farmers' cultivation and has a certain

practicality. But for the modern people who run around in the concrete and steel, its role no longer seems to be important. At the same time, the impact of foreign ideas has changed people's aesthetic concepts, which is undoubtedly adding to the difficulties in adapting to the industrialization of the local culture. At the same time, the impact of foreign ideas has changed everyone's aesthetic concepts, which is undoubtedly worse for the local culture that is difficult to adapt to industrialization. At the same time, the industrialization brought about by modernization has also caused an impact on the manufacturing industry of Wuqiang New Year paintings, which is mainly produced by hand. The economic value of the paintings themselves is not high. Wuqiang handmade, its productivity in front of modern machine production is obviously weak. With the change of practicality and people's aesthetic concepts, the economic income brought by the production of Chinese New Year paintings is not enough to support the life of craftsmen. Local young people went out to work in order to survive, so the number of practitioners of Wuqiang New Year Paintings became fewer, and the inheritors gradually withered away. The old generation of Wuqiang New Year's Paintings craftsmen are no longer engaged in the production of New Year's Paintings as they grow old.

4.2. Difficulty in industrial transformation and lack of innovation in content

Wuqiang New Year Paintings depend on the farming civilization, due to the social customs, people's lifestyle, low productivity and inheritance problems, Wuqiang New Year Paintings are struggling in the development of the times. Wuqiang New Year Paintings are woodblock prints, which are made by hand through the three processes of "painting, carving and printing". After these processes, the pictures are produced with a unique paper and wood flavor and have a high ornamental value. However, it is also because of this production method that the productivity is difficult to increase significantly, and it is difficult to transform the handmade New Year paintings industry. After the arrival of industrialization, the market of handmade New Year's paintings was occupied by offset New Year's paintings. If productivity is an important factor restricting the mass production of New Year's paintings, then the old theme of New Year's paintings lack of innovation and modernity is Wuqiang New Year's paintings are difficult to develop in the modern society is an important reason[3]. Throughout the history of Wuqiang New Year's Paintings, Wuqiang New Year's Paintings are rich in themes, initially, the theme of New Year's Paintings are mostly auspicious and festive, warding off evil spirits and blessings, idyllic scenery, folk customs and traditions, but also the current popularity of the scriptures and history, opera legends, lions and tigers, vases, beautiful dolls, and so on. With the change of current events, the content of the yearbook is also bold and innovative acupuncture, the content of the New Year's paintings have also become a microcosm of the society at that time. Wuqiang New Year's Paintings to get out of the predicament to "break the

carrier constraints, improve innovation, enhance the ability of self-blood-supporting". Looking for entry points, let the culture break the boundaries of time and space and retrograde innovation and exploration, so that the relationship between people and culture.

4.3. A single channel of dissemination, the economic value that Nianhua itself can produce is not high

In addition to the factors mentioned above, Wuqiang New Year's paintings are also faced with the problem of single dissemination channels. The local government has made a lot of efforts for the spread of Nianhua, such as establishing the Nianhua Museum, reporting on Nianhua every year festival, and actively promoting the art of Nianhua into the classroom. However, all these traditional ways of dissemination need to be carried out with the help of certain time and space. Modern people are facing great pressure of work and life, and with the development of digital media mobile, fragmented reading has become an important way for contemporary people to obtain information. Fragmented reading is more inclined to obtain information in a relaxed and pleasant atmosphere. Therefore, the propaganda method mainly based on reports has a limited role in dissemination. Social life is changing rapidly, if you want to find a foothold in the new era, it is imperative to change the communication method of Wuqiang New Year paintings. The economic value of the painting itself is limited, in ancient times Wuqiang Nianpiao function, in addition to decorative posting, in people's lives in the supplies also often appear, but with the change of the times, these daily necessities also gradually disappeared in people's lives Wuqiang Nianpiao market is further compressed. If you want to make Wuqiang New Year's Paintings come back into people's lives, then Wuqiang New Year's Paintings need to find a new development channel on the way of innovation.

5. App application research based on the cultural dissemination of Wuqiang New Year's Paintings

5.1. Capture the interactivity of media

Intangible cultural heritage with the iteration of the media is also a variety of ways to spread. By word of mouth to the written word, dissemination of transportation to the digital media era now entering the network through the development of new media has its unique interactivity, whether it is smart phones such as life in the smart devices or large interactive devices, can be welcomed by everyone because of the establishment of a two-way interaction between people and products. The shift from tangible to intangible cultural heritage is a shift in the discourse of culture from material preservation to spiritual, ideological and spiritual experience, and "vivification" has become an essential attribute of intangible cultural heritage. Users are not

only the receivers of information, but also become the disseminators of information after thinking and participating in discussions, and this way of dissemination is the embodiment of the "liveliness" of culture. This is of great significance to the study of how to disseminate intangible cultural heritage. The problems of inheritance and development faced by ICH can be solved by the interactivity of digital media. With the large number of new media users, the communication problems faced by Wuqiang New Year paintings can be solved as long as we find the right way to publicize them. Interaction design is not just about sliding your fingers on the screen, the focus of interaction design should be to establish a meaningful connection between people and products. The problem of the lack of innovation in the subject matter of New Year's Paintings can also be solved by relying on the interactivity of digital media. Establishing a connection between the user and the app can lead to users willingly and actively accepting information, fostering a form of positive and sustainable interaction.

5.2. Co-creation mode brings benign cycle

In recent years, due to the small market of traditional New Year paintings, it is no longer seen in people's daily life. And the economic value of the New Year paintings itself is not high, practitioners in order to survive to find another way to make a living, practitioners become fewer industry will naturally gradually decline. Wuqiang woodblock prints from drawing to engraving to printing to go through three processes, these three processes are very test practitioners' ability, compared with the efficient production of machine printing there is a great shortage. However, woodblock prints have its own unique memory, "painting, engraving, printing" production process brings a different creative experience from traditional painting, not only the finished product has a unique paper and wood interesting, the production tool is also very unique, there is a strong developability[4]. User experience is a key factor affecting the breadth and depth of digital communication of "non-heritage", through the design of sensory level, interaction level and reflection level in the context of digital media, from the user experience to make the user produce psychological belonging and cultural identity. The unique interest of Wuqiang New Year's Paintings can be explored through online experience. Through the online experience, the distance between users and culture can be narrowed, and the emotional resonance of users can be triggered through the creation. This mode of co-creation brings a constant flow of new ideas. In the process of creation, users are not passively accepted but can spontaneously create an atmosphere and a culture together with the platform. At the same time, because the innovation comes from the users, it can more truly reflect the real life of the users. In this way, it not only retains its traditional attributes but also reflects the characteristics of the times, and at the same time, the problem of intangible cultural innovation can also be solved.

5.3. Capturing the life attributes and commodity attributes of New Year's paintings

Paintings serve as a form of decoration, possessing both commodity and market attributes. Wuqiang New Year's Paintings, as woodblock prints, through the handmade "painting, carving, printing" three processes to carry out, such a production method of productivity is difficult to significantly improve the handmade New Year's Paintings, so the transformation of the industry is difficult. In the era before the emergence of the Internet, people could not unite to play the collective wisdom, the free interpretation of the text is only limited to the individual themselves, but the emergence of the Internet, so that the fans can unite, so there is the concept of "collective wisdom"[5]. The concept of "collective wisdom" has been developed through the traditional form of universal co-creation to develop its commodity and market attributes, and skillfully integrate these cultural achievements into daily life, so as to achieve the purpose of cultural inheritance and development. In recent years, the market of cultural and creative products has been booming, and the Wuqiang New Year Painting Museum has also produced a series of bookmarks for cultural and creative products and achieved a good response. Cultural and creative products can be welcomed by people because aesthetic activities inevitably involve social, historical, cultural and psychological aspects, and traditional culture itself is the condensation of national history. In the new media era, the inheritance and development of intangible cultural heritage need to link the cultural connotation with the real needs. Transform Wuqiang New Year's Paintings from the physical form to the popular digital art works suitable for digital media dissemination. Facilitate the two-way cycle of inheritance and innovation. Utilizing the active creative atmosphere of digital media, seizing the life attributes and commodity attributes of the New Year paintings to produce cultural derivatives that people really need, can make Wuqiang New Year paintings come back into people's daily life.

6. Conclusion

Wuqiang New Year's Paintings is a rich cultural treasure trove, with a variety of subjects and unique styles with distinctive features. In addition to its artistic value Wuqiang New Year paintings are also a reference for understanding people's thinking patterns and cultural psychology in the past, and are an important resource for the study of folklore. The purpose of this paper is to provide a new communication idea for the inheritance and development of Wuqiang New Year's Paintings and to revitalize them. With the continuous development of technology and design methods, it is believed that in the future Wuqiang New Year's Paintings can stand on a new starting point utilizing richer and more innovative and creative means to be protected and developed by people and come back into people's lives.

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