

Converting the Intangible Cultural Heritage into the Economical Value in the Perspective of Creative Economic: A Case Study of "Tantou New Year Prints"

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Abstract: Based on the Chinese intangible cultural heritage "Tantou New Year Prints" as the research subject, within the perspective of the "creative economy" in the cultural and creative industries, the basic paths of cultural exploration, focusing on pain points, form translation, and urban regeneration are employed to explore its contemporary value. In the research process, a model is constructed to theoretically innovate and regenerate the "art" of the "Tantou New Year Prints" era. In practice, it hones the "skills" of the era, achieving a mutually reinforcing and winning convergence. Through this exploration, a feasible pathway is established within the perspective of the "creative economy" for the intervention of traditional handicrafts in a corner of the contemporary creative industry network. This provides an effective path and practical validation for the innovation and inheritance of excellent traditional culture in the new era.

Keywords: ICH; Creative Design; Cultural Industries; Tantou New Year Prints; Traditional Handicraft.

1. Introduction

The "Tantou New Year Prints," as a traditional handicraft of the Han ethnic group in Hunan Province, boasts a rich history, diverse genres, and profound symbolism, constituting a significant component of China's outstanding traditional culture. Serving as a distinctive rural Han artistic genre, it prominently embodies the regional folk artistic characteristics, carrying wishes for a better life and spiritual aspirations. In June 2006, it was included in the first batch of national intangible cultural heritage projects.

Since the invention of woodblock printing in the late Tang dynasty, the art form of Chinese folk New Year prints emerged and evolved during the Song and Yuan dynasties, eventually becoming an independent artistic form by the Ming dynasty. In the late Ming period, multicolor printed New Year prints appeared, and during the Qing dynasty, particularly in the Yongzheng and Qianlong eras, two major schools centered around "Tao Hua Wu" in Suzhou and "Yang Liu Qing" in Tianjin emerged, each exhibiting distinct regional features and styles.

"Tantou New Year Prints" flourished during the Qing Dynasty, showcasing prominent characteristics of profound cultural heritage and a unique artistic style. In "Dawn Blossoms Plucked at Dusk," Lu Xun praised Gao Lamei, a successor of this art form, for his work "The Mouse's Marriage," describing it as "extremely lovely, which led to its fame and widespread popularity." "Tantou New Year Prints" reached their zenith in the early years of the Republic of China, owing to four main factors. First, geographical advantages played a crucial role. Tantou village, located in the foothills of Xuefeng Mountains in southwestern Hunan, had natural conditions conducive to producing high-quality clay paper and special magma mud, along with spring water suitable for coloring, providing a superior material foundation to produce New Year Prints. Secondly, the technological heritage was significant. Tantou town, under the jurisdiction of Baoqing Prefecture, was one of the four major woodblock printing

bases in Hunan. It had skilled engraving and printing craftsmen, providing indispensable technical support to produce New Year Prints. Thirdly, cultural traditions played a role. Hunan, as one of the cradles of Chu culture, has a rich cultural and artistic tradition since ancient times. Local customs such as posting door gods have also promoted the production, promotion, and use of New Year Prints. Lastly, economic vitality and distribution channels contributed. The economic activity in Tantou village supported the production and sales channels for paper, and its extensive sales network facilitated the popularization and circulation of New Year Prints.

Today, "Tantou New Year paintings" are characterized by their bold and exaggerated forms, vibrant colors often dominated by red, and wholesome, uplifting themes. In a modern context, these prints are significant for their potential to bridge traditional culture and contemporary artistic expression. This fusion not only helps in preserving this intangible cultural heritage but also paves the way for economic development through the creative industry. The revival and adaptation of Tantou New Year paintings in today's globalized world underscore the dynamic interaction between traditional art and the modern economic-cultural landscape and provide a realistic foundation for their integration into the creative economy as a part of "urban regeneration."

Therefore, this study, anchored in the perspective of the creative economy, explores the coupling of "intangible cultural heritage" and "creative industry" through avenues such as brand construction, protection of stakeholders' interests, and continuous development, addressing issues related to the transformation of economic and cultural values, as well as urban regeneration.

2. Research Significance

2.1. Academic Significance

The study of the economic value of intangible cultural

heritage under the deepened perspective of the creative economy extends beyond "Tantou New Year paintings." It offers a broad theoretical framework for similar art forms, focusing on the role and value of these cultural heritages within the modern economic system. Intangible cultural heritage is not only an important form of cultural expression but also a key element in driving social and economic development (UNESCO, 2003). Moreover, by enhancing local brands, promoting tourism, and creating job opportunities, these cultural heritages can significantly realize their economic potential (Throsby, 2001). With the advent of globalization and the digital era, intangible cultural heritage faces unprecedented challenges and opportunities. The growth of the creative industry is a significant trend in the global economy, and the digitization and commercialization of cultural heritage are key components of this trend (Howkins, 2001). However, the transformation process must also maintain respect for the cultural authenticity and artistic value of intangible cultural heritage. Under the influence of globalization and market forces, finding a balance between preserving cultural heritage and economic utilization is crucial. In the pursuit of economic value, it's essential to protect the core cultural and artistic characteristics of these heritages.

In summary, comprehensively understanding the economic value of intangible cultural heritage from the perspective of the creative economy is essential to recognizing their diverse roles in modern society and economy. Such understanding helps us better protect and preserve these precious cultural heritages and provides guidance for their effective utilization in the contemporary economy.

2.2. Practical Significance

On a practical level, the strategies and recommendations put forth for the marketization and urban regeneration of "Tantou New Year paintings" reflect a profound understanding of the preservation and development of this intangible cultural heritage. These strategies aim to enhance the market competitiveness and contemporary influence of "Tantou New Year paintings," while also providing a specific implementation framework for government and cultural institutions in the protection of intangible cultural heritage. Kotler and Keller (2022) emphasize that innovative marketing strategies, such as leveraging social media and e-commerce platforms, can not only expand the audience base for "Tantou New Year paintings" but also enhance their global impact. Furthermore, as pointed out by Florida (2019), incorporating "Tantou New Year paintings" into urban regeneration projects, such as through public art displays and cultural activities, can increase their visibility in modern society while promoting cultural diversity in cities.

In terms of policy formulation, as described by Throsby (2001), governments and cultural institutions need to fully recognize the diverse value of cultural heritage and allocate sufficient attention to resource allocation to ensure effective preservation and inheritance. Furthermore, Bakhshi and Throsby (2010) emphasize that in the context of globalization and digitization, the use of modern technologies, such as digital archives and online exhibitions, is particularly important for the preservation and dissemination of "Tantou New Year paintings." This not only contributes to raising their global awareness but also helps preserve their cultural authenticity.

In summary, these comprehensive strategies, and

recommendations, ranging from marketization to urban regeneration, provide all-around support for the contemporary development of "Tantou New Year paintings." The implementation of these strategies not only ensures the effective utilization of "Tantou New Year paintings" in modern society and economy but also establishes a solid foundation for their continued heritage.

2.3. Social Meaning

In terms of societal significance, the research and preservation of "Tantou New Year Prints" not only reflect the importance placed on traditional cultural heritage but also play a crucial role in promoting social and cultural identity as well as economic sustainability. As pointed out by Putnam (2020), the strengthening of social and cultural identity is essential for maintaining social cohesion and fostering cultural diversity. Through the study of "Tantou New Year Prints," not only can it inspire public awareness of preserving outstanding traditional culture, but it can also enhance people's sense of identification with their own cultural heritage. Additionally, from an economic perspective, the inheritance and innovation of "Tantou New Year Prints" can bring economic benefits to local communities. Cultural products in the creative economy are not only drivers of economic development but also significant manifestations of social inclusivity and economic diversity (Florida, 2002). The development of "Tantou New Year Prints" can create job opportunities, boost tourism, and thereby inject new vitality into the local economy.

Therefore, the preservation and dissemination of cultural heritage are particularly important in the era of globalization. It is not only about the preservation of history and culture but also serves as a vital bridge for global cultural exchange, facilitating cross-cultural understanding and respect (Yúdice, 2005). Hence, the research and preservation of "Tantou New Year Prints" have profound implications not only for the local society but also for the preservation of global cultural diversity that cannot be ignored.

3. Literature Review

3.1. Artistic Value Tracing of "Tantou New Year Prints"

According to the study of the innovative design and development of Xiangxi Beachhead New Year Pictures in the new era, based on inheriting the tradition, through innovative design and development, Xiangxi Beachhead New Year Pictures integrate modern art elements, broaden its application scenarios, and enrich its artistic expression forms (Guang, 2022). The research holds that the innovative design and development of the Beachhead New Year pictures is crucial to its inheritance and development and is the embodiment of its artistic value. In the historical evolution and cultural background of the Beachhead New Year pictures, as well as in the inheritance and development of contemporary society. The research holds that, as a traditional folk-art form, the Beachhead New Year picture still has important cultural identity and social functions, although it has experienced cultural change and social transformation. The study also discusses the ecological reconstruction of Beachhead New Year pictures in contemporary society, including innovative design and marketing promotion, combining Beachhead New Year pictures with the needs of modern society, and realizing the integration of tradition and

modernity (Sun, 2021).

In addition, from the perspective of "popularity and beyond popularity", it is also very important to discuss the productive protection of beachhead New Year pictures as intangible cultural heritage. Some studies believe that as an intangible cultural heritage, Beachhead New Year pictures should maintain their tradition and purity while adapting to the needs of modern society and market changes (Guang, 2022). This study proposes to explore the productive protection of beachhead New Year pictures, including promoting the inheritance and development of Beachhead New Year pictures by integrating the industrial chain, expanding the market, and innovating the design.

Considering the content, we can delve further into exploring the innovative transformation pathway of "Tantou New Year Prints" in contemporary society. This entails a comprehensive analysis of how to achieve artistic innovation without compromising its cultural essence, how to find a suitable position within the market economy system, and how to achieve productive preservation and sustainable development through the integration of resources and wisdom. Additionally, it is imperative to research how "Tantou New Year Prints" can inherit and strengthen its cultural characteristics and social value within the context of globalization. Through these research endeavors, we can not only provide theoretical support and practical guidance for the modernization transformation of "Tantou New Year Prints" and similar intangible cultural heritage but also gain a more profound understanding and assessment of the significance and role of intangible cultural heritage in contemporary society.

3.2. Exploring the Relationship between Traditional Handicrafts and the Creative Economy

The study by Ausat (2023) explores the foundational capitals of the creative economy, including knowledge capital, social capital, cultural capital, and institutional capital. These capitals form the basis for the development of the creative economy and are integral components of the relationship between traditional craftsmanship and the creative economy. Knowledge capital refers to the technical knowledge of traditional craftsmanship and creative design skills, social capital pertains to the collaborative and communicative networks among practitioners of traditional craftsmanship, cultural capital encompasses the cultural values and historical traditions carried by traditional craftsmanship, and institutional capital involves government policies and support for traditional craftsmanship. The development and accumulation of these capitals can facilitate the transformative development of traditional craftsmanship within the creative economy.

Fachinelli (2014) investigated the relationship between the capital system, the creative economy, and the transformation of knowledge cities, using the city of Bento Gonçalves in Brazil as a case study. The research revealed that traditional craftsmanship, functioning as a form of cultural capital, plays a crucial role in the transformation of knowledge cities and the development of the creative economy. Bento Gonçalves, by exploring and preserving traditional craftsmanship as a resource for the creative economy, has stimulated urban development and economic growth.

In the study "Going with the 'Folk'—The 'Life' History of Yangjiabu New Year Prints," it was found that Yangjiabu New

Year prints continuously adapted to societal, and market demands throughout history, ensuring their vitality (Wang Yixian, 2021). The author analyzed the production processes, technical characteristics, and artistic styles of Yangjiabu New Year prints at different periods, exploring the role and impact of New Year print art in socio-economic changes. Hu Binbin et al. (2009) conducted research on Hunan Xiangxi murals, elucidating their economic value and social significance as intangible cultural heritage. The study revealed that Xiangxi murals, as a unique artistic form, possess both aesthetic and market economic values. The literature also introduced aspects such as the production techniques, modes of inheritance, and market development of Xiangxi murals, along with their role and status in local economic development and cultural heritage.

According to "History of Hunan Fine Arts," the importance of traditional craftsmanship to the local economy and culture in the Hunan region is evident. Hunan is renowned for its rich traditional craftsmanship, including ceramics, embroidery, wood carving, and more. These traditional crafts not only represent the folk culture of Hunan but also serve as a significant pillar of the local economy. These crafts not only have demand in the domestic market but also find export markets. Simultaneously, the inheritance and development of these traditional crafts can promote local economic development and increase employment opportunities (Li, 2010).

In conclusion, the connection between traditional craftsmanship and the creative economy serves as not only a bridge for cultural heritage but also a significant force driving local economic development and social progress. Therefore, we should continue to explore and strengthen the interaction between traditional craftsmanship and the creative economy. By integrating existing capital, employing innovative design and marketing strategies, and implementing effective policy support, new avenues can be opened for the productive preservation and market development of traditional craftsmanship. This will not only contribute to enhancing the value and influence of traditional craftsmanship in contemporary society but also contribute to the diversification of the creative economy and the prosperity of local economies. In the future, with more in-depth strategic planning, policy support, and precise understanding of market demands, traditional craftsmanship is expected to play a more crucial role in the global creative economy.

3.3. The Modern Transformation of Intangible Cultural Heritage

Addressing the "design transform" challenges of non-material traditional cultural elements in contemporary life, a methodology for "formal innovation" is developed from a design perspective. Leveraging relevant theories in marketing, marketing models are derived to achieve the modern transformation of intangible cultural heritage.

From the perspective of tourism management, there is a mutual interaction between intangible cultural heritage and tourists. For example, tourists' interest in local festival experiences is growing, as these festivals allow them to immerse themselves in the indigenous culture of the original environment, providing a departure from their usual daily lives (McKercher, Mei, & Tse, 2006). In related studies, cultural events, such as the Macau Dragon Feast, serve as examples wherein the consideration and consolidation of cultural experiences for all stakeholders contribute to the

construction of a model focused on cultural festivals, addressing the current lack of research on immersive experiences related to intangible cultural heritage. The research findings confirm that the immersive experience of intangible heritage festivals has a comprehensive effect on reshaping the broader image of Macau, solidifying its identity as a diverse and unique tourist destination. Furthermore, these lessons serve as examples for managing intangible cultural heritage in other destinations (Chen et al., 2020).

From the perspective of design, the integration of cultural elements into the design process can be categorized into three design domains. These include the internal layer (encompassing unique content such as stories, emotions, and cultural characteristics), the intermediate layer (addressing functionality, operability, usability, and safety), and the external layer (involving color, texture, form, decoration, surface patterns, and line quality) (R. Lin, 2005, 2006). Simultaneously, the three levels of cultural element design can be mapped to three levels of design characteristics: instinctive design, behavioral design, and reflective design. Instinctive design focuses on the appearance of a cultural item, aiming to transform its form, texture, and patterns into a new product. At the point where appearance and first impressions form, intrinsic design features become crucial. Behavioral design addresses the usage, functionality, performance, and usability of cultural objects. Behavioral design features are critical for the utility of the product. Reflective design focuses on the sensations, emotions, and cognition involved in experiencing cultural objects. Reflective design features are most susceptible to variability due to cultural, experiential, and educational differences, as well as individual variations (R. Lin, 2007). Additionally, cultural product design is a process where designers revisit cultural features in their language, redefining their meanings, with the aim of creating new products that allow traditional culture to adapt to modern society and align with contemporary aesthetics (Ho et al., 1996). Based on these theories, utilizing cultural features to add additional value to products not only benefits economic growth in modern society but also facilitates the opening of the market for local traditional cultural elements in the face of economic globalization. Thus, Rung-Tai Lin, using the Taiwanese indigenous cultural symbol "Linnak" as a case study, designed a model for identifying cultural features, translating cultural features, and designing cultural products. The design of cultural products is further divided into four steps: investigation (setting scenarios), interaction (storytelling), development (scriptwriting), and implementation (product design) (R. Lin, 2007). This example of cultural product design presents the beauty and primitive visual arts and crafts of Taiwanese indigenous culture, providing rich potential for exploration in the field of design and gaining widespread recognition in the international market.

In summary, considering intangible cultural heritage and traditional cultural elements from a macro perspective involves a comprehensive consideration of participants' experiences, aiming to create a heritage landscape experience model centered around the audience. From a micro perspective, employing the language and mindset of design to translate traditional culture and develop culturally relevant products for modern society. Therefore, for the subject of this study, "Tantou New Year Prints," a foundation in design principles is utilized. This involves selecting outstanding cultural elements suitable for contemporary scenarios,

combining traditional intention theories, scene theories, grounded theories, etc. The aim is to derive a design model that allows "Tantou New Year Prints" to integrate into the modern economic market and transform its economic value.

3.4. Research Design and Methodology

This study aims to explore the intangible cultural heritage represented by Tantou New Year prints, examining contemporary economic value transformation issues from the perspective of the creative economy. The primary objective is to achieve the creative transformation of traditional culture while meeting the diverse demands of cultural and creative products. To attain this goal, we will employ a comprehensive approach, integrating theoretical analysis, practical exploration, and qualitative research.

3.4.1. Path One: Extraction of Feature Elements

When transforming intangible cultural heritage into cultural and creative products, we must revisit the important concept of "core skills." For diverse intangible cultural heritage, it is challenging to establish a unified standard for their "core skills." Qiu Chunlin roughly explained the concept of "core skills" starting from traditional handicrafts: "Knowledge and experience regarding handicrafts are most commonly found in folk, with forms being subjective, documentary, and variable based on factors such as individuals, time, space, and materials. These factors influence the quality of handicrafts. The essence of handicraft skills lies not in the technicality inherent in tools, but in the skills of individuals. Although change is normal in handicrafts, there are always relatively unchanging factors for any traditional handicraft; otherwise, there would be no tradition or independent value. I refer to this relatively unchanging core as the 'core skills' that determine the uniqueness of a certain handicraft." The core of handicrafts is not about dazzling techniques or the craftsmanship itself but primarily about "expressing the philosophy of creation, life attitudes, and cultural customs in the manner of handicrafts. This cultural essence is closely related to the long-term formation of a region's spiritual personality, which is the essential foundation of our country's cultural diversity." These core skills and cultural connotations are crucial for all cultural and creative designers of intangible cultural heritage to focus on and deeply understand.

The refinement and innovation of design elements are the first considerations for designers, not merely copying and using design elements. In modern design, design elements need to be extracted, transformed, abstracted, and reconstructed. This requires designers to capture and discover aesthetic elements from rich cultural traditions, extracting their essence and discarding the extraneous to make them materials for their own creations. Simultaneously, these extracted elements need to undergo transformation and abstraction, based on the principles of semiotics and aesthetics, for further recreation. To reinterpret and explore the essence of traditional culture from a modern aesthetic perspective, a global perspective is required. Only by seamlessly integrating design elements with design works can regional and local cultures be globalized and achieve broader dissemination.

Tantou New Year prints, as representatives of China's intangible cultural heritage, derive their unique charm from intricate patterns, vivid colors, and distinctive compositions. These elements not only showcase the artistic value of Tantou New Year prints but also bear rich cultural connotations. To

better inherit and develop Tantou New Year prints, it is essential to delve into and extract these key elements, understanding their cultural connotations and artistic features. This requires systematic organization and analysis to identify which elements are unique and representative of Tantou New Year prints, and which elements continue to hold attraction and value in contemporary society. Through such research, we can provide robust support for subsequent cultural and creative product development.

3.4.2. Path Two: Product Development based on Extraction

The design of cultural and creative products is an attempt to introduce symbols with specific symbolic meanings that can express cultural connotations into product design. This enables people to perceive certain semantic associations behind both the seen and used products, enhancing symbolic communication between individuals and culture through cultural product design. For cultural and creative products based on Tantou New Year prints, it is crucial to embody the regional characteristics of Tantou New Year prints. Clearly, the design elements must be extracted and innovatively researched based on the cultural elements of Tantou New Year prints. In the rich and colorful culture of Tantou New Year prints, priority should be given to selecting elements that combine artistic and regional qualities for creation. While innovating, it is essential to maintain the cultural genes of Tantou New Year prints, allowing consumers to quickly establish a connection between cultural and creative products and the culture of Tantou New Year prints.

The principle of formal beauty is a summary and abstract generalization of the rules of beauty in the process of creating beauty in human form. It is a general law of artistic form and the regularity of form construction. Therefore, design elements can be innovated based on the principles of formal beauty.

Variation and Unity: Variation reflects the individuality and differences of things, while unity represents the commonality and connection of things. Therefore, when innovating design elements, there should be some changes on the existing basis, but the basic elements should not be completely transformed. It is essential to retain their basic features and recognizability.

Contrast and Harmony: Contrast occurs when the degree of difference in the same factor is large, and harmony is achieved when the difference is small. Therefore, when innovating elements, it is possible to exaggerate basic elements appropriately, emphasizing differences through exaggeration, but achieving visual harmony.

Proportion and Scale: Moderate changes in size can create aesthetic appeal, such as the "golden ratio" with a value of 0.618. Therefore, when innovating elements, it is possible to optimize the proportions and scales of elements, not adhering strictly to the original size. It involves re-coordinating the proportions between parts and between parts and the whole.

Symmetry and Balance: Symmetry occurs when graphics on both sides of an axis completely overlap, while balance is visual and psychological equilibrium. Therefore, when innovating design elements, it is possible to symmetrize asymmetrical design elements and find new symmetry axes for inherently symmetrical design elements to complete new symmetries.

Perception and Illusion: Perception is the process by which humans perceive the world through vision. However, our vision is often influenced by factors in daily life, leading to incorrect perception of size, front and back, thickness, and

color. Therefore, when innovating design elements, it is possible to cleverly utilize this principle to create contradictory spaces, cross illusions, and planar three-dimensionality.

3.4.3. Path Three: New Exploration of Contemporary Carrier

In the contemporary context of digitization and informatization, the promotion and dissemination of intangible cultural heritage require continuous innovation in carriers and forms. This includes utilizing new media channels to promote cultural and creative products related to intangible cultural heritage, selecting and shaping vocabulary. Simultaneously, developing multi-modal cultural and creative products on digital interactive platforms provides consumers with a richer and more immersive interactive experience.

In today's digital age, new media platforms such as Weibo, WeChat, and Douyin have a vast user base and active interactive environments, providing ample space for the dissemination and promotion of intangible cultural heritage. To attract the attention of younger audiences, we can create creative content about Tantou New Year prints on these platforms. For instance, short videos about the history, production process, and artistic features of Tantou New Year prints can be produced, along with sharing exquisite images and articles. Through this content, we can convey the unique charm of Tantou New Year prints to a wider audience. In addition to content creation, leveraging the interactive features of new media platforms, such as comments, likes, and shares, encourages audience participation and discussion. Moreover, collaborating with well-known bloggers or opinion leaders is an effective strategy. Their influence can help expand the brand's exposure and recognition, attracting more people to pay attention to and understand Tantou New Year prints.

For Tantou New Year prints as an intangible cultural heritage, we can develop multi-modal cultural and creative products, allowing consumers to delve deeper into its history, production techniques, and cultural connotations through digital interaction. For example, using VR technology, consumers can virtually visit a simulated New Year print workshop and experience the production process firsthand. With AR technology, consumers can view a 3D model of the New Year print on their smartphones or tablets, appreciating its details and aesthetics from various angles. These interactive displays and experiences not only enhance consumer involvement and engagement but also offer new possibilities for the protection and inheritance of intangible cultural heritage. Additionally, digital interactive products help expand the market space and commercial value of Tantou New Year prints. Through collaborations with technology companies, game developers, and others, we can integrate Tantou New Year print elements into various digital products, such as mobile apps, games, animations, etc. This approach not only attracts more consumers but also creates new business models and economic benefits for intangible cultural heritage.

4. Results

4.1. Traditional Handicraft Intangible Cultural Heritage Creative Products

4.1.1. Tantou New Year Print Themed Apparel

Tantou New Year print is an ancient and distinctive art form with a strong local flavor and folk atmosphere. To

integrate this traditional art form with modern aesthetics, we have designed a series of apparel themed around Tantou New Year prints. These garments incorporate the patterns and colors of Tantou New Year prints, combining them with modern fashion design concepts to create both artistic and practical clothing. Wearing these garments allows people to experience the artistic charm of Tantou New Year prints in their daily lives, showcasing their unique taste and aesthetic preferences.

4.1.2. New Year Print Style Home Goods and Stationery

Home goods and stationery are essential items in people's daily lives, and integrating traditional cultural elements into them can bring more color and cultural richness to people's lives. Therefore, we have designed a series of home goods and stationery with the style of New Year prints, such as decorative paintings, stationery boxes, notebooks, etc. These products not only meet the diverse demands of the market but also provide consumers with a unique cultural experience. By using these home goods and stationery, people can gain a deeper understanding and appreciation of the artistic charm of Tantou New Year prints in their daily lives.

4.1.3. Digital Interactive Experience Products

With the continuous development of technology, digital interactive experiences have become an indispensable part of people's daily lives. Therefore, we have utilized technologies such as virtual reality (VR) and augmented reality (AR) to develop a series of multi-modal cultural and creative products, providing consumers with immersive experiences of intangible cultural heritage. These products enable consumers to gain a more intuitive understanding of the production process and artistic features of Tantou New Year prints, while also encouraging them to participate more deeply in the inheritance and development of intangible cultural heritage. Through these digital interactive experience products, we hope to make more people aware of and interested in Tantou New Year prints as a form of intangible cultural heritage, contributing to its inheritance and development.

4.1.4. New Media Promotion Content

In the era of new media, integrating traditional culture with new media is one of the important ways to inherit and develop traditional culture. Therefore, we have produced a series of short videos, images, and articles about the history, production process, and artistic features of Tantou New Year prints. These contents are published on new media platforms such as Weibo, WeChat, and Douyin to attract the attention of young audiences. The new media promotion content is presented in a youthful language and format, combining with the characteristics of new media dissemination, aiming to make more people understand and pay attention to Tantou New Year prints as a form of intangible cultural heritage. Through new media promotion, we hope to expand the influence of Tantou New Year prints and inject new vitality into its inheritance and development.

4.1.5. Digital Intangible Cultural Heritage Protection Platform

The Digital Intangible Cultural Heritage Protection Platform is a comprehensive platform that integrates the protection, inheritance, promotion, and innovation of intangible cultural heritage. This platform is committed to using digital technology to achieve comprehensive, systematic, and professional protection and inheritance of intangible cultural heritage while promoting its innovative development to meet diverse market demands.

Digital Recording and Preservation: Utilizing high-definition cameras, 3D scanning, VR technology, and other means to comprehensively record and preserve intangible cultural heritage. These records include the production process, pattern design, craftsmanship, and can even delve into every detail and unique techniques of artisans. Through digital technology, we can permanently preserve these traditional skills, ensuring they will not disappear with the passage of time. This is not only a respect for history but also a commitment to the future.

Cultural and Creative Product Development: Extracting rich elements and inspiration from the records of intangible cultural heritage, combined with modern design and market demands, to develop distinctive cultural and creative products. These products can include clothing, home goods, stationery, artworks, etc., integrating the aesthetics and values of intangible cultural heritage into daily life, allowing more people to understand and appreciate its charm. Additionally, this provides new income sources for intangible cultural heritage inheritors, promoting local economic development.

Immersive Experience: Utilizing technologies like virtual reality (VR) and augmented reality (AR), we can provide audiences with immersive experiences of intangible cultural heritage. Audiences can personally experience the production process, gaining a vivid understanding of its artistic features and uniqueness. This interactive experience allows audiences to delve deeper into the understanding of intangible cultural heritage, enhancing their sense of identification and respect. Simultaneously, it serves as a highly effective promotional method, attracting more people to engage in the protection of intangible cultural heritage.

Interaction and participation: we provide an online community platform to encourage users to share, comment and like their favorite intangible heritage works. In addition, we will work with well-known bloggers or opinion leaders to increase the awareness and engagement of intangible cultural heritage through their influence. We believe that only by allowing more people to participate in the protection and inheritance of intangible cultural heritage can we truly realize the sustainable development of intangible cultural heritage.

Vocabulary training: while maintaining the traditional elements of intangible cultural heritage, we also combine the contemporary context to re-interpret and transform intangible cultural heritage creatively. By collaborating with modern designers, artists, and other creatives, we combine traditional elements of intangible cultural heritage with modern design concepts and techniques to create new products that meet modern aesthetic and market needs. This is not only the innovative development of intangible cultural heritage, but also to meet the diverse needs of the market, so that more people are willing to understand, buy and use intangible cultural heritage-related products.

4.1.6. Highlights

All-round protection: our digital intangible cultural heritage protection platform is committed to the comprehensive, systematic, and professional protection and inheritance of intangible cultural heritage. Through digital recording and preservation, cultural and creative product development, and other ways, we ensure the long-term preservation and inheritance of intangible cultural heritage. We dig deep into the cultural connotation and artistic value of intangible cultural heritage, conduct in-depth research and analysis of it, and protect and inherit it in a scientific way. At the same time, we also pay attention to the protection of the

rights and interests of non-genetic heirs and provide them with more support and help.

Innovation and development: we are not only satisfied with the simple recording and preservation of intangible cultural heritage, but also hope to revitalize traditional culture through innovative ways. Combined with market demand and modern technology, we promote the innovative development of intangible cultural heritage and create new works in line with modern aesthetics and values. This can not only meet the diversity needs of the market, but also allow more people to understand and accept intangible cultural heritage and promote its inheritance and development.

Immersive experience: digital technology provides us with more possibilities, with virtual reality (VR), augmented reality (AR) and other technologies, we can provide users with immersive non-body tests. Users can personally experience the production process of intangible cultural heritage and intuitively understand its artistic characteristics and unique features. This interactive experience gives users a deeper understanding of intangible cultural heritage and enhances their sense of identity and interest in intangible cultural heritage. Through immersive experience, we can make users closer to ICH and feel its unique charm, thus promoting the dissemination and promotion of ICH.

5. Discussion

Cultural and creative industry is a knowledge-intensive and intelligence-led strategic industry with creativity as the core, culture as the soul, science and technology as the support, and the development and application of intellectual property rights as the main body. It is an emerging industry that has emerged globally and is developing rapidly after human society entered the 21st century. The organic integration of design art and traditional culture is a historical trend and one of the main directions of the development of design art in the future. The combination of culture and design helps to enhance the added value of products, and at the same time, it also helps to arouse the sense of identity of consumers and form the brand personality of products. With the rich accumulation of traditional culture and history unique to the Chinese nation, creative product design will accelerate the development of our cultural creative design industry in an all-round way.

China is a country with extremely rich intangible cultural heritage resources, and these intangible cultural heritage items are the most valuable and unique cultural genes, inheriting the context of the Chinese nation. With the gradual enhancement of China's "hard power" such as economy, science and technology, and military in recent years, the enhancement of the strength of culture, art, and values is also very important. In recent years, relevant government departments have issued a series of relevant laws, standards, opinions, and regulations to organize the publicity and promotion of traditional Chinese culture, and the society has more understanding and recognition of intangible cultural heritage, cultural and creative industries, and artisan spirit. Some non-genetic inheritors, craftsmen and related practitioners have received corresponding attention. Cultural and creative industry is an important part of the development of China's cultural soft power, and intangible cultural heritage is an important source and basic element of the development of cultural and creative industry. This paper discusses how to combine intangible cultural heritage and cultural creative product design to form "intangible cultural heritage creative

product", that is, "non-legacy creation", which is the innovation and feature of the author's relevant research. Based on long-term investigation and research, the author puts forward the importance of the "authenticity" of non-heritage creation and believes that the design from intangible cultural heritage to cultural creative products is not a simple transformation and addition, and has various requirements for relevant planners and designers, among which it is necessary to clarify the authenticity of intangible cultural heritage. Intangible cultural heritage is intangible cultural heritage, that is, because it is true; The protection of intangible cultural heritage must abide by the principle of authenticity. The design of cultural and creative products based on intangible cultural heritage must also rely on the authenticity of a connected pulse. The foundation of non-legacy creation is to keep the truth.

6. Conclusion

This study will not only provide a new perspective and method for the protection and inheritance of intangible cultural heritage, but also establish an effective mechanism for the development and dissemination of cultural and creative products. Through a deep understanding of the value and market potential of intangible cultural heritage, we hope to promote its creative transformation and innovative development to meet the needs of the diversity and rapid development of modern society.

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