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# Visual Design of Intangible Cultural Heritage in Northern Anhui from the Perspective of New Media Research and Development

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**Abstract:** Aim To study the Visualization design and development of African Material culture heritage in northern Anhui from the perspective of new media. Methods From the perspective of cultural protection and inheritance and innovation, the relationship between Intangible cultural heritage and Visualization design in northern Anhui was analyzed. Combined with the practice of Visualization design of Sizhou Opera, the ways of Visualization design and the development of Intangible cultural heritage of Sizhou Opera were discussed, trying to build an effective bridge of modern visual expression between cultural protection and inheritance and innovation. Conclusion The Visualization expression of Sizhou Opera's Intangible cultural heritage is an inevitable choice to solve its survival problems, and is also an effective means to promote its development. Visualization design and development can be carried out through three ways: symbolic image, cultural and creative products, and interactive interface. This has important theoretical and practical significance for inheriting Sizhou Opera's intangible cultural heritage, demonstrating excellent cultural and construction achievements, and enhancing local cultural self-confidence. At the same time, only through such creative transformation can the contemporary value of Sizhou Opera's intangible cultural heritage be realized.

**Keywords:** North Anhui; Intangible Cultural Heritage; Visualization Design.

## 1. Introduction

Sizhou Opera is one of the four major operas in Anhui province. Formerly known as La Soul Opera, it is popular on both sides of the Huai River with a history of more than 200 years. As one of the four outstanding operas in Anhui Province alongside Hui Opera, Huangmei Opera and Luzhou Opera, Sizhou Opera has a profound mass foundation and rich cultural heritage. With its beautiful singing style and beautiful melody, Sizhou Opera sings on both sides of the Huai River, north and south.

## 2. Protection and Utilization of Intangible Cultural Heritage in Northern Anhui

Northern Anhui is a regional concept, covering 36 cities and counties, including Bozhou, Fuyang, Huaibei, Huainan, Suzhou, Bengbu, Fengyang County of Chuzhou, Shou County of Lu'an, etc. The northern Anhui region has a long history, rich culture, and distinct regional characteristics. Since ancient times, the geographical location of northern Anhui has been important, with rich historical relics, such as imperial culture, Taoist culture, traditional Chinese medicine culture, local customs and culture, such as the famous Five Poultry Opera and Sizhou Opera.

Through thousands of years of cultural accumulation, all ethnic groups in northern Anhui have created a huge cultural palace with their own wisdom, leaving a large number of precious cultural heritage. Doing a good job in the protection and utilization of Intangible cultural heritage is of great significance for implementing the scientific outlook on development, promoting the construction of a harmonious society, and realizing the comprehensive, coordinated and sustainable development of the regional economy and society in northern Anhui. Taking Fuyang City in northern Anhui Province as an example, according to the statistics of the Agency for Cultural Affairs of Anhui Province, the city now has 154 Intangible cultural heritage projects above the provincial level, mainly including folk literature, folk art, Folk music, folk dance, opera, quyi, folk acrobatics, folk handicrafts, production and trade customs, consumption customs, life customs, seasons, Folk religion, folk knowledge, entertainment There are 208 items in 15 categories of traditional sports and competitions, among which 5 items including Yingshang Flower Drum Lantern and Fuyang Paper Cuttings have been included in the national Intangible cultural heritage protection list, 14 items including Taihe Qingyin and Jieshou Fishing Drum have been included in the provincial Intangible cultural heritage protection list, 10 municipal protection items including Sanxianhei and Linquan Woodcarving Production Skills, and 82 county-level protection items.

In recent years, northern Anhui has attached great importance to the protection of Intangible cultural heritage resources, and the local protection and utilization work has also been concerned and supported by the government and the people. The country announced the first batch of national Intangible cultural heritage lists, and Anhui applied for 19 projects.

As the precious folk cultural wealth inherited from generation to generation, Intangible cultural heritage preserves the history of local people and marks the soft power of local culture. Therefore, the protection and development of Intangible cultural heritage in northern Anhui is an important measure to build a Kulturkreis and spiritual and material civilization in northern Anhui. Although the work on the protection and utilization of Intangible cultural heritage in

northern Anhui started relatively late, it has achieved good results in recent years. Especially, local governments at all levels have actively invested in the construction of harmonious northern Anhui and have done a lot of work. For example, he organized and published Suzhou's first five volume series of intangible cultural heritage, Suzhou Impressions, which is divided into Yongqiao, Lingbi, Dangshan, Xiaoxian, Sixian, involving 16 categories of folk literature, traditional music, drama, art, dance, handicrafts, and a total of 1204 items, comprehensively recording Intangible cultural heritage projects in Suzhou. This book is of far-reaching significance in protecting and utilizing Intangible cultural heritage, carrying forward Suzhou's traditional cultural spirit, improving Suzhou's cultural soft power, and promoting Suzhou's economic rise. In recent years, in accordance with the requirements of the notice and opinion of the State Council on strengthening the protection of cultural heritage, Suzhou City has earnestly performed its duty of protecting Intangible cultural heritage and actively participated in the declaration of Intangible cultural heritage.

# 3. Deficiency of Intangible Cultural Heritage in Traditional Communication in Northern Anhui

At present, countries all over the world attach great importance to the inheritance and innovation of Intangible cultural heritage, because it is not only related to the lifeline of national development, but also responsible for future generations. With the modern transformation of society, the world is entering what Heidegger called the "era of world images" led by mechanical replication technology and digital virtual simulation technology. Under such a development background, culture is entering a new era of visual culture. In the era of visual culture, people's traditional production and life style and environment have undergone tremendous changes, and the inheritance context and inheritance mode attached to Intangible cultural heritage have also changed. Intangible cultural heritage is facing a living condition of either annihilation or regeneration in visual form. Therefore, using Visualization design to inherit and innovate Intangible cultural heritage is a necessary and effective method, a historical mission entrusted by the times, and a need for cultural protection, cultural communication and cultural rejuvenation.

The precious Intangible cultural heritage of Sizhou Opera is the essence of culture created and spread by the people of Bengbu in previous dynasties. It has very rich regional cultural connotation and vividly reflects the psychological mood, spiritual will and value orientation of the people in Bengbu. However, in such a "world image age", it is difficult for people to pay too much attention to Intangible cultural heritage, especially the small area culture like Bengbu, which is ignored, so it is urgent to carry out Visualization design and development of it as soon as possible. The following are the shortcomings of Anhui North Intangible Cultural Heritage in traditional dissemination:

## 3.1. Lack of Publicity in Traditional Media

For a long time, the publicity of the intangible cultural heritage in northern Anhui mainly depends on old media, such as television, radio, newspapers, etc. The modern media do not widely spread the intangible cultural heritage in northern Anhui. Although Old media also has some publicity effects, its content is relatively simple, the audience group's acceptance is not high, and it cannot match more personal needs and hobbies. At the same time, young people's application of old media is relatively low, and the propaganda content of old media is relatively abstract, so it is difficult to produce good results. Many people believe that modern new media and red culture are incompatible, and more of the intangible cultural heritage in northern Anhui should be displayed on platforms like Baijia Jintan, with authority and strictness. This is also one of the reasons why some attempts to integrate Anhui North African cultural heritage into new media have failed, failing to truly keep up with the times. In addition, as propaganda units, many staff members are unable to recognize the important role of new media in the dissemination of intangible cultural heritage in northern Anhui. They often believe that intangible cultural heritage in northern Anhui should be obtained through classic channels, and new media can only serve as a supplement. Various factors have hindered the promotion and development of intangible cultural heritage in northern Anhui, and adjustments need to be made accordingly.

## 3.2. Improper Use of New Media

How to reasonably utilize new media for the dissemination of intangible cultural heritage in northern Anhui is one of the current important issues. As a new media, it is crucial to spread the intangible cultural heritage to the audience, rather than releasing entertainment headlines. How to arouse the audience's interest in this process is the key. At the same time, some Personal media are entertaining and lack of strictness. Therefore, when publishing the content of intangible cultural heritage in northern Anhui, there will be a problem of poor information dissemination. For example, there is a lack of understanding of intangible cultural heritage in northern Anhui, and the release of information is not rigorous enough, resulting in misleading information. In addition, some new media communication subjects themselves are not of high quality and cannot undertake the important task of communication, while some communication subjects with good quality themselves are difficult to attract the attention of the audience. For a long time, the dissemination of intangible cultural heritage in northern Anhui has been relatively rigid, leading to the old path of traditional propaganda. Even some disseminators, in order to attract the audience's attention, are willing to vulgarize the intangible cultural heritage in northern Anhui, completely losing the significance of its dissemination.

# 4. Visual Design of Intangible Cultural Heritage in Northern Anhui from the Perspective of New Media

## 4.1. Expand the Inheritance Platform of Intangible Cultural Heritage in Northern Anhui

The platforms and methods available for the inheritance and promotion of intangible cultural heritage in northern Anhui are very rich. With in-depth exploration, suitable methods can be found to promote the visual dissemination of intangible cultural heritage in northern Anhui. Firstly, appropriate festivals can be used for the promotion of intangible cultural heritage in northern Anhui. You can also use the popular way of making movies in new media to

promote the intangible cultural heritage of northern Anhui in the market through familiar and easily accepted methods. Contemporary people tend to accept fast food methods for information. Therefore, using microfilms for the inheritance and promotion of intangible cultural heritage in northern Anhui should efficiently refine its content and showcase its value more coherently. This plays an important role in enhancing the promotion of intangible cultural heritage in northern Anhui. In addition, we should also expand the inheritance platform of intangible cultural heritage in northern Anhui through the use of new media. New media has a certain degree of specificity, especially in the current environment where various new media are emerging, and the significant influence of new media cannot be ignored. Therefore, more efforts should be made to expand the dissemination platform of intangible cultural heritage in northern Anhui through new media, such as Weibo, WeChat, etc., where intangible cultural heritage in northern Anhui can be separately compiled and news pushed. This can not only highlight the role of new media, but also subtly promote and educate the culture of northern Anhui.

### 4.2. Actively Develop Visual Communication Functions for New Media

In order to achieve visual dissemination of intangible cultural heritage in northern Anhui, a system model specifically designed for the dissemination of intangible cultural heritage in northern Anhui can be established. Using a multi-level and distributed storage approach to establish the system, while establishing models and scenarios for intangible cultural heritage resources in northern Anhui, in order to optimize and adjust the constructed media resources. Alternatively, a B/S architecture can be adopted, which includes the customer layer, business processing layer, and education layer to achieve a hierarchical mode, in order to distinguish each module and enable it to complete its own functions. In the era of all media, it is necessary to directly develop communication methods, which will also bring opportunities for the development of intangible cultural heritage in northern Anhui. The application of new media can break through the traditional single way of cultural communication, give play to China's dominant advantages and influence in old media, and promote the dissemination of intangible cultural heritage in northern Anhui online and offline. It can not only enhance the interactivity of the communication subject, but also give play to the systematic advantages of old media. In such an environment, new media can leverage the advantages of timeliness and richness to make the dissemination of intangible cultural heritage in northern Anhui more specific. It is important to respect the political and historical nature of intangible cultural heritage in northern Anhui in the visualization application of intangible cultural heritage resources, and continuously combine public needs and ideas on this basis to transform the originally serious and grand theories into forms that people can easily accept. In addition, the visual design of intangible cultural heritage in northern Anhui should also pay attention to the development of channels: firstly, to play the role of school education; The second is to carry out social promotion of intangible cultural heritage in northern Anhui, using festivals, cultural performances, etc. to further promote the intangible cultural heritage in northern Anhui, promote its visualization effect, and also enhance the recognition of culture and cultural confidence of the public.

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