

Research on the Construction of Intangible Cultural Image in Intangible Cultural Heritage Documentary

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Abstract: The original content contained in intangible cultural heritage needs to be excavated. Under the background of gradual diversification of communication channels, the audience is not only satisfied with appreciating intangible cultural works, but more people pay attention to transforming themselves into creators. The integration of intangible cultural heritage and documentary creation has also become an important trend in the development of documentary, this development enables the intangible cultural heritage under the inhibition of the communication environment to be presented to people, and promotes the better development of documentary creation and traditional media platforms with limited development.

Keywords: Intangible Cultural Heritage documentary; Intangible cultural heritage image; Structure

According to the current development situation, the creation of intangible cultural heritage documentary still faces many challenges and difficulties. In the actual development, the number of intangible cultural heritage documentary works is increasing rapidly. However, the film and television cultural image of intangible cultural heritage is an important factor in the cultural industry system. Its performance is not only judged by quantity, but also needs to pay attention to quality. From the perspective of creators, the public can see a considerable number of works, but it also highlights serious problems. The first is that the content homogenization is relatively serious. For the creation of the same theme, creators are more used to expressing their personal aesthetic consciousness based on the model of high-quality products in the industry. Under this influence, a large number of homogenized works appear in the market, so that the lack of innovative works affect the development of other links in the cultural industry. From the perspective of the audience, a large number of homogeneous works will not only bring the problem of visual aesthetic fatigue, but also make the audience lose interest in intangible cultural heritage documentaries, reduce their inner expectations for the film and television image of intangible cultural heritage, which also directly affects the work process of intangible cultural heritage protection. Generally speaking, in the film and television creation, there are many positive aspects in the development achievements of the construction of intangible cultural heritage image. The artistic value and economic value of intangible cultural heritage documentaries are also gradually showing a development trend, but there is still a lot of room for development and improvement in the long run.^[1]

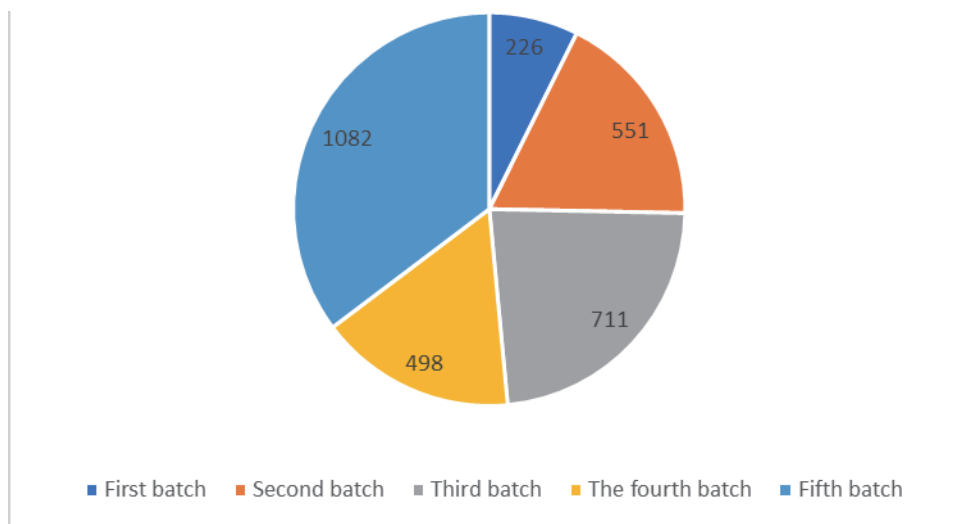


Figure 1 Statistical Analysis of batches of representative inheritors of representative projects of national intangible cultural heritage

1. Build the text image of regional intangible cultural heritage documentary

When constructing the text image of regional intangible cultural heritage documentaries, we need to recognize that there are obvious

differences between the text image construction of intangible cultural heritage documentaries and other types of documentaries. Therefore, when constructing, the creators need to collect a large number of relevant materials and start the construction of text image only after they have a clear understanding of the intangible cultural heritage objects to be constructed. In the environment of local film and television, a good intangible cultural heritage documentary should consider many internal and external factors to carry out artistic creation in the process of creation. First of all, starting from the intangible cultural heritage culture, how to conduct in-depth excavation and document sorting is the first issue to be considered. Most of the documents and materials of intangible cultural heritage documentaries can only be collected by interviewing some elderly inheritors or browsing the only documents and materials. Secondly, for the creator himself, what kind of intangible cultural heritage image should be constructed for the audience. After the image is constructed and displayed in front of the audience, can it play the role of cultural bearing and cultural communication for these intangible cultural heritage cultures that are on the verge of being lost. Secondly, in the process of text construction, it is also easy for creators to show more intangible cultural content in the creative content, which is prone to the problem that they pay too much attention to the construction of text image and carry many highlights but have no distinctive characteristics. The final result is that there is no deep cultural memory in the minds of the audience, which makes the final works lose their expressive tension and market competitiveness.^[2]

2. Build the documentary film and television image of regional intangible cultural heritage

Film and television image construction of regional intangible cultural heritage documentary film and television image as an audio-visual artistic image presented by means of television, film and other scientific and technological means, its core is not only the display of audio-visual language, but also the display of spiritual characteristics contained in its content. Therefore, for the intangible cultural heritage image in the intangible cultural heritage documentary, the film and television image construction process is also the process of externalizing the core of the intangible cultural heritage text image. Because the creation of intangible cultural heritage documentary is still in the process of exploration and development, there is still a lot of room for development in the exploration of film and television image construction. The current documentary has been seeking to change the problems of regular forms of expression existing in the past documentary creation. On the basis of seeking innovation, it has brought great economic benefits and cultural value to the subjects shown in the documentary. In this environment, the development of intangible cultural heritage documentary is moving forward, and it has not stagnated due to some obstacles.

3. Development direction of intangible cultural heritage documentary

As the communication carrier of intangible cultural image, the development of intangible cultural heritage documentary still faces many tests. In the process of integrating intangible cultural heritage documentary and local intangible cultural heritage and exploring the construction of intangible cultural image, artists are also deeply aware that the film and television creation environment is constantly changing under the impact of new media. How to grasp the cultural core of local intangible cultural heritage and build a deep text image and film and television image under this environment has also become a key topic they need to explore and think about. As the carrier of traditional culture, intangible cultural heritage is often easy to show a regular visual effect in its construction process, so it requires us to select a novel angle in the process of constructing the text image of intangible cultural heritage, deeply excavate the connotation of intangible cultural heritage itself, and enlarge the cultural value and story, so as to complete the reasonable modern expression of intangible cultural heritage culture.^[3]

Conclusion:

In order to build a good cultural image of intangible cultural heritage in intangible cultural heritage documentaries, we need to deeply explore the relevant contents in the process of text image construction and film and television image construction, so as to achieve rigorous material selection, do not add too many creators' subjective aesthetic cognition, and keep building from an objective perspective. On the other hand, in the existing local film and television environment, creators should constantly polish their artistic works, always connect their aesthetic consciousness with the aesthetic consciousness of the audience, reduce the expression of aesthetic consciousness in the form of pure preaching, and take "turning goodness into beauty" as the main expression criterion of aesthetic consciousness in their creation. Without losing the connotation of intangible cultural heritage, Create a more vivid image of intangible cultural heritage with the "brush" of film and television.

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Qie He, male, 1990-08-12, native place: Leshan, Sichuan, nationality: Han, degree: master, title: teaching assistant, research direction: documentary, presided over a national college student entrepreneurship project (2021), presided over a provincial college student innovation and entrepreneurship project (concluded). The documentary was nominated for the best film in the 4th China Town Jiangxi Jindu International Documentary Festival, and the documentary won the National National Art Professional Excellent Works Exhibition (Beijing Normal University). First prize of the 8th National Paper Creative Design Competition, first prize of the 8th Sichuan University Students Art Festival.