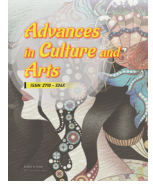




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## ARTICLE

## CREATIVITY AND INNOVATION DEVELOPMENT OF INTANGIBLE CULTURAL HERITAGE FROM THE PERSPECTIVE OF CULTURAL AND CREATIVE DESIGN

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## ARTICLE DETAILS

## ABSTRACT

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Intangible cultural heritage is the valuable asset of humankind, but it faces severe challenges in inheritance and development. Cultural creativity can help intangible cultural heritage to be better developed and inherited, and it is also a favorable way and an important means to enhance China's cultural soft power and external influence. Therefore, the integration and development of intangible cultural heritage and cultural creative industries is very necessary. In the information age, cultural creative design should play its important synergistic role to promote the development of cultural heritage and traditional culture. This article analyzes the relationship between intangible cultural heritage and cultural creativity, and proposes the way and path of the integrated development of intangible cultural heritage and cultural creative industries.

## KEYWORDS

Cultural Creativity; Intangible Cultural Heritage; Inheritance; Integrated Development.

## 1. INTRODUCTION

Intangible cultural heritage is the witness and source of a nation's creativity and imagination. It has high scientific and cultural value and artistic aesthetic value. As the changing art, legends, Kunqu opera, folk songs, etc., continue to multiply based on the wisdom and feelings of the people. With unparalleled forms of art creation and superb artistic creation skills, they provide inexhaustible rich themes and romantic feelings with unique Chinese characteristics for various types of music, painting, literature and other artistic creations in the future. At the same time, intangible heritage, as an important link connecting national emotions, is conducive to maintaining the harmony and stability of community villages, and enhancing national existence and national cohesion<sup>[1, 2]</sup>. Intangible cultural heritage, as a product of historical culture, is the root of a nation's self-confidence and pride. Facing the general trend of global integration, if China wants to stand firmly on the world stage, it must have a strong national spirit as a national pillar.

In the past 20 years, intangible cultural heritage has become more and more familiar to Chinese people. China has as many as 40 world-class intangible cultural heritage. However, China's intangible cultural heritage is still facing huge challenges. For example, the traditional functions of intangible heritage are steadily weakening. Different types of intangible heritage have developed imbalanced due to their nature and importance<sup>[3, 4]</sup>. The inheritance system of intangible culture heritage has not yet been built and the inheritance chain is facing a break; due to the geographical limitations of the inheritor and the limited level of mastering modern

scientific knowledge, it is difficult to carry out a wide range of dissemination and promotion of the unique skills. Many intangible cultural heritages are still facing danger of disappearance. The root cause lies in the fact that the background of the development of the times cannot coordinate with the living environment that is suit for intangible cultural heritage. If we cannot keep up with the process of social development, show the appearance of new era, create the new era value, and meet the material and spiritual needs of modern people for a better life, the intangible cultural heritage will inevitably disappear in the development of human civilization<sup>[5, 6]</sup>.

More and more people reach a consensus that intangible cultural heritage can only obtain the support of production and life if it realizes the modern transformation of the form and function and integrates into the modern civilization system, becoming an essential part of people's modern life<sup>[7]</sup>. The intangible cultural heritage can be achieve fundamental protection and development, only when intangible cultural heritage is regarded as a cultural resource, scientific and sustainable development and utilization is carried out on the basis of maintaining its core and it is integrated into the development of modern industry to realize its transition from "cultural resources" to "cultural capital". The emergence of cultural creativity has opened a new path for the stalemate of whether intangible cultural heritage can continue to develop and survive.

## 2. CULTURAL AND CREATIVE INDUSTRIES

Cultural creativity is a cultural phenomenon mainly based on the integration of knowledge with multiple cultures and the use of different

carriers to recreate and innovate. The main core of cultural creativity is human creativity. Originality must be its own, distinctive and meaningful. After more than ten years of rapid development, China's cultural industry has achieved gratifying progress and achievements with the support of the country<sup>[9]</sup>. However, compared with the more developed countries such as the United States, Britain, Japan, and South Korea, there is still a large gap, and facing many outstanding problems, such as the problem of large cultural consumption gap, the problem of cultural trade deficit, the low scale and specialization of cultural industrialization, poor cultural brand building and management awareness, and weak cultural innovation. The core reason of these problems lies in the fact that the level of development of China's cultural industry and its vast cultural resources are inadequate and incompatible. How to fully tap cultural resources and turn resource advantages into industrial resources has become an urgent problem. Therefore, the current development stage of China's cultural industry urgently needs such cultural resources with profound connotations and traditional charms to carry content, rich forms, active markets and promote innovation, so that China's cultural resources can truly exert their historical and contemporary values<sup>[9]</sup>.

### 3. INNOVATIVE DEVELOPMENT PATH OF INTANGIBLE CULTURAL HERITAGE

#### 3.1 Creativity development

The creative development of intangible cultural heritage is first of all the creative development of products, especially the creative derivatives of intangible cultural heritage. This is inseparable from the use of modern creative ideas and modern design ideas. People have a consumer psychology of seeking for new things. By adding modern elements and combining with the concepts and lifestyles of modern people, creative products of intangible cultural heritage can really be marketable. The embedded fusion path of modern cultural elements with intangible cultural heritage as the core, on the basis of maintaining the authenticity of the non-heritage, realizes industrial integration and docking, which has great promotion value. Using modern design concepts to package intangible cultural heritage products is also a way of product creativity. This includes not only the product's outer packaging, but also the shape, function, and even rationally designed packaging. For example, we must work hard on airtightness and practicality to make them conform to the tea drinking habits of modern people when designing the clay pots. At the same time, we can use appropriate force on the refined route because many fans of clay pots regard it as a delicate work of art when they play, which is a way to improve the quality of life.

#### 3.2 Combination of intangible cultural heritage and art and technology

Intangible cultural heritage can facilitate the realization of creative development through alliances with art and technology. Many items and their material products of intangible cultural heritage are very artistic, but they are generally included in the folk art, not art. In addition, in today's social development process, high-tech information technology has developed rapidly, and the combination of science and technology and cultural industries has become the general trend. On the one hand, the essence of traditional culture in cultural heritage can give digital technology a deeper connotation; on the other hand, the use of scientific and technological means to express traditional culture makes it richer in a sense of the times and vitality. This implementation path refers to the deep exploration, deconstruction, integration, development and utilization of cultural resources through the reconstruction and redesign based on the exploration, sorting, and extraction of intangible cultural heritage elements, using modern art methods and technological elements from multiple perspectives, so as to achieve the creative development and transformation of intangible cultural heritage elements, and integrate into the industrial development process with new innovative products or formats. For example, the Mianzhu New Year painting in Sichuan, a national-level intangible cultural heritage, can deconstruct and reorganize the traditional patterns, traditional colors and meanings of the new year paintings, and apply them to the decorative patterns or design elements

of architecture, furniture, home accessories, stationery and office supplies, highlighting their Chinese cultural genes and characteristics. However, the traditional techniques of Mianzhu New Year paintings are no longer used. Another example is that Mongolian long tunes are incorporated into the singing of popular music. The singing method of the song is essentially no longer the traditional music as the intangible cultural heritage, but it can bring people a sense of the history of the nation and the world, and create unique Chinese-style singing in the form of cultural creativity. This form of integration is closely integrated with people's real life, and has a large space to play. It also has high commercial value, but it should be noted that it cannot be confused with intangible cultural heritage in order to avoid the damage of intangible cultural heritage by the occurrence of public perception confusion.

#### 3.3 Operation and management

Realizing the optimal allocation of resources with the modern business philosophy and maximizing the value of intangible cultural heritage is another way to protect and develop intangible cultural heritage to adapt to the development of modern society, and it is necessary to achieve creative development of intangible cultural heritage. This method guided by market demand, fully excavates the cultural information carried by intangible cultural heritage and creatively extracts the experiential characteristics of intangible heritage resources. It combines intangible heritage with tourism, performing arts, and entertainment industries, through the consumer experience process to realize the cultural connotation derived from intangible cultural heritage, and achieve the concrete value of cultivating sentiment, increasing knowledge, enhancing aesthetics, and pleasing the body and mind, so as to achieve the integrated development with the creative industry. Through the form of experience, the aesthetic functions, entertainment and educational functions contained in intangible cultural heritages are connected with the cultural and creative industries, so as to form a new creative model or new business form, which stimulates stronger scale effects and market value, and generates new economic vitality. The significance of experiential derivation is that it can inspire the vitality of intangible cultural heritage in contemporary life and production, easily form a cultural creative brand, and realize large-scale operation. However, the experiential derivation has high requirements of operators on intangible cultural heritage cognition, capital operation, and resource exploration, and experiential derivation and capital recovery also has a long cycle. Therefore, it should pay attention to the combination of the size and shape of the operating company to explore a profit model suitable for characteristics and development of the company in actual operation, otherwise it may face operational difficulties due to insufficient funds.

The creative practice of business management can also be combined with the construction and development of a city. Famous city tourism is a creative point that can be combined, mainly by means of cultural heritage creative parks, historical blocks and ancient villages and towns, and media marketing for performing arts events. Creative ideas should be used to combine intangible cultural heritage resources with tangible tourism development, taking performances, museums, souvenirs as the main forms, creating tourism products with local characteristics and establishing the main brand of cultural tourism. Thus, the protection of material cultural heritage resources and tourism development can achieve a win-win development.

### 4. CONCLUSION

Intangible cultural heritage is the essence of traditional culture. It is the master of cultural value, historical value, artistic value and spiritual core. China's intangible cultural heritage is very rich. As a cultural creative resource, it can provide a lot of inspiration for cultural design. The integration and development of the intangible cultural heritage and cultural creative industries can allow the intangible cultural heritage to reflect the new era significance through innovative methods. It also can make intangible cultural heritage better developed and inherited. Intangible cultural heritage not only represents old nostalgia, but also new economic and cultural values. The focus of cultural and creative industries on the activation and innovation of intangible cultural heritage is of extraordinary

era significance.

It is worth noting that in the process of cultural and creative design, the core skills of the intangible cultural heritage cannot be sacrificed, nor can the protection and inheritance be neglected because of creative development. Not all intangible cultural heritage can be transformed into cultural and creative industrialization, and not all intangible cultural heritage requires creative industrialization. The core value of some intangible heritage projects lies in their original characteristics. If we make excessive interference in artificial creative expression, it may backfire. At the same time, some cultural creativity originally come from the most rustic life, so we must not add artificial ideas in the process of industrialization and make it lose the authenticity of the culture. Therefore, we should use design as a means to combine people's reality with the form of products and inject cultural essence into the products through the designer's design in order to meet demands of the times.

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