Exploration on the Role, Function and Cultural Mission of Art Think Tanks in the "Digital Communication of Intangible Cultural Heritage"

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Abstract: [Purpose/Significance] As an important part of the new type of think tank with Chinese characteristics, art think tanks play an important role in enhancing the accuracy of the inheritance of intangible cultural heritage and art, and improving the foresight of the development of intangible cultural heritage and art. As one of the main dissemination paths of intangible cultural heritage today, the accuracy and efficiency of "digital communication" cannot be separated from the active participation of art think tanks. **[Method/Process]** Starting from the positive role of art think tanks in "digital communication of intangible cultural heritage", this paper explores the necessity of art think tanks participating in the new type of intangible cultural heritage dissemination path through literature research, comparative analysis, induction and summary, as well as the positioning, function and cultural mission of art think tanks in it. **[Result/ Conclusion]** The positive impact of art think tanks on the dissemination of intangible cultural heritage and other important cultural dissemination in China is mostly in macro-guidance, and they rarely play an important role in the "new dissemination method" of a certain culture. "Digital dissemination" has gradually become the mainstream method of cultural and artistic dissemination with its advantages of "fast speed", "wide range", "large content" and "high public participation". The study believes that exploring the role of art think tanks in the process of "digital dissemination of intangible cultural heritage" will help solve the problems of "uneven quality of dissemination content" and "low participation intention of young groups", and thus disseminate intangible cultural heritage and enhance China's cultural soft power in a more accurate and efficient way.

Keywords: art think tank, intangible cultural heritage, digital communication, cultural mission

1. introduction:

As an indispensable part of the new think tanks with Chinese characteristics, art think tanks play an important role in guiding the inheritance of excellent culture and art, promoting the development of contemporary culture and art , and assisting the smooth holding of cultural and artistic activities, either at the macro or micro level. At the same time, they are also an important part of improving the spiritual and cultural literacy of the Chinese people and promoting the country's strong cultural soft power. Since General Secretary Xi Jinping repeatedly emphasized "strengthening the construction of new think tanks with Chinese characteristics" in 2012, new think tanks with Chinese characteristics in multiple fields and at multiple levels have fully demonstrated the correctness of their leading direction and the foresight of looking at problems. As mentioned above, art think tanks are "guides" and "explorers" in the field of culture and art.

General Secretary Xi Jinping pointed out : " Culture is the soul of a country and a nation. Without a high degree of cultural confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation. " Since the 18th

CPC National Congress , the CPC Central Committee has insisted on placing cultural construction in a prominent position in governing the country . As a country with the largest amount of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"), China's excellent intangible cultural heritage with clear inheritance and diverse innovative forms can not only reflect China's profound and extensive cultural heritage , but also be a powerful means to enhance national cultural confidence , national cultural soft power and international influence [1] . With the improvement of the public's aesthetic level and the innovation of literary and artistic communication carriers, traditional art forms are almost facing the replacement of their main communication carriers to ensure their vitality in the new era (such as the French modern painter Anna Zhilyaeva 's 3D painting of the classic painting " Liberty Leading the People " using VR drawing software Tilt-Brush . This innovation of material carriers has given the classic painting a modern vitality) - that is, "digitalization" is the main carrier for communication [2] .

Although "digital communication of intangible cultural heritage (including but not limited to online graphics, animation, virtual interaction, and cloud platforms)" has the advantages of "fast communication speed", "wide communication range", "large amount of communication content", and "high convenience for the public to obtain information" [3], it is precisely because this type of communication involves a wide range of fields and contains a huge amount of information that problems such as "uneven quality of communication content", "low participation intention of young groups" and even "partial errors in communication information" have emerged. The study starts with the positive role of art think tanks in "digital communication of intangible cultural heritage", clarifies its importance in solving the above problems, and then explores the role of art think tanks in this new type of communication and the cultural inheritance mission of art think tanks themselves, and is committed to increasing the richness of "micro" research of art think tanks and providing the possibility of solving problems arising in the process of "digital communication of intangible cultural heritage".

2. The necessity of art think tanks participating in the process of "digital dissemination of intangible cultural heritage"

Promoting the revival of the country's excellent culture and art and promoting the soft power of Chinese culture in the new era are the common pursuits of the entire cultural and artistic field [4] - whether it is the country and society at the macro level or the organization, university, and individual at the micro level. In order to adapt to the development of science and technology and the people's increasing aesthetic taste, the dissemination and inheritance of intangible cultural heritage has made great innovations and developments in the level of carrier renewal, but it also faces many problems. In this chapter, the author demonstrates the necessity of art think tanks participating in the process of "digital dissemination of intangible cultural heritage" according to the research context of "concept analysis-dilemma analysis-solution ideas".

2.1 A brief analysis of the concepts: "art think tank" and "digital communication of intangible cultural heritage"

Admittedly, China's new type of art think tank is still in its infancy, but the birth and development of the concept of "art think tank" is not without a relatively clear research context. How to spread and inherit excellent culture and art in a more effective way that can attract more active attention from all walks of life has always been the great goal that the Chinese nation has been pursuing unremittingly. In 2015, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Strengthening the Construction of New Think Tanks with Chinese Characteristics". Since then, China has embarked on the journey of building new think tanks with Chinese characteristics. As time goes by, the construction of China's art think tanks with Chinese characteristics has gradually

improved and enriched. Since the concept of "new type of art think tank" was proposed, it has been given deep trust and earnest expectations by various fields, and it has achieved considerable results so far. This is not only a recognition of the completion of its current work by all walks of life, but also a requirement for its importance in future development [5].

The inheritance and development of intangible cultural heritage and art is an indispensable and important part of the great rejuvenation of Chinese culture and art. In today's era, the large number of intangible cultural heritage projects and cultural and artistic products with excellent quality not only inspire the cultural confidence of the Chinese people, but also serve as an important business card for the Chinese nation to display its cultural soft power to the outside world [6]. The so-called "digital communication" refers to the use of various technical communication methods to carry out digital communication activities that are both experiential, ornamental, and shared for intangible cultural heritage content. It is the inevitable result of the development of digital information technology and new communication methods affecting intangible cultural heritage. "Digital dissemination of intangible cultural heritage" can be interpreted as the dissemination of intangible cultural heritage through new information browsing carriers such as digital audio and video, virtual reality, animation and games, cloud live broadcast (such as the "online interactive exhibition projects" currently opened by many museums on the Internet platform), and immersive interactive experience. It can also be understood as the dissemination of intangible cultural heritage through new technologies such as "big data", "real scene scanning technology (such as the excellent Chinese single-player game "Black Myth: Wukong" uses real scene scanning technology to perfectly present Shanxi Buddhist temple architecture in the game)", and "new cultural relic restoration simulation technology (such as the current cultural relic restoration work using 3D printing technology to restore the original appearance of damaged cultural relics [7])" to help spread the popularity of intangible cultural heritage and promote the spiritual connotation of the Chinese nation.

2.2 Communication issues: the "digital dilemma" of intangible cultural heritage inheritance

Of course, the new communication carriers and methods in today's era have made the dissemination of intangible cultural heritage art have the advantages of "fast dissemination speed", "wide dissemination range", "large amount of dissemination content", and "high convenience for the masses to obtain information", but this kind of dissemination method has also exposed new problems. The author analyzes the most prominent problems here:

First, the diversification of the dissemination subjects leads to uneven dissemination of content. With the increasing influence of the Internet, the dissemination subjects have been given by more specific users and individuals from the previous government, authoritative organizations and other institutions. Although the free interpretation and free dissemination of each individual has indeed made the intangible cultural heritage art spread at an unprecedented speed and scope, it is also because some people do not understand the intangible cultural heritage art properly or because of reasons such as "deliberately misinterpreting some intangible cultural heritage art to gain attention". To a certain extent, the dissemination of intangible cultural heritage art has caused "incorrect transmission of intangible cultural heritage art content" and "incorrect introduction of intangible cultural heritage skills (for example, the "Chinese white painting" branch of the intangible cultural heritage category) For example, some self-media platforms mistakenly introduced the "nail head and mouse tail drawing" in the "Eighteen White Drawing Methods" as "reduced brush drawing", which not only prevented the correct transmission of the aesthetic techniques of traditional Chinese painting, but also hindered the public's understanding of the characteristics of the "nail head and mouse tail drawing" technique of "three points into the wood" and the traditional aesthetic concept of "reduced brush drawing" leaving blank space, which had a certain degree

of negative impact on the aesthetic value contained in traditional Chinese painting) and even "disdained the spirit of intangible cultural heritage inheritance" and other urgent problems to be solved. Therefore, some intangible cultural heritage arts have uneven quality of dissemination content in the process of "digital dissemination";

Secondly, the "convenience of obtaining information" in the "digital dissemination of intangible cultural heritage" method has led some groups and individuals to only focus on the surface of information, and only seek to browse quickly without deep thinking, resulting in the inheritance of some intangible cultural heritage and art to remain at the "surface" or even "superficial" level - and many intangible cultural heritage and art with clear inheritance context and rich spiritual connotations require the masses to fully understand and deeply appreciate them to comprehend their true spiritual and cultural connotations of the Chinese nation (for example, taking China's excellent intangible cultural heritage "Guqin Art" as an example, looking at "Weibo", "Little Red Book", "Tik Tok" and other websites with text and pictures as the main body or dynamic videos as the main body Digital communication platforms only provide superficial cultural and artistic information about the origin, development of the art, and repertoire of the guqin. However, they rarely mention the ancient musical scale of the gong, shang, jiao, yu, and hui, and the three timbres of overtones, scattered sounds, and pressed sounds. Relatively in-depth explanations of the excellent national aesthetic value conveyed by the carving techniques on the guqin surface and the Chinese national artistic philosophy conveyed by its water-like sound are even rarer. This means that people who want to gain a deeper understanding of this art and culture still rely mainly on paper media such as "documents" and "ancient books" as their main channels of understanding. The extremely convenient "digital communication" has made it unprecedentedly difficult to receive information. While the public can easily access and browse it, it has also buried the hidden danger of "seeking quick viewing without studying the deep meaning" [8];

Finally, young people are an important main force in the inheritance and development of intangible cultural heritage and art in the new era, but the content and form of a large part of the dissemination of intangible cultural heritage and art are far from attractive enough to them, which is not conducive to the inheritance and development of my country's excellent intangible cultural heritage and art in the new era. The study believes that on the one hand, due to the above two reasons, some intangible cultural heritage and art lack content quality and profound meaning in the process of digital dissemination, and on the other hand, some initiators of intangible cultural heritage and art dissemination do not know enough about how to attract the interest of young people in the new era.

2.3 Solution: Active assistance from art think tanks in a "cross-dimensional" and "full-process" manner

The study believes that China's new type of art think tank not only includes multiple organizations such as the government, universities, and individuals in its composition, but also covers multi-dimensional and multi-field research categories such as "art industry", "cultural relics and artistic heritage", "art theory innovation", "folk customs and artistic intangible cultural heritage", etc. How to correctly and comprehensively give play to the positive role of art think tanks will play a key role in solving the problems arising from the above-mentioned "digital dissemination of intangible cultural heritage" process [9].

One of the importance of art think tanks in solving the above problems is the "cross-dimensional" attribute of art think tanks: in today's society, solving problems at the artistic level or even at the social level is no longer something that can be done by a single discipline or limited scope of research. It is more like an "action design" - different from traditional planning and design, the focus of art think tank action design is not on designing a material space, but on designing a series of strategies, which is an action route and research process for dealing with various problems. The goal

is to analyze and deal with problems in a targeted manner to build an activity framework consisting of multiple action cycles. The fuzziness of the boundaries of art definition and the diversification of art participants require the intersection of multiple fields and disciplines to comprehensively solve the problem of "digital communication of intangible cultural heritage", which requires but is not limited to cooperation in multiple fields such as "art management", "art industry", "communication", and "data research". Art think tanks not only cover multi-dimensional organizations such as individuals, universities, non-governmental organizations, and academic organizations, but also cover talents from multiple disciplines and fields, making it possible to innovate cross-disciplinary research and effectively cooperate to solve problems.

The second reason why art think tanks are important in solving the above-mentioned problems is that art think tanks themselves have the ability to participate in the entire process of solving the problem of "digital dissemination of intangible cultural heritage": the research is based on the simple basic process of "problem discovery - problem research - proposal - solution execution - experience summary" to carry out the argumentation.

In the "problem discovery" stage, art think tanks can discover problems in the "digital dissemination of intangible cultural heritage" earlier and more promptly than non-art organizations or organizations because of their attributes such as "social service" and "public opinion guidance "[10] and their unique perception ability in the field of art. They can thus be more proactive and foreseeable in targeting problems and avoid the lag in problem discovery. In terms of "problem research", the participation of art think tanks can rely on their experience in solving similar art dissemination problems to look at problems more comprehensively and deeply, avoiding omissions in the "problem research" link that lead to insufficient handling of subsequent problems. In the "proposal proposal" link, art think tanks have rich experience in handling problems and the participation of multi-field and multi-disciplinary talents. They can build multi-disciplinary and multi-field cooperative solutions from organizations to individuals, which can effectively avoid Looking at the problem from a single perspective leads to the lack of construction solutions involving missing levels and lack of multi-field cooperative research; in the "solution execution" link, the art think tank has the possibility of uniting organizations, governments, and individuals, and can mobilize more comprehensive and larger social forces and individual artists to fully participate in the implementation of solutions to the problems caused by "digital dissemination of intangible cultural heritage", so that the implementation of the solution is more specific; finally, the "experience summary" link needs to fully absorb the successful experience of the solution and summarize the shortcomings. The participation of the art think tank can guide the multi-form art organizations it covers to jointly absorb experience and summarize shortcomings, and can summarize from a more artistic professional perspective. Taking this as a reference, the subsequent development of similar art activities and the solution of problems in the dissemination of similar art forms will have more professional and profound experience references.

To more clearly illustrate the above viewpoint, the author takes the New York "Friends of Park " organization, which has a similar function model to Chinese art think tanks in some aspects, as an example [11] . By comparing it with organizations that have gained a certain degree of public recognition, the author demonstrates the advantages of Chinese art think tanks in participating in cultural and artistic activities, and inspires subsequent researchers to further think about how to give full play to the advantages of Chinese art think tanks in organizing cultural and artistic activities and in solving problems through multi-field collaboration. (Table 1):

Table 1: Comparison of "Friends of the Park" and "Chinese Characteristic Art Think Tank" in various aspects (only the overlapping parts of the two are shown)

Table 1: "Friends of the Park" and "Art think tank with Chinese characteristics" are compared and referenced in many aspects(Only the overlapping parts are shown)

Organization Name	Friend of Park	Chinese Art Think Tank
Development Stage	It has obtained 24% of the market share in New York	Still in the early stages of development
Distribution Center	Rooted in the community	Distributed in research institutes, universities, non-governmental organizations and individuals
Organizational goals (macro)	Supplement traditional design and update urban construction	Promote the Chinese Renaissance
Organizational goals (micro)	Financial pressure relief Strengthening community relations Regional Economic Development	Promote the success of cultural and artistic activities with Chinese characteristics Strengthening the foundation of Chinese culture and art Build a multi-domain and multi-category collaboration model
Function Concept	Diversified governance and multi-party collaboration	
Activity flow display	Project establishment—fund search—design plan—multi-organization implementation—volunteer recruitment—operation management	Problem discovery - problem research - propose solutions - solve and execute - summarize experience
Comparison of the advantages and disadvantages of development status	A community and funding network has been formed	Still not mature
Problem Solving Pros and Cons	Need to hire a third-party professional company	With multiple fields, various professional talents, organizations

The Friends of the Parks in New York aims to "supplement traditional design" and "update urban construction". It includes "coordinating community relations", "building a sponsorship economic network", "supervision", "assisting teaching" and other multi-faceted functions. In a sense, it is a "social innovation design group" with functions highly

similar to the "Chinese art think tank" [12]. Its main activities are the renewal and operation of urban space. It is known in the industry for coordinating 39 volunteer groups and 24.8 % of the construction and operation of open parks in New York City. The Friends of the Parks organization is centered on the "New York City government" and assisted by "non-profit organizations", "public funds", "trusts" and "related enterprises" to participate in the entire process of open parks: "project establishment - fund search - design plan - multi-organization execution - volunteer call - operation management". This is a very meaningful comparison and reference for Chinese art think tanks that have not yet fully exerted their artistic, cultural and social values. Admittedly, the New York Friends of the Parks has caused some negative effects due to its excessive elimination of symbiotic plant and animal communities in open park areas. I believe that it is still worth analyzing and learning from.

3. Research on the operation mode of "digital communication of intangible cultural heritage" guided by art think tank

The spirit of intangible cultural heritage is often carried by intangible cultural heritage art products. To some extent, such art products can be regarded as a kind of "symbol" that contains the spirit of intangible cultural heritage [13]. The purpose of the dissemination of intangible cultural heritage "symbols" is not only to allow the audience to interpret its unique aesthetics (such as the unique texture of intangible cultural heritage art products, or a certain unique artistic language), but also to better inherit and innovate the intangible cultural heritage inheritance spirit and China's traditional cultural confidence contained behind the "symbol". Today, when "digital communication" has become the mainstream communication method, it is necessary to accurately and deeply understand the various links of "digital communication" and its own attributes (such as accurate analysis of the speed of communication, or in-depth research on the scope of communication) in order to better safeguard the correct dissemination of excellent intangible cultural heritage and even excellent national cultural spirit.

The above article shows the basic process of "digital communication of intangible cultural heritage" and analyzes the problems caused by "digital communication of intangible cultural heritage", and then conducts a preliminary exploration of the necessity of art think tanks to participate in solving such problems. In this chapter, the author will study and demonstrate from macro to micro, general to specific how art think tanks will be positioned in the specific steps of the "digital communication of intangible cultural heritage" process, how to maximize their positive role, and construct a preliminary role framework model.

3.1 Grasping and guiding the content direction of "digital communication of intangible cultural heritage"

The first step in the process of "digital dissemination of intangible cultural heritage" is "determining the dissemination form". The "determination" mentioned here not only refers to the carrier used to carry out the dissemination activities of intangible cultural heritage art, but also to selecting the most suitable intangible cultural heritage culture and dissemination tone by analyzing the attributes of different carriers themselves [14]. Specifically, it is to evaluate the advantages of different carriers with different attributes (for example, taking the "Weibo" platform as an example, because it is mainly composed of text and pictures, it is more suitable for disseminating intangible cultural heritage art information that is simple and clear, rather than too professional in artistic research. In contrast, platforms such as the "BILIBILI" platform that are video-oriented are more suitable for showing the detailed production introduction of a certain intangible cultural heritage art product in the form of 3D video animation or real-shot video). Because intangible cultural heritage art involves a variety of types and many sub-fields, it is particularly important to

start from the attributes of different platforms, select through professional artistic vision and cross-disciplinary cross-disciplinary "communication" and even "psychology" to determine the dissemination form.

Art think tanks themselves have a large number of talents in multiple fields and research scopes, and there is no shortage of authoritative scholars in the fields of art and culture. Art think tanks participate in the establishment of the form of "digital communication of intangible cultural heritage". On the one hand, they can use their own professional artistic qualities to determine the advantageous attributes of different intangible cultural heritage arts, and then match them with different platforms; on the other hand, they can also give full play to the cross-disciplinary advantages of different professional disciplines of art think tanks, and combine "communication" and "data analysis" fields to make the "digital communication of intangible cultural heritage" activities go more smoothly.

In addition, predicting the impact of the "digital communication of intangible cultural heritage" activity as accurately as possible is also of indispensable importance for the promotion of subsequent links. The impact area, impact group, depth and breadth of the impact, and even whether it "goes out of the circle (Internet slang, often describing an activity or thing that has an impact beyond its own discipline or limited scope, such as the "Maison Margiela Artisanal [15]" fashion show, which has excellent artistic form and artistic connotation and has been heard or understood by people outside the field of fashion design aesthetics)" all play a guiding role in the subsequent promotion of the remaining communication links. Art think tanks have rich experience in holding similar art exhibitions or literary and artistic activities. Therefore, the study believes that the participation of art think tanks plays an important role in the prediction accuracy of "digital communication of intangible cultural heritage" activities.

The study mentioned that it is difficult to attract the interest of young people in the digital dissemination of certain intangible cultural heritage, and naturally it is impossible to attract similar groups to spontaneously study and promote China's excellent intangible cultural heritage [16]. The author believes that the breakthrough to solve this problem should be to take the young group as the perspective, accurately predict their interests, and then disseminate the digitalization of intangible cultural heritage in a younger and more dynamic form (for example, the Shaanxi Museum combines "blind box-cultural relics-excavation" and cleverly designs blind boxes that require buyers to dig out the buried cultural relics themselves. This not only attracts the interest of young groups and guides their interest in the process of cultural relics excavation, but also creates art income and expands the reputation of the museum, which can be said to kill two birds with one stone). With its rich experience in event design and the young group it contains, the Art Think Tank can effectively assist the organizers of the event to arouse the interest of young groups and then spontaneously participate in it.

3.2 Research and construction of the role model in the process of "digital communication of intangible cultural heritage"

The previous chapter took the analysis, prediction and program formulation as the anchor point, and based on this, it demonstrated and analyzed the positive role that art think tanks can play in content grasp and dissemination. In this chapter, the author will try to preliminarily construct a basic logical model for the specific participation of art think tanks in the entire process of "digital dissemination of intangible cultural heritage" based on the above research and analysis.

First, timely discovery of existing and potential problems in the current "digital dissemination of intangible cultural heritage" process: intangible cultural heritage and art not only have an indispensable and important position in the field of art, but also have a wide range of concerns in the cultural field and even in the social field. Therefore, in today's world

where "digital dissemination" is the main way to disseminate intangible cultural heritage and art, the timeliness of discovering problems is crucial. At this stage, the study believes that the participation of art think tanks should not only coordinate organizations in the fields of "big data analysis" and "arts management" in think tanks (or non-profit governments, public welfare organizations or for-profit private data analysis and art management institutions [17]), but also take a large amount of data analysis as an anchor to deeply explore the problems that the current "digital dissemination of intangible cultural heritage" process is facing and may face. On the one hand, it is hoped that the causes of the problems that have occurred can be considered and analyzed as comprehensively as possible, so that efficient adjustments can be made based on this as a reference in the future. On the other hand, it is hoped that preparations can be made for other possible problems, reduce the negative impact of subsequent problems, and give full play to the functional attribute of "positive guidance of public opinion" of art think tanks themselves, and guide the direction of problems with a positive attitude - both facing and acknowledging the problems and making up for and correcting them as much as possible.

Secondly, in the "problem research" phase, art think tanks should fully coordinate researchers from multiple fields and disciplines, such as organizing "intangible cultural heritage inheritors", "intangible cultural heritage art research experts", "art theory scholars" and other experts in intangible cultural heritage art, to deeply explore the causes of the problems, and then use professional knowledge to provide solutions as comprehensively and accurately as possible. Considering the characteristics of digital communication such as "fast speed" and "wide range", the timeliness of the solution to the problem is particularly important [18].

The next step is the "solution and execution" stage. This stage is, to some extent, the practice stage of the design art thinking of the first two stages, so it is inseparable from the participation of designers from various industries with rich practical experience and high action efficiency. For example, UI designers can redesign the text, pictures, videos and other forms of information related to "digital dissemination of intangible cultural heritage" on the network platform; installation artists, fashion designers, landscape designers and other artists or designers in different fields can choose the intangible cultural heritage art in their own research field to implement the plan according to the attributes and dissemination requirements of different intangible cultural heritage itself, and can use the implementation model of multi-field and multi-disciplinary cross-cooperation to promote the implementation in a more specific, comprehensive and effective manner.

Finally, in the "Experience Summary" section, this section aims to summarize the causes of problems, problem analysis steps, deficiencies in plan formulation, and deficiencies in the execution process based on the above steps, and then achieve "iteration" in solving problems in the digital dissemination of intangible cultural heritage. On the one hand, try to avoid problems that have already occurred in the future, and on the other hand, accurately and efficiently bridge similar problems when they arise.

The above links involve cultural and artistic organizations of different natures, researchers of different professions and fields, and artists and designers in various sub-fields of design and art. Art think tanks can give full play to their advantages and provide important support for solving problems encountered in the process of "digital dissemination of intangible cultural heritage".

4. Art think tanks undertake the contemporary requirements and cultural mission of inheriting my country's excellent traditional literature and art

Through the above-mentioned demonstration and analysis, the study preliminarily clarified the role, function and positive effect of art think tanks in the process of "digital dissemination of intangible cultural heritage". The importance of China's new type of art think tanks to China's intangible cultural heritage and even national cultural spirit is more reflected in the requirements of the times they face and the cultural missions they undertake [19] - this not only symbolizes the important responsibilities of China's new type of art think tanks, but also contains new requirements derived from the emergence of a new era, new technology, new culture and new art.

4.1 The demands of the times facing art think tanks

With the rise of new technologies and the emergence of a large number of new communication methods, this study analyzes the specific aspect of "digital communication of intangible cultural heritage", aiming to see the big picture from the small, and to derive the requirements of the trends of the times and technological development faced by art think tanks.

As the boundaries of art gradually blur [20] and the connections between disciplines in various fields become closer, the role of China's new art think tanks is undoubtedly inseparable from the ability to correctly predict, adapt to and adapt to the development trends of the times. China's new art think tanks should combine their own development and iteration experience, and fully refer to and think about the role model and development path of multi-disciplinary cross-border, multi-field cooperation, and multi-technical integration, so as to play a more positive and more in line with the development trends of the times. More specifically, China's new art think tanks should fully absorb the advantages of traditional communication media (such as paper media) and modern communication media, and be able to predict the development prospects and advantageous areas of different media to a certain extent [21], so as to more accurately help intangible cultural heritage art to carry out precise and efficient positive communication.

4.2 The cultural mission of art think tanks

As mentioned above, today, my country's excellent intangible cultural heritage is not only an important support for the people of the country to enhance their cultural confidence, but also an important business card for my country to promote its cultural soft power. Therefore, the characteristic art think tanks that play an important role in the inheritance of excellent traditional cultural arts also bear the important mission entrusted by the country, the people, and Chinese culture and art.

This mission is specifically reflected in the following aspects: on the one hand, China's characteristic art think tanks should have a stronger sense of mission for the inheritance of literature and art and a greater sense of urgency for the development of the times, and be able to more deeply realize the importance of the dissemination, inheritance, development and innovation of China's excellent cultural arts represented by intangible cultural heritage, and then give full play to their own advantages to assist in its better inheritance and development; on the other hand, China's characteristic art think tanks themselves should also take innovation, such as traditional cultural arts of intangible cultural heritage, as a foothold, and explore multi-dimensional and multi-field innovative forms after fully understanding them, in order to assist them in interpreting the new connotation of literary and artistic spirit and radiating new literary and artistic values of the times - specifically, such as the innovation of the interpretation of traditional cultural connotation, the innovation of traditional art forms, the innovation of traditional literary and artistic dissemination carriers and channels,

and the contemporary interpretation of the spirit of excellent traditional cultural arts [22].

Specifically, the connotation, communication carriers and forms of intangible cultural heritage in today's society are diverse. For example, China's "tea culture " [23], which is included in the United Nations Intangible Cultural Heritage List, is not only reflected in the "tea drinking culture", "tea types" and "tea culture spirit", but also reflects the artistic inheritance from multiple angles. For example, the production of "tea sets" can cross over to the art fields of pottery, porcelain, sculpture, etc., and "tea products" can interact and connect with the "packaging design" and "information visualization design" in the art field. Take the "ancient tree black tea" in Chinese tea culture as an example. At present, some products of "ancient tree black tea" on the market blur the concept of "trees over 200 years old can be called ancient", thereby grabbing profits. In fact, while damaging the interests of consumers of intangible cultural heritage products, it also hinders the inheritance and development of China's excellent intangible cultural heritage "tea culture". The idea of using art think tanks to participate in problem solving can be extended as follows: First, art think tanks can use their internal experts who are proficient in the intangible cultural heritage of "tea culture" to explain the identification method of "ancient tree black tea", and work with professional designers in the field of packaging design to integrate the identification method into the packaging design of excellent "ancient tree black tea" products in the form of "information visualization design", which not only guarantees the quality of the product to a certain extent and enables consumers of such products to have a certain ability to identify themselves, but also can enrich the visual effects in the packaging design and increase the design added value of such products; secondly, art think tanks can invite professionals with profound attainments in the field of "tea drinking" to The staff will conduct authoritative tea appreciation of "ancient tree black tea" through pictures, texts, videos or live broadcasts, and demonstrate the differences between "real and fake ancient tree black tea" from multiple angles such as "appearance", "fragrance", "color" and "taste" (to be specific, such as the subtle "date fragrance" and "aged wood fragrance"), so that such consumers of intangible cultural heritage can understand more professional and detailed identification methods, and at the same time they can better understand the value and benefits of "ancient tree black tea", and thus spontaneously alert themselves to the necessity of purchasing real "ancient tree black tea". From another perspective, it will also force "year fraud" and "type fraud" and other behaviors that damage my country's intangible cultural heritage "tea culture" to withdraw from the market and protect its inheritance and development.

Admittedly, art think tanks also face many challenges in participating in the digital dissemination of intangible cultural heritage: First, if the current participation model of art think tanks is not mature, it may lead to insufficient timeliness in problem solving. Research believes that the construction of a sound participation system should be carried out in parallel with problem solving, so that deficiencies can be discovered in the process of problem solving, thereby adjusting the current participation model and forming an efficient, accurate and forward-looking operation model; secondly, due to the lack of awareness of the concept of "art think tank" by some groups or the public, the enthusiasm of institutions and the masses to participate is not high or some doubts exist. Research believes that on the one hand, art think tanks should continue to accumulate more extensive public support through the proper resolution of professional field coordination and coordination issues, and on the other hand, they should also use the current mainstream communication methods to conduct a transparent analysis of their own positioning, functions and positive roles, so that institutions and individuals can fully understand their positioning and role advantages. Only by constantly summarizing experience and innovating the role model can art think tanks assume the requirements of the times and cultural missions

in aspects including but not limited to "digital dissemination of intangible cultural heritage".

5. in conclusion

Starting from assisting in solving some of the deficiencies and problems arising from the "digital dissemination of intangible cultural heritage", the author introduces the concept of "art think tanks with Chinese characteristics" playing an active role, and analyzes in detail the necessity and importance of art think tanks participating in solving such problems. Secondly, the author focuses on analyzing the significant advantages of art think tanks in solving the problem of "digital dissemination of intangible cultural heritage" in terms of "multi-dimensionality" and "full process", and in the following text, the author analyzes and demonstrates in detail the logic, angles, paths, and methods of art think tanks in solving problems, and preliminarily proposes the basic operating model of "discovering problems (forward-looking predictions by art think tanks) - proposing solutions (multi-field professional discussions by art think tanks) - implementing solutions (think tanks coordinate detailed implementation of multi-professional talents) - summarizing experiences (positive iteration of art forms and art activities)".

On the one hand, this article aims to find that the current research on art think tanks lacks exploration of their role from a certain subdivided art field as the entry point, and is committed to filling some of the gaps in this research through research; on the other hand, it aims to study the operational model of art think tanks participating in the "digital dissemination of intangible cultural heritage" and preliminarily construct the operational logic of art think tanks actively participating in the inheritance and innovation of culture and art, so as to provide a new idea for better solving the problems of "digital inheritance of intangible cultural heritage" and even cultural inheritance and innovation, so that my country's excellent intangible cultural heritage and art can be rejuvenated with new vitality in the new era, and the inheritance and innovation of my country's excellent literary and artistic spirit can be carried out in a more accurate and efficient way.

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Declaration of Conflicting Interests

The author(s) declared no potential conflicts of interest with respect to the research, author-ship, and/or publication of this article.

Data Sharing Agreement

The datasets used and/or analyzed during the current study are available from the corresponding author on reasonable request.

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