The Dispiay Of Intangible Cultural Heritage In Semiotics Perspective

Yue Zhang[1] , Thawascha Dechsubha[2]

Abstract:

This research consisted of 3 objectives. They were 1)investigate methods for intangible cultural inheritance from a semiotic perspective and interdisciplinary perspective 2.) study the unique characteristics and connotations of intangible cultural heritage through the selection and integration of symbols at multiple levels, 3). analyze the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective. The research methodology is a mixed method research which is both quantitative and qualitative. The population consisted of 200 people from Chaozhou, Shantou and Jieyang in Guangdong Province. Sample consisted of 50 people from region of Guangdong, China selected by the simple random sampling. The data collection procedures were questionnaire, survey, content analysis. Qualitative analyses, such as content analysis, discourse analysis, and thematic analysis, are conducted to uncover deeper meanings in the data. For quantitative data, statistical analyses are conducted to derive information on the distribution and relevance of the data. The final results were found that from the perspective of semiotics, intangible cultural heritage display design is the theoretical foundation of display design. Therefore, semiotics plays a guiding role in these three aspects of display design.

Keywords *Intangible cultural heritage Chaoshan area Exhibition Inheritance and development.*

1. INTRODUCTION

The background of the study is discussed from three aspects, namely, the analysis of international NRLs, the current situation of NRL inheritance in China, and the current situation of NRL exhibition in China. In essence, the essence of "non-heritage" is the result of the continuous evolution and change of human productive forces, the protection of traditional lifestyles and cultural activities, and a kind of remembrance of traditional lifestyles in the contemporary era when productive forces are constantly rising. In the process of gradually moving away from it, people become more and more aware of the preciousness of that traditional way of life and the unique value of traditional civilisation to modern society.

The beginning of the legal protection of cultural heritage began when the French government tried to prevent the destruction of royal buildings and artefacts by the Revolutionary Republican Army[1] (IRA). The term "patrimoine" was introduced as the first judicial concept that had the effect of legally protecting cultural objects. In the middle of the twentieth century, in 2003, UNESCO (UNESCO) promulgated the Convention for the Safeguarding of the Intangible Cultural Heritage of 2003 (hereinafter referred to as "the Convention"), which is the successor to the 1972 Convention for the Protection of the World Cultural and Natural Heritage (hereinafter referred to as "the Convention" in international parlance). This is the standard-setting instrument for the protection of cultural heritage developed by UNESCO since the 1972 Convention for the Protection of the World

---

[1]Ph.D Candidate. Semiotics and Cultural Studies Program, School of Liberal Arts. Shinawatra University.
[2]Assoc. Prof. Dr. Semiotics and Cultural Studies Program, School of Liberal Arts. Shinawatra University.

Cultural and Natural Heritage (known internationally as the World Heritage Convention). The Convention defines "intangible cultural heritage" as the social practices, representations, expressions, knowledge, skills and related instruments, objects, artefacts and cultural spaces that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation and constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, provides these communities and groups with a sense of identity and continuity, thus enhancing respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given only to intangible cultural heritage that is consistent with existing international human rights instruments, the need for mutual respect among communities, groups and individuals, and the need for sustainable development. "Intangible heritage" encompasses many aspects of the transmission of human culture, including oral transmission and expressions, performing arts, social practices, rituals, traditional crafts, and so on. (UNESCO, 2003). The inheritance of human civilisation is a history of human elitism, while "non-heritage" is the visual expression of the inheritance of civilisation. As an indispensable part of the mainstream inherited culture, "non-heritage" embodies the authenticity, complexity and diversity of the evolution of human civilisation, and is a "local knowledge" relative to the mainstream culture. The "non-heritage" not only reflects the problem of globalisation and nationality, but also the problem of mainstream cultural development and local culture. Overall, the importance of "non-heritage" lies in the preservation of cultural diversity and the legitimacy of the expression of national identity to prevent regional cultures from being swallowed up by globalisation and modernity.

The Current Situation of Inheritance of Intangible Cultural Heritage in China. Since the 21st century, European countries have been affected by the industrial revolution, the gradual formation and improvement of industrialised society has led to a major change in Western culture, and the arrival of industrial society is a change in Western culture in line with social development, which is consistent and complementary to its traditional culture and social foundations. Analysed at this level, modern Western culture has not broken with traditional culture. In the face of industrial globalisation, the economically backward countries of East Asia have been drawn into the changes of industrial globalisation and have been forced to bring about social changes that are incompatible with their social development. This in turn brought about a break in the cultural lineage of East Asia. From the point of view of national cultural identity, this has created anxiety about the cultural situation for the development of culture. The Chinese nation has a civilised history of 5,000 years, and a sense of national cultural identity is particularly important today. If only a written history survives, the richness and complexity of China's diverse and integrated culture will be lost. The significance of "non-heritage" lies in the protection of cultural diversity and the regulation of the legitimacy of diverse national identities. It protects the spiritual civilisation of mankind, and at the same time effectively prevents local cultures from being swallowed up by global cultural development. The Current Situation of China's Intangible Cultural Heritage Exhibition. "Non-legacy" traditional culture is our root and the basis for the creation and development of contemporary culture. Establishing a scientific view of culture and treating traditional culture correctly are the basis for the good development of contemporary culture. In the new era of China's construction, we should attach great importance to traditional culture, and on the basis of "non-heritage" protection and inheritance, actively carry out the innovative use of traditional culture, so that traditional culture can play a greater role for the development of contemporary society. The dissemination of "non-heritage" culture depends to a large extent on the construction of museums. At present, China's museum structure and system is becoming more and more perfect, and its ability to serve the public and society has been significantly enhanced. According to the November 4, 2021 " Museum Blue Book: China Museum Development Report (2019-2020)" statistics, in recent years, the number of museums in China has grown rapidly, from 2016 to 2020, the number of new museums 1,679, China's museums to maintain the growth trend, the proportion of free opening steadily increased. 2019, the

number of museums reached 5,132, an increase of 4.35%, of which 4,377 are free opening, with a steady increase of 4.35% year-on-year. , of which 4,377 are free and open, accounting for 85.29% of the total; in 2020, a total of 5,788 museums will be registered nationwide, up 12.78% year-on-year, of which 5,214 will be free and open, accounting for 90.08% of the total. At the same time, the number of museums per capita has been significantly improved, with an average of one museum for every 260,000 people in 2019, and an average of one museum for every 100,000 or so people in some areas, such as Beijing, Gansu, Shaanxi, and other provinces (autonomous regions and municipalities), and an average of one museum for every 243,900 people in 2020, which indicates that more and more people can enjoy the resources and services of museums. Comprehensive museums are loved by the public for their rich collections and specialised operations, while thematic museums rely on characteristic displays and creative marketing to win more and more popularity among the audience. A large number of museums with the themes of folk memory, non-genetic inheritance, industrial heritage, modern relics and daily necessities have enriched the museum structure system. A large number of provincial, municipal and county-level museums have completed the construction of new museums, with more complete facilities, a new look of the premises, and further enhancement of cultural influence, and the museums are increasingly becoming the city's new centre, new gateway and new living room. In recent years, the integration of museum resources has been fruitful, and inter-museum and cross-border cooperation has become a new way for museums to achieve complementary advantages and innovative development. Resource "sharing and development" has become a new trend. China Nationalities Museum and other 11 units jointly initiated the establishment of the "Craft Revitalisation Alliance", which is committed to promoting the creative transformation and innovative development of traditional Chinese handicrafts, inheriting and promoting the culture of craftsmanship, and assisting the development of cultural industries. The ever-changing construction and development of museums has brought unprecedented opportunities and challenges for museum exhibition design.

(QIan,2021). With the advent of the post-industrial era, people are gradually aware of the spiritual and social crisis brought about by the industrial revolution to modern people, and the anxiety of East Asian countries such as China, Japan and Korea about their own cultural situation has become more and more prominent. In this context, "non-heritage" plays a pivotal role in the individual's situation in modernity and the establishment of national cultural identity. Since the 18th CPC National Congress, the development of China's cultural industry has entered a new stage, and the CPC Central Committee with Comrade Xi Jinping at its core has attached great importance to the cultural and museum industry, and explicitly pointed out the need to make cultural relics "come alive". Museum display as "non-heritage" cultural reconstruction and dissemination of important means, is "non-heritage" in contemporary society "appearance" one of the ways. However, the current "non-heritage" display faces many problems, the main problem is that the traditional museum to "things" as the centre of the display mechanism is too single and cause "non-heritage" display and social reality is out of touch, the materiality of the "non-heritage" display and the "non-heritage" display. The main problem is that the display mechanism centred on "objects" in traditional museums is too single, resulting in a series of problems such as the disconnection between the display of "non-heritage" and the social reality, and the disconnection between materiality and immateriality. Therefore, studying the innovation and development of Chinese "non-heritage" exhibition from the perspective of cultural semiotics can help to enhance the vitality and competitiveness of traditional culture, and play an important role in better displaying the country's cultural heritage and international cultural status. Chaoshan culture, a regional branch of Chinese culture, is a cultural community created and formed by the Teochew-speaking folk in the course of long history, and is a cultural system formed by the long-term intermingling and mutual influence of agrarian and marine cultures, and the immigrant culture of the Central Plains and the local culture. It covers the language system, religious beliefs, ethics and morals, arts and crafts, folk customs and architecture and dwellings. Teochew music, Tiezhi

puppets, Dawu clay sculptures, Teochew wood carvings, Teochew embroidery, Teochew paper-cutting and Buma dance are protected as national non-cultural heritage items. The richness of Chaoshan's "non-heritage" culture and its humanistic characteristics, as well as the richness and diversity of its styles, make it an excellent sample for "non-heritage" culture display and research.

II.   RESEARCH METHODOLOGY

The research methodology is a mixed method research which is both quantitative and qualitative including, textual analysis and surveys and questionnaires together with the content analysis of cultural literature. This is the main methodological approach to case studies in sociological investigations (Zhu & Siriphon, 2019). The researcher collected data on the semiotics related to the first research objectives and research questions of NRM, and the case study of intrinsic motivation related to NRM in the second objectives and research questions of NRM in the case of Chaoshan region of China.The reason for choosing the typical NRM case study in Chaoshan region is that it has diversity and uniqueness. The reason for being a case study is that the Chaoshan region is characterised by unique social changes and cultural identity. In addition, chose the Chaoshan region for the study of ICH display not only to provide practical suggestions for local cultural preservation and inheritance, but also to expand the understanding of ICH display in the academic field. This study contributes to an in-depth understanding of the relationship between culture and social development and provides lessons for cultural preservation and sustainable development in other similar regions. The objectives of the research in this paper are as follows:

    1.   Investigate the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective.

    2.   Study the unique characteristics and connotations of intangible cultural heritage through the selection and integration of symbols at multiple levels.

    3.   Analyze the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective based on previous research.

    There are three research questions that match the three research objectives. The three research questions are listed below:

    1. How does semiotic theory guide the selection and integration of design elements to effectively convey the essence of intangible cultural heritage within an exhibition space?

    2. What influences do different semiotic strategies in ICH display design affect audience engagement and interpretation?

    3. How can display designers work with cultural bearers and communities to ensure that symbolic representations of intangible cultural heritage are culturally authentic and significant?

    This is the main methodological approach to case studies in sociological investigations (Zhu & Siriphon, 2019). The researcher collected data on the semiotics related to the first research objectives and research questions of NRM, and the case study of intrinsic motivation related to NRM in the second objectives and research questions of NRM in the case of Chaoshan region of China.The reason for choosing the typical NRM case study in Chaoshan region is that it has diversity and uniqueness. The reason for being a case study is that the Chaoshan region is characterised by unique social changes and cultural identity. In addition, chose the Chaoshan region for the study of ICH display not only to provide practical suggestions for local cultural preservation and inheritance, but also to expand the understanding of ICH display in the academic field. This study contributes to an in-depth understanding of the relationship between culture and social development and provides lessons for cultural preservation and sustainable development in other similar regions.

1. Content analysis of cultural literature. Identify relevant cultural literature, including books, articles and media materials that discuss or represent Chaoshan ICH. Analyse written and audio-visual materials related to Chaoshan ICH. Examine documents, literature and media representations to reveal discourses and symbols associated with these cultural practices. Analysing the content of cultural documents helps to reveal the discourses,

symbols and representations associated with the intangible cultural heritage of Chaoshan. This approach provides insights into how cultural elements are portrayed and understood in written and audiovisual materials. Content analysis allows us to explore in depth the symbolic dimensions of ICH depicted in cultural literature. Uncovering cultural narratives and discourses that may influence the public's understanding and appreciation of Teochew heritage.Berelson's (1952) Content Analysis in Communication Research provides foundational insights into the application of content analysis in the field of communication research, emphasising its role in systematically examining textual material to reveal patterns, themes and meanings.Krippendorff's (2018) Content Analysis: an Introduction to Methodology is a comprehensive guide to the principles and methods of content analysis, covering its theoretical underpinnings and practical applications across a range of disciplines, offering contemporary perspectives on the versatility and significance of the method.

2.Surveys and questionnaires. A survey or questionnaire was conducted to collect quantitative data on the public's knowledge and understanding of the Teochew ICH. Include questions related to the effectiveness of semiotic elements, symbols, and current display methods. The survey was designed to collect quantitative data on public perceptions and understandings of intangible cultural heritage in Chaoshan. The focus is on obtaining structured, measurable insights from a large sample. Statistical data on the level of awareness and appreciation of ICH in the Chaoshan region are provided. They provide qualitative insights within a structured framework.Smyth and Christian's 'Email and internet surveys: a tailored design approach' (2014) outlines a methodological approach to designing effective surveys in the context of email and internet platforms, with an emphasis on customisation to improve findings. Fowler's "Survey Research Methods" (2013) provides a comprehensive overview of survey research methods, covering the entire research process from designing and conducting surveys to analysing and interpreting results, providing a foundational understanding of survey research.

3. Research procedures

The study mainly includes the intrinsic motivation, two channels and three higher research methods of research based on Roland Barthes' cultural semiotics. The research process includes three stages. Firstly, based on the literature review, the research theme, research objectives, research scope, research questions, research methodology and research objects are clarified. Definitions of key concepts are given, which include non-heritage, display design and cultural semiotics. Explore the theoretical framework and prepare an outline of the interviews. Next, the researcher collects data on culture in the Chaoshan region as two cases of function and intrinsic motivation. A survey instrument was designed to address issues such as semiotic elements, public awareness and the effectiveness of current ICH displays in Chaoshan. Surveys were conducted with a variety of participants, including residents, tourists, and experts. Thirdly, the researchers analysed and discussed the data, found results based on the three research questions, explored effective methods of ICH display and made recommendations.Dillman, Smyth and Christian's "Email and internet surveys: a tailored design approach" (2014) describes a tailored tailored approach to designing effective email and internet surveys, with an emphasis on personalisation strategies to improve survey response rates and data quality.Fowler's 'Survey Research Methods' (2013) provides a comprehensive guide to survey research methods, covering the entire research process and providing design, conduct and analysis of surveys with insights to obtain robust research results. The research design is shown in Figure 3.1.
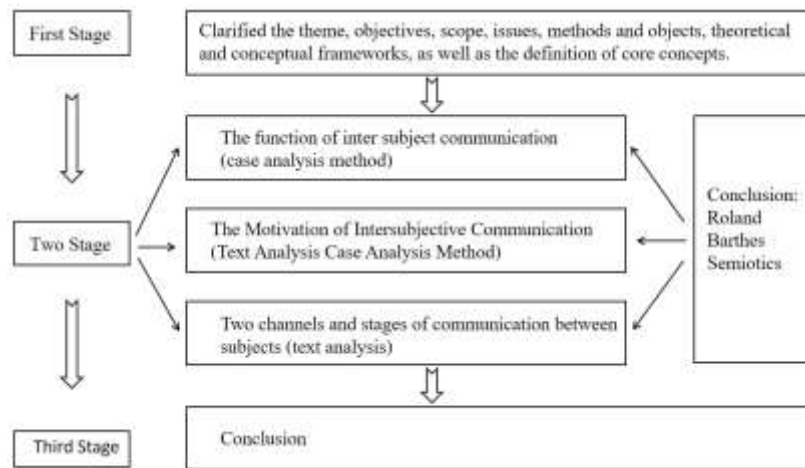
Figure 3.1 Research design

3. Population, Sample Size and Study Population

The population consisted of 200 people from region of Guangdong, China.

Sample consisted of 50 people from region of Guangdong, China selected by the simple random sampling.

The object of this study includes the Chaoshan region of Guangdong, China, referred to as Chaoshan, which is the city of Chaozhou, Shantou and Jieyang in Guangdong Province. The effectiveness of Chaozhou's intangible heritage protection and inheritance is obvious, with 106 representative items of intangible cultural heritage above the municipal level in the city, including 17 representative items of intangible cultural heritage at the national level and 47 representative items of intangible cultural heritage at the provincial level; 211 representative bearers of intangible cultural heritage above the municipal level, including 22 representative bearers of intangible cultural heritage at the national level, provincial intangible cultural heritage There are 211 representative bearers of intangible cultural heritage above the municipal level, including 22 representative bearers of national intangible cultural heritage and 77 representative bearers of provincial intangible cultural heritage; there is one national traditional craft workstation, one provincial intangible cultural heritage workstation, two national bases, 26 provincial bases, and one experimental zone for the protection of provincial cultural ecology.

The data analysis procedure in this paper is divided into five steps: data pre-processing, initial qualitative analysis, application of semiotic theory, synthesis and interpretation, and presentation and critical discussion of results.

1. Data pre-processing. Organize the qualitative data collected (questionnaire transcripts, field observation notes, copies of literature, etc.) according to the needs of the study. Transcribe audio into text, noting important non-verbal information such as emotions, body language, etc. The collected numerical information is cleaned to exclude missing values and to confirm the correctness of the data type and range of values.

2. Preliminary qualitative analysis. Read the textual material using open coding Mark key concepts, terms and key symbols related to the research question . Compare, contrast and synthesize these symbols to develop initial categorisations and themes, e.g. ICH production processes, functional uses, modes of transmission, etc.

3. Semiotic Theory Applications. Use semiotic theory, the results of the initial analyses are analyzed at a deeper level. For example, deconstructing the meanings of individual symbols, exploring their roles in social, historical, and cultural contexts, and so on.Identify the relationship between the part and the whole, thus revealing the multiple roles and values of intangible cultural heritage in the transmission and development of modern society.

4. Synthesis and interpretation. Combine the results of qualitative and quantitative data through cross-analyses to explore whether the results are mutually supportive. At a deeper

level, interpret the implications and challenges of the results of the data analyses for understanding the safeguarding and development of local or group-specific intangible cultural heritage.

5. Presentation of results and critical discussion. All analyses are presented systematically, highlighting the study's key findings, inferences and contributions to the field of ICH research. Limitations of the study are discussed and suggestions for future research directions are made.

In summary, the five procedures for data analysis are shown in Figure 3.2.

Figure 3.2 Procedures of data analysis

VI. RESULTS AND DISCUSSION

This chapter consists of three parts, corresponding to three research questions and 3 research objectives as shown below. There are three research questions that match the three research objectives. The three research questions are listed below:

1. How does semiotic theory guide the selection and integration of design elements to effectively convey the essence of intangible cultural heritage within an exhibition space?

2. What influences do different semiotic strategies in ICH display design affect audience engagement and interpretation?

3. How can display designers work with cultural bearers and communities to ensure that symbolic representations of intangible cultural heritage are culturally authentic and significant?

The objectives of the research in this paper are as follows:

1. Investigate the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective based on previous research.

2. Study the unique characteristics and connotations of intangible cultural heritage through the selection and integration of symbols at multiple levels.

3. Analyze the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective based on previous research

1. Investigate the issue of intangible cultural heritage display from a holistic, interdisciplinary, and comprehensive perspective.

Results

The first part is the function of semiotic theory in guiding the selection and integration of design elements and effectively disseminating the essence of intangible cultural heritage; The second part is the application of semiotic strategies for audience participation and interpretation in the design of intangible cultural heritage displays; The third part is the authenticity expression of intangible cultural heritage symbols in design; Based on three research questions, ten corresponding questions were set and relevant personnel conducted questionnaire surveys and data collection and organization (see the attached figure at the end of the article). The last part is a summary of this chapter.

Symbols are not just words and language, they can be widely reflected in various aspects of our lives, including visual art, architecture, clothing, rituals, etc. Intangible cultural heritage (ICH) contains profound cultural and historical significance, and is an

important manifestation of cultural diversity. Applying semiotics to the design and interpretation of intangible cultural heritage can create new symbols, or reinterpret and recreate existing symbols. This not only preserves the essence of traditional culture, but also revitalizes them in modern society. From the perspective of cultural inheritance and innovation, designers can create cultural products that not only retain the traditional essence but also have modern aesthetics by designing new symbols or re interpreting existing symbols.

The semiotic theory plays a role in guiding the selection and integration of design elements, as well as effectively disseminating the essence of intangible cultural heritage.

According to the first question (How does semiotic theory guide the selection and integration of design elements to effectively convey the essence of intangible cultural heritage within an exhibition space), based on Barthes' cultural semiotics, the functions of inter subject communication include analytical, creative, and communicative functions. There are countless connections between them.

1.1 Analysis function. This section includes the symbols of semiotics in intangible cultural heritage, identifying and interpreting their meanings and cultural connotations. Symbolic analysis helps designers to understand how different cultural symbols generate and transmit meanings in society, so that they can appropriately select and integrate design elements that can represent and convey the essence of intangible cultural heritage. Finally, a case analysis was conducted on the embodiment of semiotics in the display of intangible cultural heritage.

The analysis of intangible cultural heritage symbols reveals the complexity and multiple possibilities of this process. The epitaxial image layer refers to the visual perception image layer of image symbols, which refers to the external image that resembles the real object. It is an external image that people can perceive, recognize, and interpret through direct experience. It can be a true reproduction or a concise abstract image. (Liu, 2017) To understand images, it is necessary to start from the extension of images and search for the intrinsic characteristics of images in image classification. Image semiotics expert Mitchell made an extension classification based on the core discourse of the discipline, focusing on the "similarity" of images. To sum up, as shown in the following figure (Mitchell, 2012):
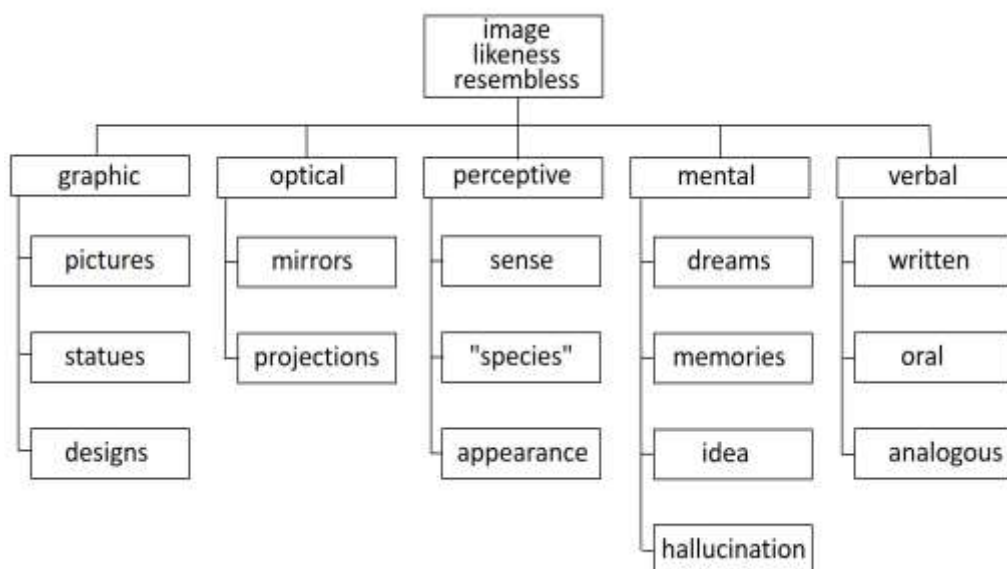

Figure1. Mitchell's Image Classification Genealogy (adjusted by the researcher).

Discussion. Based on Barthes' semiotic theory, the analytical function of semiotics could be analyzed from three parts. Firstly, cultural identity and social memory. Next is communication and interaction. Finally, there is the construction and reproduction of meaning.

The natural world refers to a "rational" world without any concrete form or symbolic abstraction. The existence of a concrete world that encompasses all cognition is the "Dao" in Eastern philosophy, which is the existence of existence. It is the "pure existence" in Hegel's eyes. Intangible cultural heritage, as a cultural symbol, carries the cultural identity and collective memory of specific groups. Semiotic analysis can not only be used to interpret the historical and cultural stories represented by these symbols, but also to explore their position in social memory. This analysis helps us understand how cultural traditions maintain their continuity through generations, as well as the cultural logic and values behind these traditions. The protection of cultural heritage should be considered from the perspective of the interests and development of contemporary and future generations.

The motivation, purpose, and inherent ethics of the dissemination of intangible cultural heritage, and its impact on intangible culture

The study of the dissemination effect of heritage is not for persuasion, not for the interests of a certain group, nor for specific audience groups, but for the appeal of the whole population, with intangible cultural heritage as the focus of attention, based on the position of information users

"And emphasizing the need for users to seek meaning (Guo, 2006), the application of semiotics in design, especially in the dissemination function of intangible cultural heritage, is reflected in the following key aspects: first, symbol selection and coding. Designers encode culturally representative symbols or elements (such as traditional patterns, colors, shapes, and sounds) into their design works. This process requires ensuring that symbols are meaningful to the target audience and can correctly convey the characteristics and values of intangible cultural heritage. Secondly, the reproduction of cultural context. The communication function of design is not only to simply transfer symbols, but more importantly, to convey the cultural context behind the symbols. The design should capture and showcase the living scenes, social customs, and spiritual connotations of intangible cultural heritage, providing the audience with the possibility of in-depth understanding and experience. Thirdly, emotional resonance and storytelling.

The symbols of intangible cultural heritage are often closely related to people's emotions and memories. Designers use these symbols to construct stories, tell history, evoke resonance, and help move the hearts of audiences, thereby promoting the dissemination and protection of intangible cultural heritage. Fourthly, media diversity. In modern society, the dissemination of symbols can be carried out through various media, including traditional ones such as print and handicrafts, as well as digital media such as the Internet, social media, electronic games, AR/VR, etc. Designers optimize the presentation of symbols based on the characteristics of different media, maximizing their influence and coverage. Fifth, visualization and sensory experience. Design visualizes symbols by concretizing abstract concepts, making them easy for audiences to understand and attract attention. In addition, design can also utilize other senses, such as sound, touch, and even taste, to enhance communication effects and form a more comprehensive experience. Sixth, cultural inheritance and education. Designers can use creative design education tools and activities, using symbols as teaching elements, to impart knowledge of intangible cultural heritage to the public, and enhance their understanding and importance of intangible cultural heritage. Seventh, decoding and interaction of the receiver. The communication function of the design is incomplete until the audience decodes the symbols and interprets them based on their own cultural background and experience. Designers can consider audience feedback during design, promote interactivity and participation, and encourage viewers to actively explore and understand intangible cultural heritage.

V. CONCLUSION
Based on three research questions, there are three main findings as shown below.
The first research question (how does semiotics theory guide the selection and integration of design elements, effectively conveying the essence of intangible cultural heritage in exhibition spaces?), the key role of semiotics in intangible cultural heritage display design has been discovered. From language nature, visual dissemination to cultural relativity, they

are all important principles guiding the selection and integration of design elements, To effectively convey the core essence of intangible cultural heritage within the exhibition space. The main findings are as follows. Firstly, semiotics emphasizes that culture is a symbolic system in which symbols play the role of language. When designing exhibition spaces, it was found that the linguistic nature of semiotics guides the importance of selecting display elements. Although the intuitiveness of intangible cultural heritage language is easy to identify, select, and apply, the understanding of the connotation of intangible cultural heritage relies on the perception of external forms, which is a kind of abstract thinking understanding from external perceptual cognition to internal, from two dimensions of rational form and perceptual form. Symbols are not limited to the construction of a formed visual image system, but rather form a process of accumulation from content to form and then to meaning, from reproduction to expression, from realism to symbolization, and then through communication, narration, and representation. In this process, images not only obtain symbolic forms, but more importantly, they obtain a symbolic "world text" that unifies content and symbolic meanings. Therefore, in the scientific and rational use of the basic elements of visual language, its technical skills, regularity, and symbolic experience need to be systematically practiced and trained in order to be properly applied and created. Choose symbols that represent the core values and symbols of intangible cultural heritage, and these symbols should form a "language" that conveys the deep meaning of culture to the audience through visual and spatial layout.

Secondly, the visual dissemination of semiotics. Semiotics believes that visual symbols are more infectious and leave a deeper impression on people.Creating commonalities between intangible cultural heritage visual symbols and the audience is like establishing a channel connecting the viewer and your inner communication, seeking common experiences and goals, and establishing a path of trust. Sharing beloved insights, delving deep into the soul, and reaching the hearts of the audience are all important ways to achieve goals. Commonalities are the foundation of meaningful images, which are the connecting points that enable the transmitter and the viewer to achieve the same goals and resonate. Visual symbols will make people act, generate meaning and value.

The setting of visual symbols must clearly express a unique and definite viewpoint. Enabling viewers to obtain information through symbols means understanding the reality of intangible cultural heritage through the intuitive nature of symbols, achieving a deeper understanding. Secondly, the visual dissemination of intangible cultural heritage symbols must clearly express the theme and connotation of intangible cultural heritage, and allow viewers to obtain the information they want from it. Finally, visual symbols must be complete to avoid ambiguity. In terms of form, attention should be paid to the integrity of the structure in order to achieve unity and clarity in meaning and ideology. Therefore, the transmission of visual symbols should be handled structurally in a way that the viewer can accept, with rigor and natural reasoning, in order to form a good acceptance and interpretation. So creating visual symbols is to connect the signifier, resonate with the signified, connect the theme of intangible cultural heritage symbols with the audience's values, and communicate with the audience in areas of experience overlap. When designing exhibition spaces, the principles of visual communication in semiotics guide the selection and integration of visual elements that can leave a deep impression on the audience. Through the visual dissemination of semiotics, exhibition spaces can more effectively stimulate the audience's interest and understanding of intangible cultural heritage.

Finally, the cultural relativity of semiotics. Semiotics emphasizes that the meaning of symbols is relative and influenced by cultural and social backgrounds.The meaning and interpretation of symbols are relative to specific cultural and social backgrounds. This means that symbols are not symbols with fixed or universal meanings, but are given specific meanings in specific cultural environments. Considering the uncertainty that intangible cultural heritage may have, the same symbol may be assigned completely different meanings in different cultures. For example, colors may represent different emotions in Western culture, while in Eastern culture they may have completely different symbols. Semiotics emphasizes that the meaning of symbols is not static and unchanging, but evolves

over time and social changes. A symbol may have represented a certain value system at some point in the past, but today it may be reinterpreted or have a different symbol. Meanwhile, the understanding of the same symbol in different cultures may lead to errors, as the audience may assign different meanings to the symbol based on their own cultural background. Therefore, when designing exhibition spaces, careful selection of symbols is necessary to ensure that they can adapt to multicultural interpretations.

The principle of cultural relativity in semiotics reminds exhibition design to consider the diverse cultural backgrounds of the audience. Respect and understand the interpretation of symbols by different cultures, and avoid understanding the cultural symbols of others based on one's own cultural biases. In the display of intangible cultural heritage, designers need to consider the diverse cultural backgrounds of the audience when selecting symbolic elements, ensuring that the exhibition can convey a message of respect and inclusiveness on a global scale. When selecting and integrating symbols, it is necessary to ensure that they can be interpreted across different cultures to ensure that the exhibition space can effectively convey the essence of intangible cultural heritage, without being constrained by cultural differences.

These three findings emphasize the crucial role of semiotics in the design of intangible cultural heritage displays, guiding the selection and integration of design elements in terms of language nature, visual dissemination, and cultural relativity, in order to more effectively convey the core essence of intangible cultural heritage within exhibition spaces. This study is guided by Barthes' cultural semiotics theory, analyzing the theoretical knowledge role of semiotics in the representation of intangible cultural heritage, and exploring the methods of intangible cultural heritage display design. By analyzing the display of intangible cultural heritage related to semiotics in the previous chapter, three research questions raised by researchers can be answered. Three research questions are matched with three research objectives. The three research questions are as follows. Firstly,How does semiotic theory guide the selection and integration of design elements to effectively convey the essence of intangible cultural heritage within an exhibition space? Secondly, What influences do different semiotic strategies in ICH display design affect audience engagement and interpretation? Thirdly, How can display designers work with cultural bearers and communities to ensure that symbolic representations of intangible cultural heritage are culturally authentic and significant?The researchers used four research methods, namely questionnaire survey, text analysis, case analysis, and comparative analysis.

References

Bakar, A.A. OsmanM.M.(2015)Intangible cultural heritage : understanding and manifestationInt. Conf. Univ. Design Built Environ. (2015), pp. 1-8

Bille,M. (2012).Assembling heritage: investigating the UNESCO proclamation of Bedouin intangible heritage in Jordan.Int. J. Heritage Stud., 18 (2012), pp. 107-123.

Boqi,L.& Hanya, J. (2022).Quantity of Intangible Cultural Heritage in the Yellow River Basin.Pengbai News (2022)

Cai,P. (2022).Spatial differentiation of intangible cultural heritage in south China and its influencing factors.Wireless Commun. Mobile Comput., 2022 , pp. 1-11.

Çalık,İ. (2021). Intangible cultural heritage in the digitalization process, 161–182. https://doi.org/10.4018/978-1-7998-8528-3.ch009.

Chen,M. &Hu, J. &Qiu, X. (2019).Factors analysis of intangible cultural heritage'sspatial distribution characteristics in Hubei Province.J. Cent. Chian Normal Univ., 53 (2019), pp. 415-424

Cominelli,F. &Greffe,X. (2012)Intangible cultural heritage: safeguarding for creativity, City.Cult. Soc., 3 (2012), pp. 245-250.

Deacon,H.(2004).Intangible heritage in conservation management planning: the case of Robben Island（Int. J. Heritage Stud).

Dippon, P.& Moskaliuk,J(2020)Sharing intangible cultural heritage: disparities of distribution.J. Heritage Tour., 15 (2020),

Dong, B. &Bai, K. &Sun, X.& Liu,Y. (2022)Spatial distribution and tourism competition of intangible cultural heritage: take Guizhou as an example.Research Square , pp. 1-22.

Du, X F. (2020) Exploring the Value Theory of Cultural Heritage: Human beings are the soul of cultural heritage.

Gu, JY Yuan, l (2005) (Cultural Heritage Report), Social Science Literature Press.

Guan,Z. (2021).Digital rescue protection of representative inheritors of intangible cultural heritage in the information age.J. Phys. Conf. Ser., 1744 (2021), pp. 1-6.

Guo, Y. &Xing,X. (2022).Inheritance and innovation of intangible cultural heritages in the high - quality development of the Yellow River Basin in Shanxi, Shaanxi and Henan.J. Yunnan Minzu Univ. (Social Sci.), 39 (2022), pp. 58-65

Huizhen,W. (2021),Integration development and protection of sports intangible cultural heritage and cultural tourism in the Yellow River Basin based on GIS.J. Human. Soc. Sci. Stud., 4 (2022), pp. 126-131.

Kang,L. &Yang, Z.& Han, F. (2022).Analysis of structural characteristics and spatial distribution of the intangible cultural heritage in Xinjiang and its influencing factor.J. Desert Res., 42 (2022), pp. 158-166.

Kurin,R.(2004).Safeguarding intangible cultural heritage in the 2003 UNESCO convention: a critical appraisal.Museum Int., 56 (2004), pp. 66-77.

Lenzerini,F.(2011).Intangible cultural heritage: the living culture of peoples

Li, J.& Liang, Y.&Li,X. (2021).Spatial distribution and influencing factors of modern service industry in fast-growing city of underdeveloped areas:A case study of Zhengzhou based on POI and questionnaire data.Econ. Geogr. 41 (2021), pp. 145-154.

Ma, ZH H. (2008). Analysis of the Key Points of Saussure's Language Theory. [M]. Beijing: Peking University Press.

Ma,C. (2022).Communication and inheritance of intangible cultural heritage: puzzle-solving games help Spread dunhuang intangible cultural heritage

Melis,C.& Chambers, D. (2021).The construction of intangible cultural heritage: a Foucauldian critique.Ann. Tourism Res., 89 (2021), Article 103206, 10.1016/j.annals.2021.103206

Melissaropoulou,D.&Bompolas, S. &Tsimpouris, C. (2022) Digital cartography in the service of preservation of cultural linguistic heritage: implementing the electronic dialectal atlas of Cappadocian Greek, 8135–146.

Miao,C. (2022)Essential features and high-quality development approach of urban agglomerations in the Yellow River Basin

Michelle W.J.T. (2006). Image Theory [M]. Translated by Chen Yongguo and Hu Wenzheng. Beijing: Peking University Press. September 2006

Michelle, W.J. (2002). Image Turn. Cultural Studies Volume 3 [M]. Tianjin: Tianjin Academy of Social Sciences Press.

Mitchell. (2012). Image Science: Image, Text, and Ideology [M]. Beijing: Peking University Press.

Mitchell. (2012).Imaging: Image, Text, and Ideology.[M]. Beijing: Peking University Press, 2012:6.

Mu,S. &Yuan, Z. &Wuri,T. (2022).Spatial differentiation pattern and impacting mechanism of intangible cultural heritages in the Yellow River Basin.J. Desert Res., 42 (2022), pp. 255-265.

Nie, X. &Xie,Y.& Xie, X.& Zheng,L. (2022).The characteristics and influencing factors of the spatial distribution of intangible cultural heritage in the Yellow River Basin of China.Heritage Sci.10 (2022), pp. 1-16, 10.1186/s40494-022-00754-x

Noam Chomsky (1989). Language and Psychology [M]. Translated by Mou Xiaohua et al... Beijing: Huaxia Publishing House.

Shapiro. (2002).Semiotics of Language. [M], New York Press, 2002.

Sui,Q. (2022),Research on the overall protection of the Yellow River cultural heritage from the perspective of cultural routes.Int. J. Educ. Human., 5 (2022), pp. 128-132.

Sun,J. (2022).Intangible cultural heritage management and protection based on spatial information technology under the background of internet of things
Sustainability, 14 (2022), pp. 1-17.

Sylvia Del Page (2016). Paul Klee [M]. Translated by Wu Bing. Beijing: People's Literature Publishing House.Tob. Regul. Sci., 7 (2021), pp. 5514-5522.

Wang, Y M. (2005) Semiotics and Linguistics [M]. Beijing: Higher Education Press

XI,J. P. (2015). "Speech at the Symposium on Literary and Art Work", Xinhua News Agency,http://www.xinhuanet.com/politics/2015-10/14/c_1116825558.htm, November 14, 2015.

Xiao,L. (2022).Intangible cultural heritage reproduction and revitalization: value feedback, practice, and exploration based on the IPA model.Comput. Intell. Neurosci., 2022 , pp. 1-13.

Xie L. X (2010).Roland Barthes' Semiotic System and Narrative Turn.[J]. Jiangxi Social Sciences

Zhang, X. &Xiang, H.&Liu, R. (2022).Spatial pattern and influencing factors of intangible cultural heritage of music in Xiangxi, central China.Heritage Sci.10 (2022), pp. 1-12.

Zhang,X,(2022).Inheritance and protection of rural intangible cultural heritage from the perspective of multiple Co-governance.

Zhang,Z. &Li, Q.& Hu, S. (2022).Intangible cultural heritage in the Yellow River Basin: its spatial–temporal distribution characteristics and differentiation causes

Zhao, Y H. (2011).Semiotics: Principles and Inference.[M]. Nanjing: Nanjing University Press, 2011:87.