

An experimental study to design China's Intangible Cultural Heritage Posters

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ABSTRACT:

The study aims to monitor and analyze creative values by depicting Chinese Intangible cultural heritage by designing posters like Hakka Impressions, the Silk Road Spirit, The Power of Role Model - Lei Feng Spirit, Dragon in Chinese mythology, and folklore, and the Chinese zodiac/Lunisolar Calendar. The research attempts to answer how a designer can draw inspiration from the ICH: Intangible Cultural Heritage of China to Design China's ICH Posters. The researcher follows the descriptive-analytical approach to explain the researcher's experimental poster designs on topics related to the ICH: Intangible Cultural Heritage of China. The researcher conducted the tests on a pilot sample of 55 members and a final sample of 153 members. The main findings were: "The use of legendary traditional symbols in China is a fertile source for the creativity of the poster designer," phrase the first rank in the questionnaire. Furthermore, its relative weight is (4.23), reflecting that the level of approval of the words among the sample members is enormous. Moreover, the sentence: "Research into the tribal origins of Chinese society is a source of inspiration for the poster designer when addressing cultural events" is the last rank in the questionnaire. Moreover, its relative weight is (3.63), which expresses that the level of approval of the statement among the sample members is significant. The study results Accept the research hypotheses numbers: 3, 6, 7, and reject the hypotheses numbers 1, 2, 4, and 5, The poster's design for China's intangible cultural heritage and the country's role models are directly related. The role model might be a living or deceased person; it can also be straightforward, yet it imparts valuable spirit and values in Chinese society. The function of restoring the spirit of the Silk Road is currently playing a revolution within the Chinese society in creating posters and exhibitions, much as the Chinese Calendar, Zodiac, and ancient horoscopes play A crucial role inside China in the development of the poster in China. Moreover, this tendency is significant because the Silk Road has long served as a conduit for cultural exchange between China and the countries.

KEYWORDS:

Poster, China, ICH: Intangible Cultural Heritage, ICH Posters: Intangible Cultural Heritage Posters, China's ICH Posters: China's Intangible Cultural Heritage Posters.

ملخص البحث:

تهدف الدراسة إلى رصد وتحليل القيم الإبداعية من خلال تصوير التراث الثقافي الصيني غير المادي من خلال تصميم ملصقات مثل انطباعات هاكا، وروح طريق الحرير، وروح القدوة - لي فنغ، التنين في الأساطير الصينية والفولكلور، والأبراج الصينية/التقويم القمري. يحاول البحث الإجابة عن كيفية استلهام المصمم من التراث الثقافي غير المادي للصين

المؤتمر الدولي الحادي عشر - التحديات الحضارية في ظل الألفية الثالثة (تراث - تكنولوجيا - تصميم)

لتصميم ملصقات التراث الثقافي غير المادي. يتبع الباحث المنهج الوصفي التحليلي لشرح تصاميم الملصقات التجريبية للباحث حول بعض الموضوعات المتعلقة بالتراث الثقافي غير المادي للصين. أجرى الباحث الاختبارات على عينة تجريبية من ٥٥ عضواً وعينة نهائية من ١٥٣ عضواً. وكانت النتائج الرئيسية: "استخدام الرموز التقليدية الأسطورية في الصين مصدر خصب لإبداع مصمم الملصق" عبارة المرتبة الأولى، ووزنها النسبي (٤,٢٣)، مما يعكس مستوى الموافقة بين أعضاء العينة كبير جداً. وعبارة "البحث في الأصول القبلية للمجتمع الصيني هو مصدر إلهام لمصمم الملصقات عند مخاطبته الأحداث الثقافية" المرتبة الأخيرة ووزنها النسبي (٣,٦٣)، مما يعبر عن مستوى الموافقة كبير على هذه العبارة في الاستبانة كبير. نتائج الدراسة تم قبول فروض البحث ارقام: ٣، ٦، ٧، ورفض الفروض أرقام ١، ٢، ٤، ٥، فتصميم الملصق للتراث الثقافي غير المادي للصين والقوة التي يحتذى بها البلد مرتبطة بشكل مباشر. قد تكون القدوة شخص حي أو متوفى؛ ويمكن أن يكون بسيطاً، لكنه يضيف روحاً وقيمة داخل المجتمع الصيني. وتلعب وظيفة استعادة روح طريق الحرير حالياً ثورة داخل المجتمع الصيني في ابداع الملصقات والمعارض، وكذلك التقويم الصيني والأبراج الصينية القديمة التي تلعب دوراً مهماً داخل الصين في تطوير الملصق في الصين كأحد الموضوعات. ، فإن هذا الاتجاه مهم لأن طريق الحرير كان لفترة طويلة بمثابة قناة للتبادل الثقافي بين الصين ومختلف الدول.

الكلمات المفتاحية:

ملصق، الصين، التراث الثقافي غير المادي، ملصقات التراث الثقافي غير المادي، ملصقات التراث الثقافي غير المادي للصين

INTRODUCTION:

TCH & ICH: The Tangible/Intangible Cultural Heritage: Monuments, sites, and structures were included in the UNESCO convention of 1972, today known as tangible heritage. The Venice Charter established this classification (1964). (Hassan, F., 2014). UNESCO has identified four main characteristics of intangible cultural heritage: the first characteristics are Traditional, contemporary, and living simultaneously; the Second is Inclusive, the third is Representative, and the fourth is community-based. (UNESCO, n.d., p.what-is-intangible-heritage-00003). Intangible Heritage Domains in the 2003 Convention As per UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage, intangible cultural heritage exists in five realms: Oral traditions and expressions; Performing arts; Social practices; knowledge and practices; traditional crafts (UNESCO, n.d., p.intangible-heritage-domains-00052). The Chinese government has developed statewide campaigns, policies, and a law to protect its intangible cultural heritage since accepting the UNESCO Convention in 2003. China had the most items listed on the UNESCO Representative List of the ICH of Humanity by far in 2009. (Tan, Hwee-San 2018). According to statistics from the Chinese Cultural Studies Center Limited (culturalheritagechina.org), there are 2438 total items on the National Lists (batch 1-4) and 8786 total items on the provincial level ICH lists. (Chinese Cultural Studies Center, n.d.). According to a study done in 2020 by Juheon Lee, intangible cultural heritage is a dynamic, evolving culture. (Lee, Juheon, 2020).

An Operational Definition of terms: "ICH Posters & China's ICH Posters:

ICH Posters: referred to as Intangible Cultural Heritage Posters: The researcher defines this term operationally in this research as any poster designed by the designer using the sources

of the intangible cultural heritage of different nations and peoples to spread culture and awareness,

China's ICH Posters: referred to as China's Intangible Cultural Heritage Posters: are posters designed for the Chinese society through ideas related to Chinese Intangible Cultural Heritage. The researcher defines this term operationally in this research.

LITERATURE REVIEW:

The researcher discussed in 2022 The influence of the Chinese environment on poster design as an input to enrich contemporary advertising through the impressions of Chinese cities, the global environmental issues and geography in China, China's foreign diplomatic relations & the health issues in China, and the world. (Soltan, Mohamed Zakaria. 2022), Kan Tai-Keung, well-known for creating a visual culture in the 1980s and 1990s, was the focus of Huppertz's study on the inventiveness of Hong Kong graphic designers in 2002. Kan extensively references traditional Chinese culture, Japanese modernism, and Euro-American modernism while creating an identity for Hong Kong's global culture in the 1980s and 1990s. (Huppertz, D. J., 2002). While in 2017, Lingshu Hu studied the visual content of 471 film posters from 1951 to 2016 in China. (Hu, Lingshu, 2018). In 2015, Yifeng Liu, Chengzi Zhang, and Liqun Zhou used a collaborative fusion technique to research and examine the uses of Chinese ink painting elements in poster designs. Fusion of the arts and physics (or chemistry) leads to innovation in design. To create a poster that successfully combines modern style with traditional Chinese culture. (Liu, Yifeng, Chengzi Zhang, and Liqun Zhou., 2015). Concerning the potential future of the idea of authenticity and the associated idea of the original ecosystem in 2021, another researcher, Junjie Su, spoke about the ICH in Yunnan Province, China. (Su, Junjie., 2021). The researcher has a new discussion in this paper, a new Issue which is "ICH Posters," which is concerned with China's intangible cultural heritage, which is very rich. The researcher cannot reduce it to one scientific paper.

RESEARCH PROBLEM: How the China's intangible cultural heritage be invested in the creative process to create a creative flow in the field of poster design, especially for the Chinese community?

RESEARCH OBJECTIVES: Extracting the most critical topics of the Intangible Cultural Heritage of creative importance to China from the current cultural events and benefiting from them in creating posters directed to that goal.

RESEARCH METHODOLOGY: The researcher used A descriptive-analytical approach to explain the poster designs on topics related to the ICH: Intangible Cultural Heritage of China and a statistical method to extract the results and recommendations. This experimental study included several contributions of the researcher as a designer based on the researcher's handling of several issues concerning Chinese history and culture for ICH Posters (Intangible Cultural Heritage). Like Hakka impressions, the spirit of the Silk Road Spirit, the power of Role Model - Lei Feng Spirit, Dragon in Chinese mythology and folklore, Chinese Calendar, and Zodiac, the researcher addressed this research through five main axes as follows in (Figure 1):

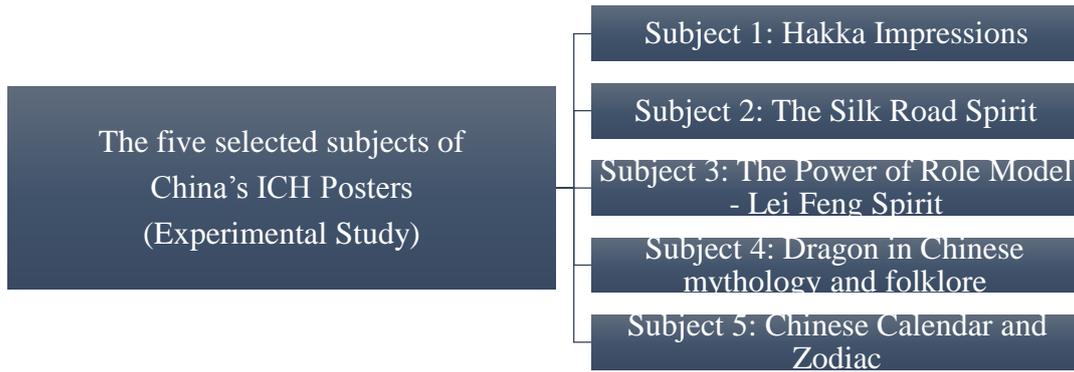


FIGURE 1: THE SELECTED FIVE SUBJECTS FOR CHINA'S ICH POSTERS: CHINA'S INTANGIBLE CULTURAL HERITAGE POSTERS.

Hakka Impression: The term "Hakka" is associated with the Han Chinese ethnicity. (Rubinstein, Murray A., 2004) (Wang WZ et al. 2010). According to Li H et al. 2003, the "Hakka" is a peculiar Han Chinese population who speak Hakkanese in Southern China. (Li H et al. 2003), Hakka is currently one of Taiwan's official languages. (Cheng Hung-ta and Jake Chung, 2017). This race retains its traditions and customs, so the researcher designed an Intangible Cultural Heritage Poster for an artistic event (International Exhibition) in 2018 in China (Figure 2), the international exhibition entitled "Hakka Impressions," which is about the culture in which the Hakka is endemic. This poster was exhibited at the "Red Cube Art Museum" in Shenzhen, China. (Shēnzhèn guójì hǎibào jié 深圳国际海报节, 2018) From September 21 to October 10, 2018.

The Design Concept: The researcher designed this poster (Figure 2), using the Hakka marriage idea. Where the design concept becomes clear, the researcher intended two figures of a man and a woman from the Hakka from the researcher's point of view at their wedding ceremony in a cartoon way. The researcher used the Chinese two words "客家" to form the eyeballs and vertically to create the nose of the characters to be expressed, whether it was the groom or the bride. Also, the Arabic word "Hakka" is in the poster's title above the design, with "Hakka Impressions" written.

The Semiotic of using the Visual Elements: Saussure suggested a sign-dyadic model. He distinguished between a signifier and a signified, the two components of a sign. (Saussure, 1983). According to the sign-dyadic model of Saussure, there are two elements of his theory, the signifier & the signified, as below from the researcher's perspective:



FIGURE 2: AN INTANGIBLE CULTURAL HERITAGE POSTER TO PARTICIPATE IN THE "HAKKA IMPRESSIONS" EXHIBITION. THIS POSTER WAS DISPLAYED AT THE "RED CUBE ART MUSEUM" IN SHENZHEN, CHINA, (SHĒNZHÈN GUÓJÌ HǎIBÀO JIÉ 深圳国际海报节, 2018). FROM SEPTEMBER 21 TO OCTOBER 10, 2018.

- **The Signifier** is the two forms of man and woman standing together in a portrait-like manner to imply that they are in a pictorial event position for something important that happens. (from the researcher's design concept).

- **The Signified** to express the two elements of marriage. They have placed the wedding ceremony, which was the poster's subject too. (from the researcher's design concept).

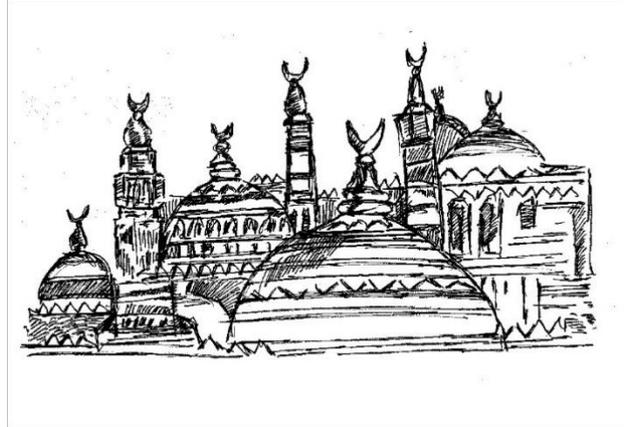


FIGURE 3: AN INITIAL SKETCH TO BE PLACED WITHIN THE DESIGN ELEMENTS OF THE POSTER IN (FIGURE 4) - THE FINAL POSTER.

The Silk Road Spirit:

The German explorer Ferdinand von Richthofen coined the name "Silk Road" in 1877 C.E., referring to a network of trade routes operating for more than 1,500 years. This Road network promoted the spread of ideas and religion. Part of the Silk Road is now recognized as a World Heritage Site by UNESCO. (National Geographic Society, n.d.,). Due to two branches of the Silk Roads, Alexandria, and Berenice, Egypt has long been the epicenter of world trade and the hub of trade routes "Silk Road," connecting Asia, Europe, and Africa. These stations provided access to the ancient commerce route that carried all the opulent commodities at the time. (UNESCO, n.d., p. Egypt).

The Design Concept: The Silk Road connected Egypt with China, and therefore a cultural exchange took place between the two countries, so the researcher hand-drawn sketch (Figure 3) for mosques in Egypt to make an artistic composition to express

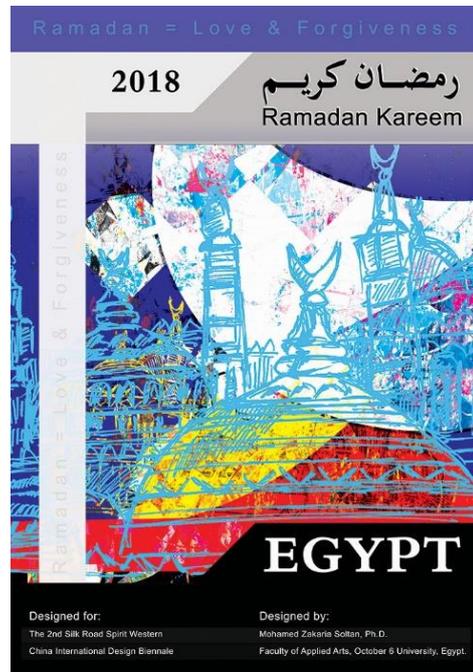


FIGURE 4: AN INTANGIBLE CULTURAL HERITAGE POSTER, 2ND EDITION OF THE SILK ROAD SPIRIT WESTERN CHINA INTERNATIONAL DESIGN BIENNALE, THE XI'AN MUSEUM OF CONTEMPORARY ART, APRIL 5-15, 2019. (WÁNG ÈR MÉNG 王二盟 TOPO DESIGN, 2019).

the spirit of that month. Therefore, the researcher designed an Intangible Cultural Heritage Poster (Figure 4) to participate in the second edition of the Silk Road Spirit Western China International Design Biennale, which was held in Xi'an. September/October 2018, sponsored by the Xi'an Academy of Fine Arts, the Chinese government, and other fine arts academies in China, and the poster "Ramadan, the Month of Mercy" was shown at the Xi'an Museum of Contemporary Art among the featured works from April 5-15, 2019. (Wáng èr méng 王二盟 TOPO DESIGN, 2019). Since it is a revival of the spirit of the ancient Silk Road, the researcher used the moon's shape as a character. It expresses the lunar holy month and uses the rhombus form to define the points of the Arabic letters, which is the language of Islam, so he wrote "Ramadan Kareem" to spread the culture of "tolerance and mercy" in that holy month through the Silk Road. It was reviving the soul of the Silk Road because the values of love and tolerance are highly valued at present and a goal pursued by most of the peoples of the civilized world. The idea here is not inherent in Arab civilization but lies in the value of the cultural exchange that took place through the Silk Road and the revival of the spirit of this exchange between nations and peoples.



FIGURE 5: SHOWS THE RESEARCHER'S INITIAL SKETCH WITH A BLACK INK PEN AND USED STREAKS AND STIPPLING FOR THE FINAL POSTER (FIGURE 6).

The Semiotic of using the Visual Elements:

According to the sign-dyadic model of Saussure, there are two elements of his theory, the signifier & the signified, as below from the researcher's perspective:

- **The Signifier** is the shapes and symbols used from domes, minarets, crescents, and Islamic architectural formations that overlap and form an architectural block. (from the researcher's design concept).
- **The Signified**, when presented in an exhibition on the revival of the culture of the spirit of the Silk Road, sure, refers to the cultural exchange between Chinese civilization, Islamic and Arab civilizations, and Egypt. The architectural mass is visually balanced because it expresses the origin and consolidation of these ancient civilizations and extends to our present history. When presented in an exhibition on the revival of the culture of the spirit of the Silk Road, sure, it refers to the cultural exchange between Chinese civilization, Islamic and Arab civilizations, and Egypt. The architectural mass is visually balanced because it expresses the origin and consolidation of these ancient civilizations and extends to our present history. (from the researcher's design concept).

The Power of Role Model - Lei Feng Spirit:

China's most well-known representation of self-sacrifice is the Chinese soldier "Li Feng." (Xinhua News Agency, 2002). CPPCC member Liu Jianglong has proposed that the government apply for the "Lei Feng Spirit" classification as an Intangible Cultural Heritage of UNESCO to ensure that Lei Feng lives on in the hearts of the Chinese people. From the Chongqing Morning Post of today. (Martinsen, Joel., 2009).

The Design Concept: In this context, the researcher designed an ICH poster about the goodness of the spirit of role models for the Chinese people and society, which symbolizes dedication to serving public work - such as Chinese soldier Li Feng. This poster is one of the researcher's posters to preserve the intangible cultural heritage of the Chinese people. The researcher drew an initial sketch with a black ink pen and used streaks and stippling as an illustration tool – (Figure 5). In the final poster (Figure 6), the researcher attached this illustration (Figure 5). The researcher put it in a medal in a way that looks like an illustration to perpetuate the spirit of altruism, volunteerism, and commitment. The drawing in the background with Chinese characters extracted from the Chinese language and its characters - and the researcher wrote a sentence in the poster's title. "2019 The first power of role model Lei Feng Spirit - Public Poster Design Invitational Exhibition" is the exhibition's place and date at the bottom of the poster.

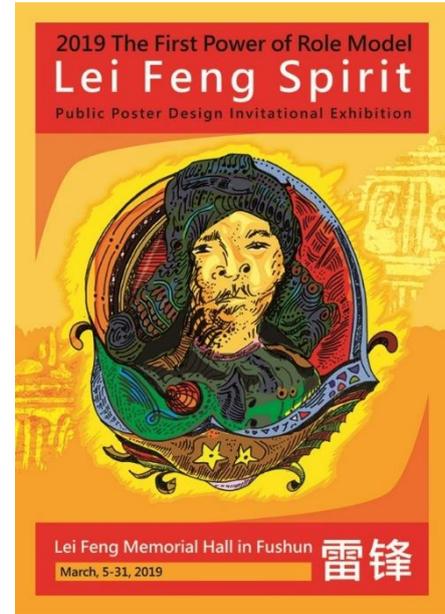


FIGURE 6: AN INTANGIBLE CULTURAL HERITAGE POSTER TO PARTICIPATE IN POSTER EXHIBITION IN CHINA TO REVIVE THE ROLE MODEL OF THE CHINESE PEOPLE - THE SPIRIT OF LI FENG. (FÈNGTIĀN SHÈJÌ SHĪ SHĀLÓNG FDS - 奉天设计师沙龙FDS, 2019).

The Poster – (Figure 6).¹ - The Exhibition was held at the Lei Feng Memorial Hall in Fushun City, China. (Fèngtiān shèjì shī shālóng FDS 奉天设计师沙龙FDS, 2019).

The Semiotic of using the Visual Elements:

According to the sign-dyadic model of Saussure, there are two elements of his theory, the signifier & the signified, as below from the researcher's perspective:

- **The Signifier** A hand-drawing style of the portrait, and I placed it inside a circular medal. This portrait is for the person who wears what looks like the cap of the conscripts in China. (from the researcher's design concept).
- **The Signified** To point out and express that he is a figure worthy of immortalization and a national symbol is indeed a symbol of self-sacrifice, the Chinese soldier Lei Feng, and that is, of course, from the researcher's artistic point of view. (from the researcher's design concept).

Sources of Inspiration in Chinese Mythology:

Chinese mythology is an interdisciplinary discipline and is an excellent source of inspiration for artists/designers in China and abroad. Chinese mythology contains many topics, including but not limited to related to different categories like Mythological (Religion, Ritual, Daoism, &

Gods, Philosophy & Literature, Heroes, Symbols, People, Emperors, and Creatures "like Unicorns, Dragons, etc.", Geographies like Places, Rivers, Mountains, Fiends, Realms, Ghosts/Spirits, Cosmology, Creation Myths, Twelve Zodiacal Animals. (Wikipedia, 2022, p. Chinese_mythology). The researcher has chosen an element of Chinese mythology, the mythical dragon, from his creative point of view to design a poster.

Dragon in Chinese mythology and folklore:

In Chinese mythology, folklore, and culture, the Chinese dragon is a legendary being. Chinese dragons are frequently portrayed as four-legged snakes. The four most trustworthy explanations for the origin of the Chinese dragon, according to academics, are snakes, Chinese alligators, thunder, and nature worship. (Meccarelli, Marco, 2021 Cited in Wikipedia, 2022, p. Chinese_dragon). The Chinese dragon, also known as loong, long, or lung, is represented by the sign (龙) in simplified Chinese. (Wikipedia, 2022, p. Chinese_dragon). The Chinese dragon has served as a representation of imperial authority throughout history and has been linked to the Chinese Emperor, Liu Bang, the founder of the Han dynasty, who asserted that his mother had a dragon-related dream before she became pregnant. (Xu Naixiang et al. (eds), 1987 & Zhao Qiguang, 1991 Cited in Dikötter, Frank, 1997).

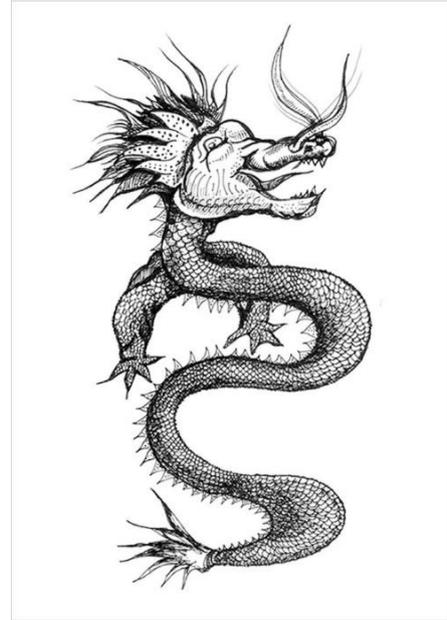


FIGURE 7: SHOWS THE RESEARCHER'S INITIAL SKETCH WITH A BLACK INK PEN AND USED STREAKS AND STIPPLING FOR THE FINAL POSTER (FIGURE 8).

The Design Concept: In the context of the importance of this Chinese mythical symbol with its semantic meanings and intangible mythological/cultural heritage stories that have been circulating in Chinese society for thousands of years. The researcher was interested in using this symbol and drew it from his point of view, with his perception and giving the researcher intellectual and creative free rein. Where the researcher sketched a dragon – (Figure 7) - then the researcher rotated it eight times in all perpendicular directions (90 °, 180 °, 270 ° & 360 °) and colored it through the digital programs (Adobe Photoshop) to obtain a new unique shape of the researcher's creativity.

The researcher placed a black rectangle with rounded edges to be the boundary. Then the researcher wrote the "dragon" in the Chinese language "龙" and "China is a great civilization" in English. Then the researcher placed another small copy of the same dragon (before the rotation process) in orange color. To serve as a new slogan next to the Chinese word "龙" to express that the Chinese civilization is a great civilization, like the meaning of empire in ancient Chinese myths. Finally, the selection committee for the "2019 BJDW INK Art & Pattern - The Special Works Exhibition of International Design" "2019 北京国际设计周《水墨与纹藏—国际设计特色作品展》" selected it (Figure 8) to exhibit at the Exhibition Hall of the Main Building of Capital Normal University, Haidian District, Beijing from September 20 through September 30, 2019, through The Beijing Design Week 2019 Events. (Li Zhongyang, 2019).

The Semiotic of using the Visual Elements:

According to the sign-dyadic model of Saussure, there are two elements of his theory, the signifier & the signified, as below from the researcher's perspective:

- **The Signifier** of the researcher's imagination drew a dragon from the head profile view because that position is more recognized than the head front view of the Chinese dragon. (from the researcher's design concept).

- **The Signified** the Chinese dragon had served as a representation of imperial authority, as mentioned before. Hence, the researcher added the sentence "China is a great civilization" to express semiotics and meaning. (from the researcher's design concept).

The Chinese Zodiac/Lunisolar Calendar:

China uses a lunisolar calendar traced back to the fourteenth century BCE. The Shang oracle bones contain proof of a lunisolar calendar. Emperor Huangdi is said to have established the calendar in 2637 BCE. Twelve animals were associated with each year during the Chou dynasty: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, & Boar/pig. (Hocken, Vigdis. n.d.).

The Designs Concepts: In this context, the researcher designed four posters for four consecutive years as follows (Figures 9/10 - 13):

- **Poster design for the Chinese year 2019:** represented by the animal "Pig" - the researcher tarts drawing an initial sketch with a black ink pen and used streaks and a stippling - shape

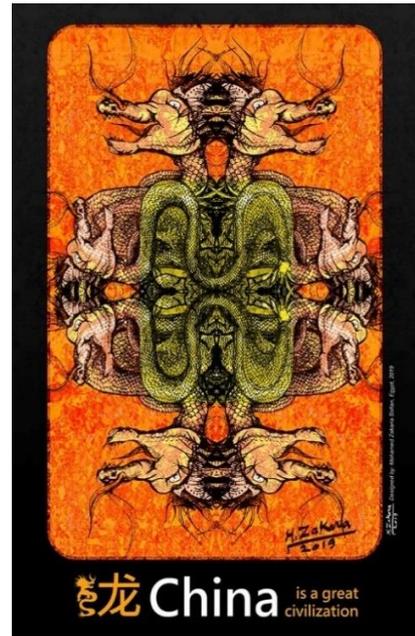


FIGURE 8: AN INTANGIBLE CULTURAL HERITAGE POSTER TO PARTICIPATE IN POSTER EXHIBITION IN THE 2019 BEIJING DESIGN WEEK BJDW INK ART & PATTERN - THE SPECIAL WORKS EXHIBITION OF INTERNATIONAL DESIGN, BEIJING DESIGN WEEK AT CAPITAL NORMAL UNIVERSITY, HAIIDIAN DISTRICT, BEIJING IN SEPTEMBER 2019. (LI ZHONGYANG, 2019).

(Figure 9), where the form was repeated with a change of horizontal and vertical direction and colored in computer graphic program, to form the final poster (Figure 10)². This final design is similar in design to the Play Card, then the researcher wrote a sentence in English below the illustration of the pig - "The Fifth Zodiac Pig Culture of Chinese Design College Students in 2019" – (The Title of The Competition in China).

- **Poster design for the Chinese year 2020:** represented by the animal "Rat." The researcher/designer designed a poster for the Chinese year, which the Rat symbolizes (2020). the researcher created a cartoon character in the form of a rat dressed as a human. Then it was placed inside the frame of a digital painting (Digitally) as if it were an art painting (Figure 11)³. And the Chinese people should hang it on the wall—this design concept from the author's perspective.

- **Poster design for the Chinese year 2021:** represented by the animal " Ox/Cow" – The researcher/designer designed a poster to express the Chinese year 2021, which the cow or the ox represents. The researcher created a cow in a simplified comic figure and broke the shape with multi-plan colored spaces. The researcher also placed an external dashed line for the general form (the cow), and the researcher drew the cow on a graphic background that fills the entire area. And this background is made up of gray and white squares that are equal in space and mutual to feel the property of transparency in graphic programs such as Adobe Photoshop. Then the researcher put his signature on the form oval. (Figure 12)⁴

- **Poster design for the Chinese year 2022:** represented by the animal "Tiger" – The researcher/designer designed a poster to express the Chinese year 2021, which the tiger represents - where the researcher created several positions for the tiger from different viewing angles, multiple angles, from the front, from the side, and the top. Then the researcher wrote a Chinese word (虎年) which means (The year of the tiger) in handwriting, and then the researcher placed his signature on an oval. (Figure 13)⁵.



FIGURE 9: SHOWS THE RESEARCHER'S INITIAL SKETCH WITH A BLACK INK PEN AND USED STREAKS AND STIPPLING FOR THE FINAL POSTER (FIGURE 10).

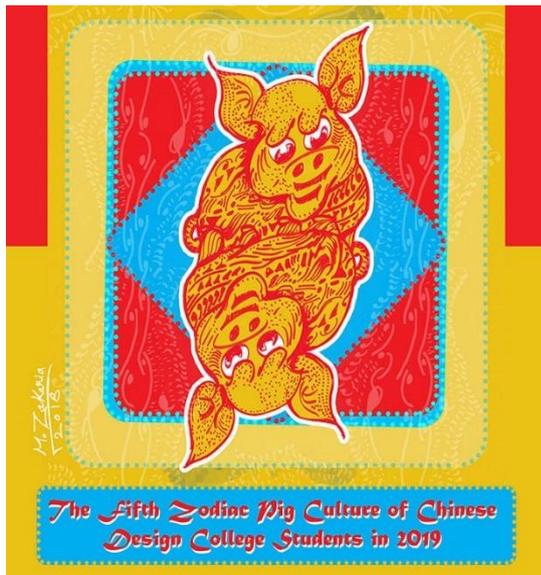


FIGURE 10: AN INTANGIBLE CULTURAL HERITAGE POSTER FOR THE CHINESE YEAR 2019, REPRESENTED BY THE ANIMAL "PIG", EXHIBITED IN CHINA. (ÀI SHÈNGHUÓ ÀI SHÈJÌ - 爱生活爱设计, 2019).

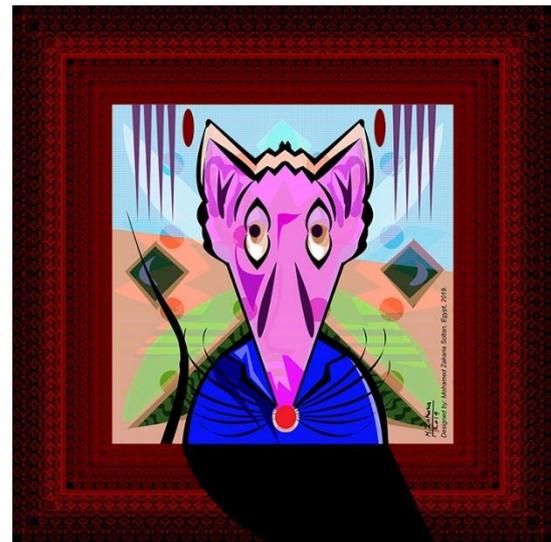


FIGURE 11: AN INTANGIBLE CULTURAL HERITAGE POSTER FOR THE CHINESE YEAR 2020, REPRESENTED BY THE ANIMAL "RAT", EXHIBITED IN CHINA. (ZHONGGUÓ GÀOXIÀO SHÈNGXIÀO SHÈJÌ DÀSÀI ZŪ WÈI HUÌ - 中国高校生肖设计大赛组委会, 2020).

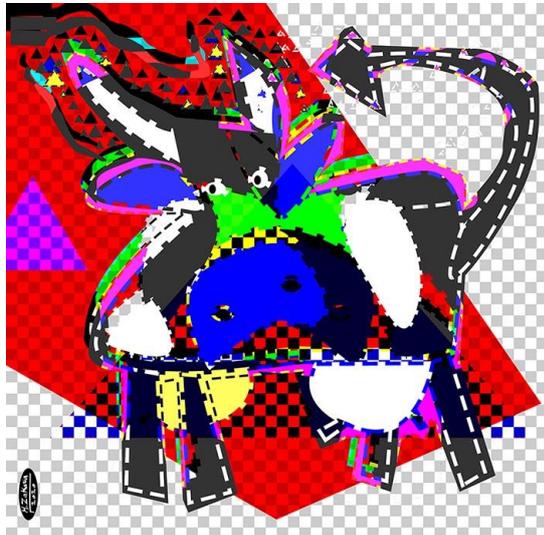


FIGURE 12: AN INTANGIBLE CULTURAL HERITAGE POSTER FOR THE CHINESE YEAR 2021, REPRESENTED BY THE ANIMAL "COW", EXHIBITED IN CHINA. (SHÈNGXIÀO DÀSÀI ZŪ WÈI HUÌ - 生肖大赛组委会, 2021).

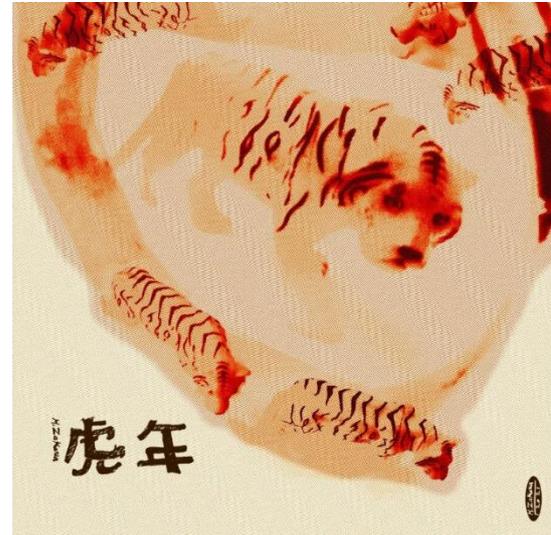


FIGURE 13: AN INTANGIBLE CULTURAL HERITAGE POSTER FOR THE CHINESE YEAR 2022, REPRESENTED BY THE ANIMAL "TIGER", EXHIBITED IN CHINA. (SHÈNGXIÀO DÀSÀI ZŪ WÈI HUÌ - 生肖大赛组委会, 2022).

Already, Posters from No 10 till 13 (Figures 10 - 13) are displayed in many places in China; for example, the poster of the “cow” animal (Figure 12) was exhibited at the “Weihai Museum” “

威海博物馆” in China on February 6 till March 28, 2021. (Wēihǎi bówùguǎn - 威海博物馆, 2021). And other places in China.

The Semiotic of using the Visual Elements:

According to the sign-dyadic model of Saussure, there are two elements of his theory, the signifier & the signified, as below from the researcher's perspective:

- The Signifier of the Pig Year of 2019 from the researcher's design concept:

The researcher drew the pig as a playing card style and its famous characters, the figure is divided into two parts, equal half in the top, and the same will be flipped vertically and put down.

- The Signified in the Pig Year of 2019 from the researcher's design concept:

The researcher placed it in a new cartoon image to indicate its importance.

- The Signifier of the Rat Year of 2020 from the researcher's design concept:

The researcher took advantage of the mouse's distinctive nose shape to denote his cartoonish character and put it in the form of a painting with an external frame.

- The Signified in the Rat Year of 2020 from the researcher's design concept:

The researcher designed the mouse cartoon style with an outer frame to indicate the importance of this character because of its value in Chinese folklore.

- The Signifier of the Ox/Cow Year of 2021 from the researcher's design concept:

The researcher designed a cartoon cow character, drew her body from the side view, which is a distinctive position for the cow character, and drew her udder full of milk. Still, he pulled her face from the front, with the size of her nose and mouth enlarged, which is the part that distinguishes the cow, so that part was an inflated cartoon.

- The Signified in the Ox/Cow Year of 2021 from the researcher's design concept:

The researcher drew all aspects of the drawing cow from the best perspective angles to be accessible in recalling. The cow's udder was full to indicate the abundant goodness this year.

- The Signifier of the Tiger Year of 2022 from the researcher's design concept:

The researcher made a design that contains a tiger in several positions, all revolving around a ring with a giant tiger in the middle taken from a front view.

- The Signified in the Tiger Year of 2022 from the researcher's design concept:

The tiger's different positions indicate strength and control due to the importance of this animal and its muscular strength, and we can link that to the power of characters born this year from the artistic researcher's point of view.

DISCUSSION:

Among model and community values, patriotism and the value of altruism that was used to revive the spirit of patriotism and community service was the fuel that ignites community service and volunteer work to improve society continuously. Its symbol was a simple young soldier, Li Feng, Originality, and the culture of reviving the spirit of the Silk Road, which was the link between China and the outside world. It was a tremendous economic, cultural, and civilizational artery that transported to and from Chinese civilization both artistic and practical vocabulary. It was also one of the axes that interested in myths and folk Chinese heritage, which is an area no less Never of the regions that preceded it or what follows it. It is welcome to

unleash the intellectual and imaginative creativity of the designer—especially the advertising designer who usually derives his design vocabulary from broad imagination. The originality of the Chinese people and their tribalism is represented in the origin of the Hakka. The researcher notices an excellent movement in the vast amount of countless Chinese artistic and cultural events that have been opened to the world by communication and information technology. Although Western civilization is expanding to include new horizons every day, we also find that Chinese society still has a lot of privacy and difference. The researcher also used Arabic as a functional tool when designing a poster for his participation in the exhibition "Hakka Impressions," which was shown at the "Red Cube Art Museum" in Shenzhen, China, from September 21 to October 10, 2018.

The researcher also linked cultural civilization And Islamic civilization by reviving the spirit of the Silk Road. The researcher designed a poster about Ramadan Month. And wrote in Arabic "Ramadan Kareem." to express that that Month is the Month of affection and mercy not only between personals but also between people, which was displayed at the "Xi'an Museum of Contemporary Art," China. The researcher designed a questionnaire and called it China's ICH poster design Questionnaire: China's Intangible Cultural Heritage Poster Design Questionnaire) (Table: 01) this tool is not all of China's Intangible Heritage Posters. Still, it is the first research for the researcher on that topic, and it will be more advanced by the research about all items, so more research is needed to develop that in the future. The researcher translated the Questionnaire into English and Chinese using Google Translator with the "Five Likert Scale." The Scale of answering all the questions (very disagree, disagree, neutral, agree, very agree) was sent electronically to academic poster designers, professionals, and students in colleges in China and Taiwan through WeChat. The Questionnaire received a response from 55 of the pilot sample and the final sample of 153 members.

No	Sentences of the Questionnaire	The relationship between the questionnaire sentence and the research hypothesis
١	Research into the tribal origins of Chinese society is a source of inspiration for the poster designer when addressing cultural events 对中国社会部落起源的研究是海报设计师在处理文化事件时的灵感来源	Related to hypothesis number 1
٢	The strength of China's societal role model is a source of inspiration for the poster designer 中国社会榜样的力量是海报设计师的灵感来源	Related to hypothesis number 2
٣	The myths and folklore of China is an important source of inspiration for the poster designer 中国的神话和民间传说是海报设计师的重要灵感来源	Related to hypothesis number 3
٤	The Chinese calendar and zodiac are important sources of inspiration for poster designers in China.	Related to hypothesis number 4

	农历和十二生肖是中国海报设计师的重要灵感来源。	
٥	The spirit of China's ancient international road network (Silk Road) can be used as an inspiration for the poster designer 中国古代国际路网精神（丝绸之路）可以作为海报设计师的灵感来源	Related to hypothesis number 5
٦	Customs, traditions, and marriage customs in China are a fertile source of creativity for the poster designer in China 中国的风俗、传统和婚姻习俗是中国海报设计师的丰富创造力源泉	Related to hypothesis number 6
٧	The use of legendary traditional symbols in China is a fertile source for the creativity of the poster designer 中国传奇传统符号的运用，是海报设计师创造力的沃土	Related to hypothesis number 7

TABLE 01: (CHINA'S INTANGIBLE CULTURAL HERITAGE POSTER DESIGN QUESTIONNAIRE- INITIAL VERSION).6

Procedures: Psychometric Properties of the Questionnaire: The researcher conducted the tests on a pilot sample of 55 members.

1- The Validity of the Questionnaire using EFA: KMO = 0.873, Bartlett's Test = 546.199, Degrees of freedom = 21, Statistical significance = 0.000, The Bartlett's test value is a statistically significant value at the level of significance (0.01), so there is a strong correlation between the variables. Only one can explain the total variance of these seven factors after neglecting the other factors. Its value is (5.894), with a percentage of (84.199%) of the total variance. (Figure14) shows the graphic representation of the value of the Initial Eigenvalue of the factor resulting from the factorial analysis of the questionnaire, The Saturations of the questionnaire expressions: the researcher found that they ranged between (0.829: 0.980); Which indicates the validity of the resolution.

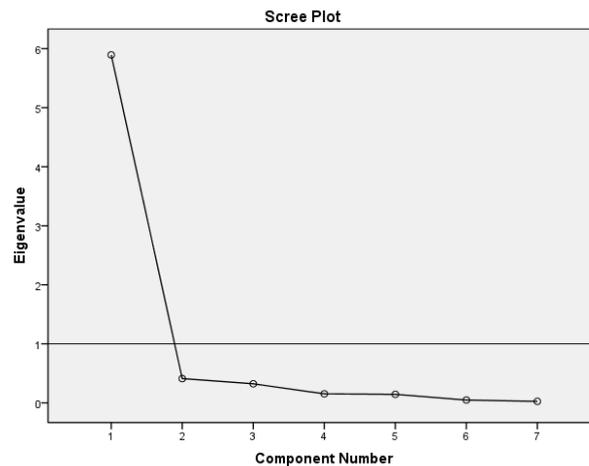


FIGURE 14: GRAPHICAL REPRESENTATION OF INITIAL EIGENVALUE VALUE OF THE FACTORIAL ANALYSIS OF THE QUESTIONNAIRE.

2- **The Reliability of the Questionnaire:** used the value of Cronbach's Alpha (α), which was (0.968), which indicates that the Questionnaire is trusted and valid for application. And the split-half values: Pearson's Correlation Coefficient was (0.930), Spearman-Brown Coefficient was (0.965), and the Guttman correction for a split-half (0.951) and which indicates that the Questionnaire has an appropriate degree of Reliability.

3- **The Internal Consistency of the Questionnaire:** Calculate the correlation coefficients among the questionnaire items and the total score of the Questionnaire, Table (01) shows the correlation coefficients between the items of the Questionnaire, and the total score for each dimension separately ranged between (0.832) and (0.979). All of them are statistically significant at the level (0.01), and These values indicate that the Questionnaire has internal consistency – (Table 02).

Item	Correlation coefficient	Item	Correlation coefficient	Item	Correlation coefficient
1	**٠,٩٧٩	4	**٠,٩٠٦	7	**٠,٩٥١
2	**٠,٨٣٢	5	**٠,٨٩٣		
3	**٠,٩٠٢	6	**٠,٩٥١		

(**) Significant at the level (٠,٠١)

TABLE 02: THE CORRELATION COEFFICIENTS BY THE ITEMS.

The researcher studied the relationship of the seven factors for the selected five subjects from the sources of intangible heritage in China. And their impact on the impression of the research sample by designing Intangible Cultural Heritage Posters. Intended to participate in artistic events in China directed to the research sample consisting of Chinese and Taiwanese, which are as follows:

HYPOTHESES

Hypothesis 1 (H1): There is no direct relationship between the study of the origins of communal tribes within China and the design of the intangible cultural heritage poster in China.

Hypothesis 2 (H2): There is no direct relationship between the study of China's Societal role model and the design of the intangible cultural heritage poster in China.

Hypothesis 3 (H3): There is a direct relationship between Studying Mythology and Folklore in China and the creativity of the Intangible Cultural Heritage poster designer in China.

Hypothesis 4 (H4): There is no direct relationship between the Chinese Calendars and the design of the intangible cultural heritage poster in China.

Hypothesis 5 (H5): There is no direct relationship between Reviving the spirit of the ancient road network and the design of the intangible cultural heritage poster in China.

Hypothesis 6 (H6): There is a direct relationship between Studying Customs, traditions, and marriage in China and the creativity of the Intangible Cultural Heritage poster designer in China.

Hypothesis 7 (H7): There is a direct relationship between legendary traditional symbols in China and the creativity of the Intangible Cultural Heritage poster designer in China.

Item No: Sentences	Frequency	Responses					Mean	Standard Deviation	Order of Items	Availability	Chi-square
	Percentage	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree					
1	Freq.	0	9	57	68	19	3.6 4	0.77 6	7	High	64.38 6
	%	0.0	0.9	37.3	44.4	12.4					
2	Freq.	1	9	33	80	30	3.8 4	0.82 8	6	High	123.8 30
	%	0.7	0.9	21.6	52.3	19.6					
3	Freq.	0	1	31	76	45	4.0 8	0.72 1	4	High	76.09 8
	%	0.0	0.7	20.3	49.7	29.4					
4	Freq.	0	3	30	76	44	4.0 5	0.75 0	5	High	72.38 6
	%	0.0	2.0	19.6	49.7	28.8					
5	Freq.	0	2	24	85	42	4.0 9	0.69 2	3	High	97.17 0
	%	0.0	1.3	15.7	55.6	27.5					
6	Freq.	0	1	26	78	48	4.1 3	0.70 4	2	High	83.99 3
	%	0.0	0.7	17.0	51.0	31.4					
7	Freq.	0	1	13	89	50	4.2 3	0.62 3	1	Very High	123.8 89
	%	0.0	0.7	8.5	58.2	32.7					
Total Questionnaire	Freq.	0	0	18	88	47	4.0 1	0.52 6	High		48.01 0
	%	0.0	0.0	11.8	57.5	30.7					

TABLE 03: FREQUENCIES, PERCENTAGES, AVERAGES, STANDARD DEVIATIONS, AND CHI-SQUARES FOR THE SAMPLE OPINIONS OF THE STUDY, N = 153.

The Questionnaire was Applied to a sample of 153 (N=153). The researcher used the 5-Likert scale. And the statistical package SPSS Ver.22 (Table 03) shows Sentences of questionnaire numbers, frequency, responses, means, Standard Deviation, orders, availability & Chi-squares, and the questionnaire is a high level of acceptance. The chi-square of the questionnaire was

(48.510) which is statistically significant at the level (0.01). (Figure 15) shows the graph of Responses averages/Means on China's intangible cultural heritage poster design questionnaire.

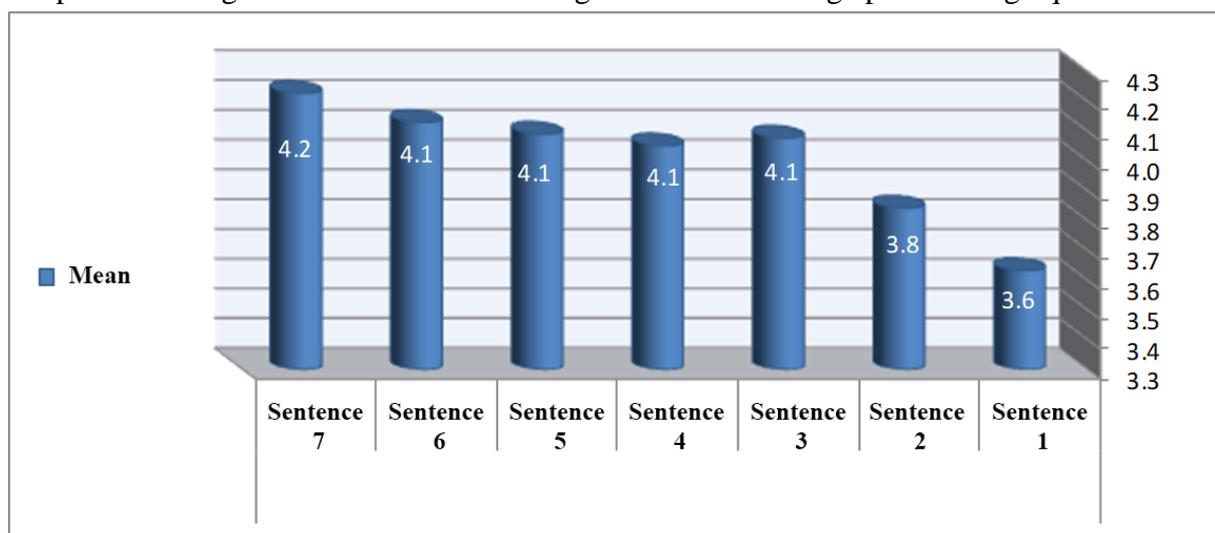


FIGURE 15: THE GRAPH OF RESPONSES AVERAGES/MEANS ON CHINA'S INTANGIBLE CULTURAL HERITAGE POSTER DESIGN QUESTIONNAIRE.

The calculated chi-square is (48.510). The tabulated chi-square at a degree of freedom (2) is (9.210)—and (11.345) at the degree of freedom (3), which indicates the differences between the opinions of the actual and expected sample members about the questionnaire sentences/items.

So (Table 04) shows the statistical relationship between the questionnaire sentences and the research hypotheses. To make sure that “There is a statistically significant difference between the group of those who agreed and disagreed with the questionnaire,” the researcher used a t-test for two independent groups, and the results came as follows:

Ranking	Sentences	Statistical Studies	Hypotheses
No. 1	Sentence 7	The relative weight is (4.23) (very large). The chi-squared is (123.889), which is statistically significant at (0.01).	Hypothesis no. 7 was strongly accepted .
No. 2	Sentence 6	The relative weight is (4.13) (large). The chi-squared is (83.993), which is statistically significant at (0.01).	Hypothesis no. 6 was accepted .
No. 3	Sentence 5	The relative weight is (4.09) (large). The chi-squared is (97.170), which is statistically significant at (0.01).	Hypothesis no. 5 was refused .
No. 4	Sentence 3	relative weight is (4.08) (large). The chi-squared is (76.098), which is statistically significant at (0.01).	Hypothesis no. 3 was accepted .
No. 5	Sentence 4	The relative weight is (4.05) (large). The chi-squared is (72.386), which is statistically significant at (0.01).	Hypothesis no. 4 was refused .

No. 6	Sentence 2	The relative weight is (3.84) (large). The chi-squared is (123.830), which is statistically significant at (0.01).	Hypothesis no. 2 was refused .
No. 7	Sentence 1	The relative weight is (3.63) (large). The chi-squared is (64.386), which is statistically significant at (0.01).	Hypothesis no. 1 was refused .

TABLE 04: RELATIVE WEIGHTS, MEANS/ AVERAGES, AVAILABILITIES, AND CHI-SQUARES FOR THE SAMPLE OPINIONS OF THE STUDY, N = 153.

(Table 05) & (Figure 16) shows that All sentences of the questionnaire show a statistically significant difference at the significance level (0.01) between the two groups: "Agreers" & "Disagreers" Because The value of calculated (t) for every sentence is greater than the value of tabulated (t) which equals (2.609) at a degree of freedom (151). There are differences in all questionnaire sentences between the two mentioned groups, but the results favored the members of the agreeing group.

Item No: Sentences	Groups	N	%	Mean	Standard Deviation	Degrees of Freedom	Calculated T	Tabulated T
1	Disagreers	١٣ ٤	٨٧, ٦	٣,٤٤	٠,٦١٩	151	١٠,٩٤٥	٢,٦٠٩
	Agreers	١٩	١٢, ٤	٥,٠٠	٠,٠٠٠			
2	Disagreers	١٢ ٣	٨٠, ٤	٣,٥٦	٠,٦٦٧	151	١١,٧٨٦	٢,٦٠٩
	Agreers	٣٠	١٩, ٦	٥,٠٠	٠,٠٠٠			
3	Disagreers	١٠ ٨	٧٠, ٦	٣,٦٩	٠,٤٨٣	151	١٨,١١٤	٢,٦٠٩
	Agreers	٤٥	٢٩, ٤	٥,٠٠	٠,٠٠٠			
4	Disagreers	١٠ ٩	٧١, ٢	٣,٦٧	٠,٥٢٨	151	١٦,٦٧٩	٢,٦٠٩
	Agreers	٤٤	٢٨, ٨	٥,٠٠	٠,٠٠٠			
5	Disagreers	١١ ١	٧٢, ٥	٧٥,٣	٠,٤٧٦	151	١٧,٠١٠	٢,٦٠٩
	Agreers	٤٢	٢٧, ٥	٥,٠٠	٠,٠٠٠			
6	Disagreers	١٠ ٥	٦٨, ٦	٣,٧٣	٠,٤٦٥	151	١٨,٨١٩	٢,٦٠٩

	Agreers	٤٨	٣١,٤	٥,٠٠	٠,٠٠٠			
7	Disagreers	١٠٣	٦٧,٣	٣,٨٥	٠,٣٨١	151	٢١,٢١٩	٢,٦٠٩
	Agreers	٥٠	٣٢,٧	٥,٠٠	٠,٠٠٠			
Total Questionnaire	Disagreers	٩٤	٦١,٤	٣,٦٨	٠,٣٤٤	151	١٥,٣٥٠	٢,٦٠٩
	Agreers	٥٩	٣٨,٦	٤,٥٣	٠,٣٠٧			

TABLE 05: FREQUENCIES, PERCENTAGES, AVERAGES, STANDARD DEVIATIONS, AND T-TEST FOR THE SAMPLE OPINIONS OF THE STUDY, N = 153

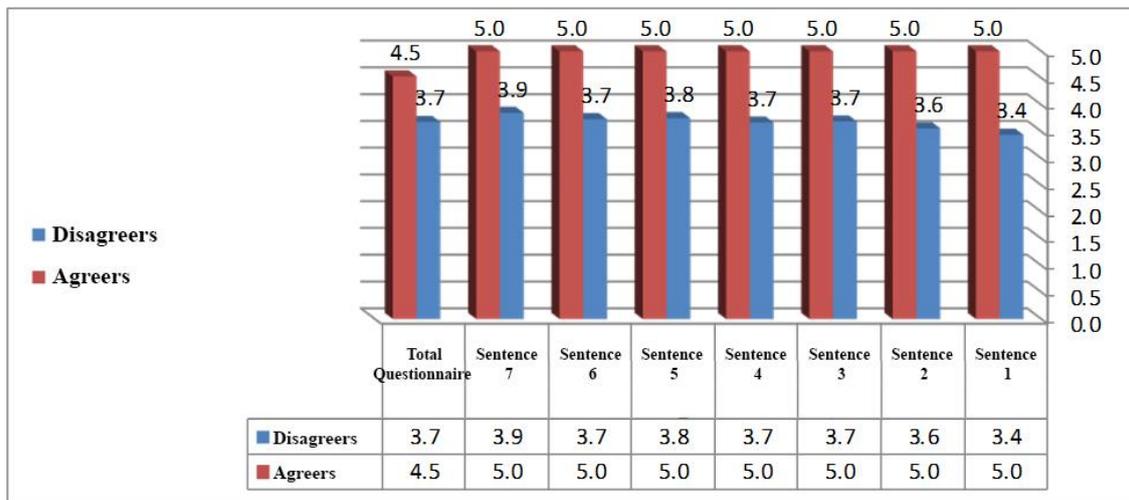


FIGURE 16: THE GRAPH OF AGREED/DISAGREED RESPONSES AVERAGES ON CHINA'S INTANGIBLE CULTURAL HERITAGE POSTER DESIGN QUESTIONNAIRE.

Results:

The study results Accept the research hypotheses numbers: 3, 6, 7, and reject the hypotheses numbers 1, 2, 4, and 5.

1- **Hypothesis 1 (H1): Rejected** because the study of the beginnings of communal tribes in China and the design of the intangible cultural heritage poster in China are inextricably linked. (Positive relationship, Like Hakka and Chinese Society, Mean = 3.63 according to the opinion of the final sample members).

2- **Hypothesis 2 (H2): Rejected** because **the strength of China's societal role model is a source of inspiration for the poster.** (Positive relationship, Like Li Feng and Chinese Society, Mean = 3.84 according to the opinion of the final sample members).

3- **Hypothesis 3 (H3): Accepted** because there is a clear link between studying Chinese mythology and folklore and the inventiveness of China's Intangible Cultural Heritage poster designer. (Positive relationship, like using the old Chinese symbols like Chinese Dragon and Chinese Society, Mean = 4.08 according to the opinion of the final sample members).

- 4- **Hypothesis 4 (H4): Rejected** because The Chinese Calendars and the design of the intangible cultural heritage poster in China have an explicit tie. (Positive relationship, Like the Twelve Zodiacal Animals and Chinese Society, Mean = 4.05 according to the opinion of the final sample members).
- 5- **Hypothesis 5 (H5): Rejected** because Reviving the spirit of historic route networks and designing the intangible cultural heritage poster in China have an explicit tie. (Positive relationship, like the Silk Road and Chinese Society and the world culture exchange, Mean = 4.09 according to the opinion of the final sample members).
- 6- **Hypothesis 6 (H6): Accepted** because There is a clear link between the creativity of the Intangible Cultural Heritage poster design in China and the study of Chinese customs, traditions, and marriage. (Positive relationship, Like the Hakka Marriage Customs and Chinese Society, Mean = 4.13 according to the opinion of the final sample members).
- 7- **Hypothesis 7 (H7): Accepted** because There is a clear link between China's famed traditional emblems and the ingenuity of the country's Intangible Cultural Heritage poster design. (Positive relationships, Like **Mythological Religion, Gods, Heroes, Symbols, Emperors, Creatures, etc.**, Mean = 4.23 according to the opinion of the final sample members).
- 8- **The conclusion of the best item:** In the seven factors (Questionnaire Sentences) above for the selected five subjects of this study which are exposed in (Figure 01) by the researcher, there is a preference for Studying Legendary Heritage Icons in China for creating China's ICH Posters for Chinese Society which is consists of many resources like and not limited to **Mythological Religion, Ritual, Daoism, & Gods, Heroes, Symbols, Emperors, and Creatures "like Unicorns, Dragons, etc., with the heights** Mean = 4.23 according to the opinion of the final sample members.

Recommendations:

- 1- A desire to develop and innovate in poster design by investigating the origins of a nation's intangible cultural heritage. And the intangible cultural heritage of Egypt can benefit from this.
- 2- Prioritizing the study of mythical symbols as one of the most significant sources of creativity when developing posters for intangible cultural resources should be done. It can also be used in Egypt's intangible cultural heritage field.
- 3- The study materials for poster design in the colleges of applied arts in Egypt and their Egyptian counterparts must be directed towards inspiring the sources of creativity for intangible cultural heritage through studies of customs and traditions of different peoples. And that to graduate as a designer capable of international communication.
- 4- We need to hold artistic and design workshops for training on extracting intangible cultural heritage symbols in China and Egypt and using them as design elements to design multiple intangible cultural heritage posters across cultures and civilizations to support diplomatic relations and ties between different peoples and societies.
- 5- We must also try to gather the visual language of China's and Egypt's intangible cultural treasures. Researchers and academics can use it to create a visual dictionary whose figures and

meanings can benefit when exposed to a subject that needs design concerning an intangible cultural heritage event in the two countries.

6- It is suggested that the Egyptian Ministry of Culture create a complex for intangible cultural assets where all varieties can be listed. These intricate tasks demand a lot of work and several human resources, which no one person or task can complete by itself.

7- We suggest that the Foreign Cultural Relations Sector of the Egyptian Ministry of Culture, the Egyptian Ministry of Foreign Affairs, and the faculties of applied arts in Egypt adopt Creating a new poster design role. Through competitions for designing the Cross-Cultural ICH Posters (Cross-Cultural Intangible Heritage Posters) of the different nations to support strengthening relations between other peoples.

Conclusion & Future Work: The study of mythological symbols in China is one of the most important sources of creativity for intangible cultural heritage posters, followed by customs, traditions, and marriage traditions inside China, then reviving the spirit of traditional road networks such as the Silk Road, then studies of Chinese mythology and folklore, then the ancient Chinese traditional calendar, then the Societal role model, then the study of the origins of communal tribes within China. The researcher defines those priorities according to the seven factors above for the selected five subjects of this study. The researcher believed that it is essential to conduct more scientific and applied research to focus on exploring other creative sources in China and other countries. Moreover, these sources will increase the intangible cultural heritage poster design creativity in various countries—by using statistics to analyze the priorities of the elements of these sources from the point of view of their people.

The researcher is supposed to do another research paper to take advantage of the impact of China's intangible cultural heritage and integrate it with its Egyptian counterpart to design posters called "Cross-Cultural ICH Posters."

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¹ The poster (Figure 6) has been displayed, as can be seen on the following URL: (https://mp.weixin.qq.com/s/TPYb2RO3PSLarJ_chKR84Q?fbclid=IwAR08S76EWNXvlebV6LjLBBuDN8y-JTs8JPVnErrZNq3k2ibc-QsRt7u15w). (Fèngtiān shèjì shī shānlóng FDS 奉天设计师沙龙FDS, 2019).

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⁶ Notice: More research is needed in this direction since China's intangible cultural heritage is endless and cannot be included in a single research paper. Still, it is a tool that is limited to the topics identified in this paper only.