



Cross-Cultural Dialogue in Visual Fusion: Digital Animation and Folk Culture Innovation and Integration of Exploration

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Abstract. The theory of visual fusion proposed by Gadamer has positive guiding significance and practical value for the integration and development of current animation art and folk culture. Through the four aspects of multiple expression of animation and folk custom, semantic innovation, new value creation and future development from the perspective of AI, this paper expounds a clear path for the integration development of animation and folk custom under the perspective of visual threshold integration theory. This not only promotes the deep integration of digital animation technology and folk culture industry, but also provides a more enlightening way of presentation and suggestions for the inheritance and development of folk culture.

Keywords: Visual integration, Digital animation, Folk culture, Innovation and Integration

1 Introduction

In the context of globalization, the cultural exchange and integration of countries around the world is like a grand carnival, with continuous collision and integration, forming an unstoppable trend. Digital animation, as an art form with strong expressive force and propagating power, has become an important medium for cross-cultural communication. At the same time, as the carrier of the national culture and historical memory, the protection and inheritance of folk culture are facing unprecedented challenges. How to maintain cultural diversity in the tide of globalization has become a common concern of the international community.

The theory of vision integration, derived from philosophical hermeneutics, emphasizes the interaction and integration between different cultural perspectives, and provides a new perspective for understanding and dealing with cross-cultural communication. This theory lays the foundation for the combination of digital animation and folk

culture. It can not only inject profound cultural connotation into digital animation, but also promote the spread and activation of folk culture. This kind of cross-cultural dialogue and integration is of great significance for enhancing cultural confidence and promoting cultural innovation.

However, the combination of digital animation and folk culture is not always plain sailing. Especially in the performance of digital animation, more fusion is the folk culture part closely related to life. These cultures need to understand cultural differences, preferences, market demands and other factors in the context of contemporary life, such as "ancient life", "daily life", "performance" and "folk etiquette". Some folk customs with intangible cultural forms, because of their variability, living nature, the cultural value and significance behind them are often difficult to spread and spread. Therefore, on the basis of respect for cultural diversity, through the digital animation technology, discusses how to integrate the connotation and essence of folk culture into the animation creation idea and thinking path, and how to promote the fusion of folk culture inheritance and creative development, may be the key factors affecting the digital animation and folk culture fusion effect, become the need to focus and constantly explore the problem.

2 Folk Culture Reproduction in Digital Animation: A New Phenomenon of Cultural Horizon Integration

In 2020, the fieldworkers at the School of Architecture and Engineering of Hebei University braved the difficulties to dig deep and record the little-known local culture. They awakened the folk culture that has experienced wind and rain, and the murals scattered in the dilapidated temples, through scanning, copying, drawing and other means, using digital technology into vivid animation, so that the characters on the murals lifelike, or gently shake *luo fan*, or play the piano. The power of this modern digital technology has revitalized the folk culture, and attracted many messages and likes from netizens.

In 2021, the animated film *White Snake 2: The Rising of the Green Snake* tells the relationship between the characters of the original story, showing the new ideas of the traditional story. Within one week, the film ranked third place in the world and remained in the top 10 for three weeks. In addition, the film has been released worldwide on streaming platforms in 10 languages. In three weeks, the total broadcast time was more than 20 million hours, and the overseas audience exceeded 10 million people.

In recent years, while retaining the emotional core of classic stories, many domestic animated films have adopted new ways, new angles and new speaking methods to reconstruct the classics from a modern perspective. For example, works such as *Umbrella Girl*, *Falling to the Earth* and *The Grand Canal* will carry forward the elements, stories, aesthetics and spirit of traditional Chinese folk culture in the world of digital animation.

Some games also help with the digital spread of folk culture. For example, in 2022, produced by miha swim the open world adventure game "original god" launched the role of "cloud", the role in the identity of the Chinese opera performance artist to meet the players, select three shading two visual style, singing a opera singing "goddess split view", only more than 2 months time, in overseas social media YouTube play more

than 5.44 million, harvest more than 11000 comments, promote the traditional drama culture to games as the media "by sea".^[1] In the PRG game "Return to the Dragon Tide" launched in 2024, the developers carefully designed the game content, which made the iconic landscape, food and local folk art elements of some Chinese cities vividly presented in the game. This game is not just an ordinary role-playing game, it is more like a bridge between the past and the future, extending the traditional Chinese folk culture in the game from the long river of history to the virtual world of the future.

Similar examples have mushroomed in recent years, with digital animation creators actively weaving and skillfully weaving various folk activities, traditional festivals, folklore, and cultural elements into the story line. This not only brings the visual enjoyment to the audience, but also spreads and carries forward the traditional folk culture virtually. In the cross-cultural time-space dialogue, the viewing of works is no longer a one-way information transmission, but also a two-way and dynamic communication process with the audience at any time, which is a process of collision and integration of different cultural perspectives. In this process, the two sides not only share information, but also expand and enrich each others cultural horizons through dialogue and interaction.

In addition, the reproduction of folk culture in digital animation is not only limited to the visual level, but also extended to multiple dimensions such as hearing and emotion. Through carefully designed background music, character dubbing and plot arrangement, the animation works can bring the audience into a world full of folk culture atmosphere. In the game, Oracle, music gameplay is a very unique feature, especially the music system tailored for professional "musicians". The game provides musicians with a variety of traditional Chinese instruments, such as guzheng, xiao, pipa, suona, etc., so that players can experience the charm of traditional music in the game. These instruments are not only beautiful in appearance, but also very realistic in timbre, as if the player in a real music world. This kind of music play not only enriches the entertainment of the game, but also allows players to learn and understand the traditional Chinese music culture while enjoying the fun of the game. Through this unique interactive approach, the game successfully combines traditional culture with modern entertainment, providing players with a brand new gaming experience.

Through the investigation, we comprehensively selected a variety of presentation methods of cross-cultural integration of Chinese and foreign digital animation and folk culture in the past five years. The works include folk culture elements, presentation methods, experience methods and other contents, as shown in Table 1.

Table 1. Comprehensive Integration of Animation Art and Folk Culture Presentation Methods

Year of creation	Country	Title of the work	Category of works	Folk cultural elements	Presentation method	Experience method
2019	China	Nishan Shaman	Mobile computer games	Shamanic culture	Game Music - Northern Ethnic Music	Narrative, auditory, interactive
2019	China	Bleeding Edge	Mobile games	Nanjing Confucius Temple	Game scene - Nanjing Confucius Temple	Visual, interactive
2021	China	Harmony and Unity	Virtual Reality	Taoist philosophy	Game concept - Taoist Yin and Yang perspective	Visual, interactive

2021	China	The Temple of Guan Di	Animated imagery	Beijing Opera	Narrative of the Work - Peking Opera Repertoire "The Crossroads"	Narrative, visual, auditory, emotional
2021	China	New Discourses on the Land	Image device	Blue-green landscape	Animated Image - "A Thousand Li of Rivers and Mountains"	Vision
2023	China	Enamel Silk Journey	Image device	Silk Road	Enamelware animation	Vision
2023	China	The Illusion of Lingnan Scenery	Image device	Lingnan School	Animation Image - Lingnan School Memorial Hall	Vision
2020	China	The Jade Voice Ceremony	Virtual Reality	Song dynasty painting	VR Image - "Listening to the Zither"	Visual, interactive
2022	China	The Sword Dance	Image device	Sword Qi Dance, Calligraphy	Animated Image - Allusion "Gongsun Sword Dance"	Visual, auditory, interactive
2022	China	The Salvation of Lu	Interactive device	Dunhuang murals	Animated Image - "The Deer King Jataka"	Visual, interactive
2022	China	Dance of the Lions	Image device	Lingnan culture	Animated image - Southern Lion Lion Head	Visual, emotional
2024	China	Fairy	Virtual Reality	Chinese legends	VR image - Idol	Visual, narrative
2020	Ireland	Wolfwalkers	Animated imagery	Irish folk tales	Narrative of the work - "Wolfwalkers"	Visual, narrative, emotional
2020	Japan	New Chrysanthemum Exhibition	Image device	Chrysanthemum Doll	Digital Light and Shadow - "Princess Kaguya", "The Gratitude of the Crane", etc.	Visual, emotional
2022	Bulgaria	Plovdiv Timeline	Interactive device	Bulgarian history	VR images - cityscapes of Bulgaria	Visual, interactive

From the table, we can see that digital animation has played an important role in the dissemination and promotion of regional folk culture from the all-method media channels such as mobile games, computer games, interactive devices and virtual images, and shows a trend of increasing year by year. They not only bring visual and auditory enjoyment to the audience or players, but also establish a deep connection with the audience or players from the narrative and emotion. Through these works, the folk culture can radiate new vitality in the modern society, but also provides a new platform and opportunities for the communication and integration between different cultures.

The new all-round cultural experience makes the spread of folk culture more deeply rooted in the people. This helps us to realize that despite the cultural differences between people in different regions and cultural backgrounds, innovation and dialogue can find common ground through innovation and promote the harmonious coexistence between different cultures. The reproduction of folk culture in digital animation not only opens up a new path for the inheritance and development of folk culture, but also provides a new platform for global cultural exchange, making it an important medium for cross-cultural exchange.

Moreover, the theory of visual integration emphasizes the depth of cross-cultural understanding. It believes that the real cross-cultural understanding is not only the superficial cognition of culture, but also to go deep into the core of culture and understand its internal meaning and value. This deep understanding requires us to go beyond our own cultural prejudices and openly accept and appreciate different cultural perspectives. For example, the interactive digital installation *Harmony in Disorder* (Peace can

be Realized Even without Order), produced by the art team teamLab, was conceived from the traditional dance —— in Tokushima Prefecture, Japan, with a history of more than 400 years. Abo dance is a kind of enthusiastic and informal dance, which is characterized by the dance movements are not complex, and the audience can join the team of the dancers at any time to feel the joy of the dance. Therefore, when the audience walks into the installation space of animated dancers played by hundreds of interactive screens, the dancers on the screen immediately interact with the audience, greeting, playing and dancing. The audience seems to feel the happy atmosphere of Abo dance, interact and dance with the dancers, and feel the core value of Abo dance culture in the interaction.

Finally, the phenomenon of folk culture in digital animation not only opens up a new path for the inheritance and development of traditional folk customs, but also provides a new platform for global cultural exchange. Through cross-cultural dialogue and visual integration, it can enhance the understanding of different cultures, promote the mutual respect and appreciation of cultures, and bring more colorful cultural enjoyment to the audience.

3 Interactive Analysis of Digital Animation and Folk Culture

German scholar hermann bowsinger (Hermann · Bausinger) in the folk culture in the technology world, points out that since ancient times folk culture and technology has obvious division between the world, but contemporary folk culture is frequently moved into the technical field, in the process of penetration of technology, the boundary between folk culture and the public more and more blurred.^[2] In recent years, we can see more and more the addition of folk culture elements in different regions from some film and television animation works. Especially in recent years, in China, domestic animation film and television works have changed from the young to the whole people, such as "Big Fish and Begonia", "The Magic Child", "Chang an", which are excellent cases of successfully transforming Chinas traditional folk culture from cultural resources into cultural capital. In addition, in some museum exhibition hall, folk matters are no longer confined to the specific things display decoration, but in the form of multimedia animation actively participate in demonstration, through time and space, build the bridge of history, to be more convenient for the audience experience and feelings into the public view, to achieve the activation of folk culture, inheriting the value of folk culture construction, finally realize the purpose of cultural identity. Therefore, animation and folk culture can be said to be "one hit and off" on their respective development path, and the interaction between the two is effectively integrated into modern A new channel of peoples economic and cultural life, through in-depth analysis of the interaction between digital animation and folk culture, we can better understand how these two cultural forms can more effectively influence and promote each other more effectively.

3.1 Media Fusion Creates Diversified Expression of Folk Animation

The continuous progress of science and technology makes the animation broadcasting media more and more rich, which makes the physical space outside the animation change. Subsequently, the corresponding animation narrative methods, audio-visual elements, artistic styles and communication forms gradually become diversified, and the deep integration of animation and folk culture has obtained a strong technical guarantee.

In terms of the traditional form of animation viewing, whether two-dimensional animation or three-dimensional animation is mainly played on TV screen, building advertising screen and cinema screen with fixed platform media. With the second half of the 20th century to the end of the world, the rise of digital media technology with computers and the Internet as the core and spread around the world, human society quickly transition to the era of electronic media, and animation also sharply completed the "visual turn" during this period. From the original TV screen, movie screen, computer screen, more and more to mobile terminal screen, animation is also spreading in the ecological environment of media fusion. For example, the main screen of virtual reality helmet, multi-screen linkage, large LED display, 360-degree wall projection, holographic glass imaging and MR head display are added. Various media fusion, the animation designers can according to the different ways of information transmission, give full play to the innovative idea, break the traditional limit, under the dual dimensions of time and space any "walk", under the three-dimensional thinking of folk culture innovation design, explore new possibilities, folk culture present more enhance the effect of performance. For example, with the support of 8 K ultra HD digital technology and 4 D dynamic image, the historical picture scroll, Riverside Scene at Qingming Festival Has been transformed into a variety of new animation art forms, with 2 D animation style; there are also 3D simulation version, three-dimensional painting, characters like life, lifelike, different manner, the latest and 20 meters ball curtain immersive experience, the audience sit move the cockpit, change a perspective view of the city, like flying into the painting, through time and space. City scenery as if at the foot, street people or shopping chat, waved to the boatman, or doing different things, excellent animation draw the outline of the song dynasty people live and work in peace and contentment, do their job, represent the northern song dynasty capital capital prosperity, let people better perceive the excellent traditional folk culture reflects the social picture and historical background. From static viewing, to dynamic display, and then to 3 D presentation, now there are more flying version, breaking the inherent exhibition way, through the combination of science and technology and art, the precious folk heritage has gained stronger vitality and influence, and opened up the frontier of peoples life and communication

In addition, with the intervention of virtual interaction technology, the traditional tour mode has been more completely overturned, and the animation integrates VR, AR and MR interaction technology, adding a new way of presentation for folk culture. Using real-time tracking technology and interactive equipment, the audience not only watches, but also forms a new visual, tactile and interactive experience through ges-

tures, message barrage, eye tracking and other forms, so as to achieve emotional resonance, so that folk culture can be more deeply rooted. In 2023, the national museum of China in the New Year, collection treasures xianzong yuanxiao combined with online resources, through the CG animation and "real" restore a Ming dynasty five-arched the Spring Festival, young people through the interaction with APP experience, feel 500 years ago the folk Cosplay, performance art, 3 D light show, etc., awaken the younger generation of the cognition of history in science and technology. A few years ago, Shanghai yuyuan garden "dunhuang secret land —— Song Chao VR interactive exhibition", the audience through VR equipment to watch murals, micro infrared sensor can capture the viewer pupil, when the location of the mark, murals on the flying, birds and animals will accompany music slowly flying, landing in front of visitors, visitors bring creative immersive experience, visitors through VR technology to appreciate the dunhuang culture.

Media fusion also promotes the combination of animation and various art forms, so as to better show the folk culture, and provide a broader communication channel for the diversified expression of animation folk customs. For example, animation can be combined with folk dance, folk music, folk stories and other forms to create animation works with unique audio-visual effects and distinctive folk characteristics. For example, planned by the Singapore Chinese opera association of large animation + live-action myth Peking Opera "white snake", not only in the performance into the traditional folk performance, also use multimedia animation technology to show the plot and myth wonderland, once released, novel performance form has caused the interest of young audience in many countries, become a window to spread the Chinese traditional culture.

Therefore, relying on the innovation of media technology and the iteration of digital animation technology, folk culture has separated from the single scene expression in the past, become more expressive and diverse forms, and then opened up the boundary between history and contemporary space and time, realizing the aesthetic experience of "people in painting, scenery everywhere".

3.2 Symbol Extraction to Construct the New Semantics of Animation Folklore

The new semantics of digital animation folklore is developed based on the semantic change of information technology. At present, the rapid changes of new technology, new media, new ideas and new fashion have brought changes like the butterfly effect to the development of contemporary living art and folk culture, and the butterfly effect also produces new visual semantics.

Film and television animation works in the construction of virtual story theme, characters, scene design, plot arrangement and folk culture elements, often in its unique way to participate in the construction of the film art style, leave a deep impression, which, can extract symbols, build several aspects of digital animation folk semantic, such as, color symbols, pattern symbols, sound symbols, scene symbol, story symbol, etc. Through the use of these folk elements and symbols in the film and television animation works, it guides the audience subtly and constructs the values^[3], and the folk culture carried by the symbols also achieves the purpose of dissemination and identification.

In this respect, some foreign classic film and television animation works, the national folk elements into the theme construction, plot arrangement, scene setting and other aspects, showing the unique artistic aesthetic and modern semantic interpretation of the works. For example, Japans "spirited way", "hui night ji story", "your name", etc., American dreamworks "coco", "guardian alliance" and other works, all use folk elements to build the details of the animation film, both save the field view, but also the actual life into all aspects of animation, increased the animation film and artistic works, and to promote their folk culture, arouse the curiosity of the audiences curiosity, recognition has played a good bedding role.

In recent years, in this respect, domestic animation also focuses on adapting stories from Chinese folk culture and folk literature works, extracting folk culture elements, creating a more rich folk atmosphere, arouse the resonance of the audience, and stimulate the empathy of the audience. For example, the animated film of the World, which is based on traditional Chinese fairy tales, not only retains the essence of traditional culture through modern perspectives and technical means, but also injects new vitality into traditional stories, becoming an important visual expression element of contemporary animation works. The three-dimensional animation "New Three Forks" uses digital technology to imitate and restore the puppet stop-motion animation in the film era, combines traditional art forms with modern technology to create a new artistic style, and shows the possibility of going beyond the image style and narrative theme in the creation of national animation under digital technology. These works deeply excavate the connotation and essence of folk culture elements, making the traditional folk customs more sense of The Times and artistic value, and also enrich the innovative connotation of folk culture.

In addition, with the pulse of the development of The Times, the integration of animation and folk culture is not only reflected in film and television animation works, but also becomes an important part of various forms of cultural carriers such as network, games, short video, fashion clothing, catering and entertainment, meeting the spiritual needs of the audience to pursue individual participation and interactive experience. For example, the new ancient style animation "Master of Magic", Tencent game "King of Glory", let the folk culture become animated characters and game equipment, bringing different interactive experience to players. During the Spring Festival in 2023 by the global "god" released the stray journey intangible documentary, the pictures into the role of the game model, scene design, conform to the modern consumption habits, let game players, youth groups in the game world can experience the charm of excellent folk culture, media platform will also bring folk skills to the young audience. Nanjing decki art museum "jinling figure digital art exhibition", using the way of interactive games not only created an immersive jinling prosperous picture, the audience can also watch through the growth system and reward mechanism, in progressive interactive link independent decision-making content, learning knowledge, harvest in the years of the city.

In short, symbol extraction can help digital animation creators to better express and transfer the connotation and characteristics of folk culture, at the same time also can enhance the artistic value and appeal, in the process of symbol extraction, must pay attention to respect and protect different regional and national cultural traditions and

intellectual property rights, avoid unnecessary controversy and cultural misunderstanding^[4].

3.3 Draw Lessons from the Concept of Contemporary Art, and Jointly Build the New Value of Animation and Folk Customs

The development of science and technology has promoted the continuous integration and mutual digestion of technical aesthetic level with various fields. No matter contemporary art works, animation or folk culture are more closely connected with digital vision, human aesthetic orientation has evolved with the development of The Times, and has been abandoned and surpassed with the support of digital aesthetics. The folk culture show content has a sense, sometimes more cannot get the young peoples understanding and interest, if the atmosphere is not strong, the theme is not outstanding, it is difficult to build the connotation of these folk culture, in the new media technology environment, active use of new media animation, reconstruct folk culture art communication form, can make people more profound taste folk culture rich connotation^[5].

Some folk animation works are crossover works generated on this basis, combined with art forms such as installation, images, data installation and so on. Most of these works take animation as the core content of installation art, communicate the semantics with the audience through the screen or interface in a specific space, and convey the concept of works with the uncertain space form and the unique narrative way of animation. It is a form of expression that explores pure art with animation and then promotes folk culture.

At the same time, the contemporary art works also pay attention to the meaning of work and reflection, in the animation and folk build new form, can also draw lessons from this concept, through the animation folk works associated with social reality, trigger the audience deep thinking and discussion of folk culture, to enhance the animation folk works of social responsibility and influence, promote animation folk works to realize new value and development^[6].

For example, a series of works called Myth created by artist Tian Xiaolei has gone viral on the Internet, and one of the images of "robotic arm Venus" dancing is particularly striking. Known classic sculpture "broken arm Venus" by the author gives mechanical arm, dance with music, butterflies, octopus, snail, elegant dancing in the screen, the author to typical image, express the relationship between human and technology, for people to think about how human in the future with science and technology, how to evolution provides a new discussion. These works innovatively combine elements and techniques from different fields, which has a positive enlightening effect on the construction of new values of animation folk customs^[7]. Drawing on this interdisciplinary way of thinking, it can enrich the connotation of animation folk customs works and expand their influence.

3.4 "AI + Animation" Builds a New Scene in the Future of Folk Culture

The combination of "AI + animation" technology is creating a new scene for the future of animation folklore. Through the deep learning and data processing capabilities of

artificial intelligence, animation creators can more accurately capture and reproduce the essence of folk culture. This technology not only improves the efficiency of animation production, but also makes the spread of folk culture more vivid and extensive. According to Industry Research Biz forecasts, the generative AI market is standing in an exciting period of expansion, which is expected to reach \$667.96 billion by 2030^[8]. So, how will AI + animation reshape the vitality of folk culture content creation?

In this new scenario, AI can analyze a vast amount of folk culture data, extract the most representative elements and features, and help animators better restore and express these cultural details during the creative process. For example, AI can create animation storylines that are closer to the real folk background by analyzing the plots and characters of folk tales; it can also generate realistic character designs for animation by analyzing the patterns and colors of traditional costumes. As shown in Figure 1, the author extracted the lady images from the Yangliuqing New Year paintings, and through AI analysis, generated a series of 3D cartoon-style lady character images. From these, they created design IP derivative images, providing inspiration materials for the plot and character design in digital animation creation.



Fig. 1. AI-generated creative illustration of a lady in Yangliuqing New Year painting, Qi Mengyuan designed and painted it

In addition, AI can also provide intelligent assistance in all aspects of animation production, such as automated background drawing, character action capture, and speech synthesis. The application of these technologies not only reduces the work burden of animators, but also significantly improves the quality of animation works. In 2023, the THE team of youtube special effects channel Corridor, using stable diffusion open source drawing AI, produced a sand animation, Scissor, which shocked the industry. In the process of preparing animated films such as "Lion Boy 2" and "Sword Casting Boy", it also plans to gradually apply AI technology in the early auxiliary character

image development, animation mirror production, conceptual design, scene and action generation, sound synthesis, publicity materials and other processes.

Moreover, AI technology provides new possibilities for the innovation of animation narrative techniques. Through machine learning algorithms, AI can analyze and learn the narrative patterns in different cultures, and then generate new narrative structures. This innovative narrative technique can bring new perspectives and depth to the animation works and make them even more engaging.

AI technology can also enhance the interactivity and participation of animated works. Through natural language processing and machine learning technology, AI can interact with the audience in real time and adjust the animation content according to the audiences response and choice. Establish virtual pavilion, for example, show all kinds of animation folk works, the pavilion can be classified according to different themes, such as divided into national animation, regional animation, cultural animation, and other plates, virtual pavilion audience can swim in the network, free to browse all kinds of animation folk works, and through the interactive device and interaction, more in-depth understanding of the cultural connotation behind the work and the story. This interactivity can not only improve the audiences participation, but also make the animation works more personalized and diverse.

Of course, when we use AI technology to create animation, we should also consider the ethical and responsibility issues. The content generated by AI must respect and accurately reflect the original appearance of folk culture, and avoid misunderstanding or misinterpretation of the culture. But in short, with the continuous development of "AI + animation" technology, the scenes of animation folklore will be more colorful in the future, and the inheritance and innovation of folk culture will also usher in new opportunities. With the promotion of this technology, animation works will better connect modern audiences and traditional culture, making folk culture radiate new vitality under the background of the new era.

4 The Future Opportunities and Challenges of the Cross-Cultural Communication of Digital Animation and Folk Culture in the Visual Integration

With the deepening of globalization, the cross-cultural integration of digital animation and folk culture has provided a new platform for future communication. On the one hand, the continuous development of digital animation technology makes the application of 3 D animation, virtual reality (VR) augmented reality (AR), artificial intelligence (AI) and other technologies increasingly widely used, and the expression forms of digital animation will be more diversified and more interactive^[9]. The integration of these technologies will bring an unprecedented immersive experience to the audience, while also providing new dimensions for the narrative of cultural stories. For example, the three-dimensional animation technology can reproduce the traditional festival scenes, the ancient folk scenes, the traditional handicraft production process, etc., so that the audience can feel the charm of folk culture personally. This will not only create

a more vivid and intuitive experience of traditional folk culture, improve the communication effect of folk culture, but also bring new development opportunities for related industries.

On the other hand, this integration also faces the challenge of how to maintain the authenticity of culture and avoid cultural homogenization. Folk culture has distinct regional and national characteristics, and there are great differences between folk cultures in different regions^[10]. This difference may lead to audience difficulties in understanding and acceptance. Therefore, in the future cross-cultural communication, how to overcome cultural differences and cognitive barriers and realize effective cultural transmission and communication is an important challenge. This requires not only artistic creativity, but also a deep understanding and sensitivity to folk culture. Creators should work closely with cultural scholars and folk custom experts to ensure that the works can truly and respectfully reflect the net success of the original culture. Education and public publicity should also play an important role in improving the public's awareness of cultural diversity and create a more positive social environment for the integration of digital animation and folk culture.

Moreover, technological development is also accompanied by risks. How to maintain the dignity and independence of culture in the rapid development of technology, and to avoid the fragmentation and commercialization of cultural elements, are the problems that the industry needs to face and solve together. Therefore, the key to future development is also the key to formulate corresponding folk culture protection policies and industry norms in the future and guide the healthy market development.

In short, digital animation and folk culture of cross-cultural integration is a field full of opportunities and challenges, the future it requires us to innovate and cautious, to embrace new technology and protect the traditional value, through in-depth cooperation, innovative technology application and cultural protection, we can look forward to this field will bring more colorful global cultural exchange in the future.

5 Conclusion

With the application of artificial intelligence, AR, VR, MR, XR and other technological means becoming perfect, many imagination can become reality. The development of folk culture will also share the dividends brought by these new technological revolutions, showing increasing vitality. It is also out of the love of animation art, the vision of the development of folk culture industry, that has become the original intention of this article.

Folk culture in the development of the era of new media, more need to understand each folk culture behind the profound historical and cultural value, make full use of the spread of new media animation, communicate with the folk culture field, in the wave of digital folk culture, through animation and new media technology can assign folk digital transformation, promote the new media technology and the depth of the folk culture industry fusion. At the same time, we constantly improve the relevant policies and systems, to take the development of the whole industry to the overall situation, and

to provide a good environment and conditions for the inheritance and development of folk culture.

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