

Remediation of Luoshan Shadow Puppets: A Method for Effective Communication

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Abstract

Remediation refers to the process of transferring, reshaping, and re-presenting the connotations carried by old media through new media forms to achieve continuous communication. As a core concept in media evolution and development, it emphasizes the transformation and renewal of traditional media forms via emerging media technologies. For intangible cultural heritage (ICH), remediation creates diverse possibilities and opportunities for its effective inheritance, preservation and promotion. With the advancement of digital technologies, remediation has become a major developmental trend in ICH communication. It breaks the temporal and spatial limitations of traditional inheritance modes. This study adopts mixed research methods, including in-depth interviews with five ICH experts, questionnaire surveys with 145 valid respondents, and field investigations on the current digital communication status of Luoshan shadow puppetry. The results indicate that remediation exerts a dual influence on the inheritance and dissemination of Luoshan shadow puppetry. Accordingly, the strategic framework and optimization suggestions proposed in this research provide innovative ideas and practical approaches for the digital communication and adaptive inheritance of Luoshan shadow puppetry.



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Keywords

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Introduction

Luoshan shadow puppet is a traditional Chinese shadow puppet theatre form originating in Henan Province. It has a history of several hundred years. Folk artists carve animal skins into figures and props. These are projected onto a curtain through light, matching stories and legends with music and actors. However, modern social changes and diversified entertainment have challenged its

communication. Inheriting shadow art requires long-term learning and practice. Old artists are retiring, and the younger generation shows limited interest [1].

With the rapid development of the Internet and digital technology, digital media have become part of daily life. Digital media platforms have removed barriers to socioeconomic, political, civic, and cultural connectivity.

They have revolutionized how people communicate. Digital media has permeated every aspect of life through widespread Internet and mobile device access.

Remediation refers to a historical process in which newer media interact with earlier forms. New visual media achieve cultural significance by competing with and reinventing earlier media such as painting, photography, film, and television. Designers and artists explore these characteristics by creating artefacts that define the medium. Restructuring old media aims to provide a more immediate experience. Remediation has an extensive and far-reaching impact on intangible cultural heritage communication. It transforms media forms, enriches media experiences, and changes how media are produced and disseminated.

The concept of remediation allows Luoshan Shadow to adapt its communication to modern society through digital media during conservation and communication. In the digital creation of intangible cultural heritage, a new materiality has been adopted. Its identity has been expanded and re-positioned in an aesthetics known as post-digital. Meanwhile, remediation provides a possibility for Luoshan shadow to be combined with modern technology. The remediation of Luoshan shadow puppet involves not only a technological change. It also involves a balance between cultural heritage and innovation. It further involves a wider range of audience participation and experience. It is regarded as a new form of expression and communication. This covers how traditional and digital media interact and merge with each other. It also covers how traditional media forms are reinvented and reused in a digital media environment [2]. A great deal of attention has been paid worldwide to applying digital technologies to cultural heritage preservation and communication. New media such as non-fungible tokens (NFTs) and mobile apps complement traditional communication media for cultural heritage. Cultural heritage discussions are increasingly moving into the digital realm. Heritage professionals and organizations are exploring its

potential. Many cultural organizations are experimenting with digital media to communicate in new ways and engage new audiences. Various evolving digital media have been used to present intangible cultural heritage (ICH) online [3].

These social media platforms have been used by relevant stakeholders as a form of participatory culture. This creates communities and discusses heritage independently of narratives provided by official institutions such as museums, monuments, and universities. Remediation requires highlighting the new media themselves. This provides users with a more vivid experience than older media. Digital heritage initiatives can support decision-making on how to circulate or restrict digital cultural heritage. They also draw attention to the complexity of preserving heritage in the digital age. From a remediation point of view, effective communication can be achieved through a transfer and reshaping of what the ICH carries. Social media provides a platform for a wider range of stakeholders to have a voice in decision-making for cultural heritage management [4].

Enabled by modern technology, researchers seek ways to communicate ICH that range from artistic empathy to cultural empathy. The image no longer maintains any physical or spiritual connection with the natural world. It is simply an expression of a particular language composed of logic and mathematics. Remediation allows for an increasingly diverse range of communication strategies for ICH [5].

Currently, traditional forms of media are facing the impact and competition of digital media. Under this impact, people have begun to re-examine and re-evaluate the value and significance of traditional culture and art. Remediation provides new means of communication and expression for ICH. Although these explorations and findings on remediation provide theoretical and practical support for this study, there is still a vast scope for research on how to remediate the preservation and dissemination of Luoshan shadow. This remains an area for previous researchers to explore.

As a traditional art, Luoshan shadow focuses on live performances. Luoshan shadow can be recorded, preserved and communicated through remediation of what it contains so that it can be studied and researched by future generations, which will preserve all its uniqueness and diversity. Two specific questions have been raised by the researcher on the topic of how remediation affects the preservation and communication of Luoshan shadow puppets. Firstly, what are the effects of remediation on the heritage and preservation of Luoshan shadow? Secondly, what are the methods of remediation for the inheritance and preservation of Luoshan shadow? This study will explore how remediation affects the preservation and inheritance of Luoshan shadow puppets, which will provide a new perspective on this special traditional art development. Also, through studying these issues, a better understanding of how remediation affects and influences Luoshan shadow can be achieved, and corresponding guidance and support can be provided for the inheritance, development and preservation of Luoshan shadow puppets.

Methods

Research framework

A major focus of this study concerns how remediation theory can be integrated into Luoshan shadow puppets to help its conservation and communication.

Firstly, the study identifies forms of conservation of the Luoshan shadow puppets and methods related to their communication. Secondly, in-depth interviews with experts and questionnaires were conducted to identify key elements, characteristics, and strategies for the remediation of Luoshan shadow. Last but not least, all data will be analyzed and interpreted using Statistical Package for the Social Sciences (SPSS) and NVivo.

Therefore, what resulted from this study was a recommendation to improve Luoshan shadow communication by incorporating the theory of remediation into its conservation and communication.

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Identifying the methods, elements and their preferences in the remediation of Luoshan shadow

Expert interviews usually aim to obtain information about or explore a particular field of action. They emphasize personal perspectives on the field as it affects social practice. To investigate how remediation of Luoshan shadow has affected its inheritance and development, an interview method was used. The researcher obtained experts' views and experiences on remediation [7]. Experts of Luoshan shadow related to this study's topic were selected as interview subjects. These experts were also selected from professional organizations and academia (Table 1).

The first is Associate Professor Wu Jun Tang. He is an expert in research on the conservation of China's intangible cultural heritage. He is working as a post-doctoral researcher at Yonsei University. The second is Associate Professor Ying Dong. She is an expert in intangible cultural heritage research at Xinyang College. The third is Dr. Yayun Jiang of Universiti Putra Malaysia (UPM). She is dedicated to the promotion and transmission of Chinese cultural heritage. The fourth is Xiaofan Jiang of Xinyang College. He is an expert in creative product design for intangible cultural heritage. The last is Dr. Xiaoli Zheng from UPM. To support the theme of this study, the following questions were asked in all interviews.

- (1) What factors constrained the communication of Luoshan shadow puppets?
- (2) What are the main characteristics of Luoshan shadow remediation?
- (3) What is the impact of the remediation of Luoshan shadow on its inheritance and development?
- (4) What do you think are the specific methods of remediation of Luoshan shadow?
- (5) What are your expectations and recommendations for the future development of Luoshan shadow remediation?

Table 1. Demographics of interviews.

Choices	Category	Frequency	Percentage (%)
Gender	Female	3	60.00
	Male	2	40.00
Age (years old)	31	1	20.00
	35	1	20.00
	36	1	20.00
	40	1	20.00
	61	1	20.00
Education	Master	2	40.00
	PhD	3	60.00
Occupation	Teacher	5	100.00
Professional title	Associate Professor	2	40.00
	Lecturer	3	60.00
Total		5	100.00

Next was a questionnaire survey on the remediation of Luoshan shadow puppets. A questionnaire was distributed on the Internet. It aimed to determine what elements and characteristics of Luoshan shadow remediation are preferred. This will create a better environment for the communication of this traditional art. Four key details for the collection of demographic data are gender, age, occupation, and education. The survey could gain insights into preferences for different media forms.

It also examined the level of knowledge about Luoshan shadow and attitudes towards tradition and innovation. The main target respondents are residents of Henan Province, China. A case study involved a digital media platform, Xiaohongshu. This mobile app was chosen

because it is a social platform. Users can follow other users to favour, comment, and share content. A case study of Luoshan shadow communication on this social platform provided insights into user interaction and influence. It also examined what users say and recommend about it. This would help understand the communication effect and influence of Luoshan shadow on social media platforms.

Table 2 shows an example of the questionnaire conducted in this study. It was necessary to design the questionnaire with a reasonable type and sequence of questions to ensure its accuracy and reliability. This survey aims to design a remediation programme for the Luoshan shadow based on their recommendations and comments.

Table 2. Questionnaire survey structure.

ID	Section	Structure questions
A	Details of respondents	Occupation Gender Age Education
B	Elements and characteristics of remediation	Digitization and visibility New forms of expression and content creation Audience participation and interaction
C	Methods of remediation	Preferred type of form Preferred remediation method
D	Role of remediation	Scope of communication Cultural conservation

Study sampling

Examination of the popular mobile app was to understand how Luoshan shadow puppet theatre was presented and communicated. Therefore a sampling of posts related to Luoshan shadow theatre in the Xiaohongshu was conducted. Xiaohongshu is a popular Chinese social e-commerce platform where users can share and discover a variety of products, life experiences and shopping recommendations. Users can share various life experiences, products, travel tips, etc. on the platform, providing valuable information for other users.

Selecting Xiaohongshu as the main object of this study helped narrow its scope. Data related to Luoshan shadow puppets were analysed, such as the number of posts and comments. This analysed users' behavioral patterns and interest preferences. It helped the researcher understand how popular the Luoshan shadow puppets were and how engaged users were in this app (in Figure 1). To integrate remediation into the preservation and communication of Luoshan shadow, observations were needed. These observations identified what factors were involved in using modern media technology to communicate Luoshan shadow to a wider audience.

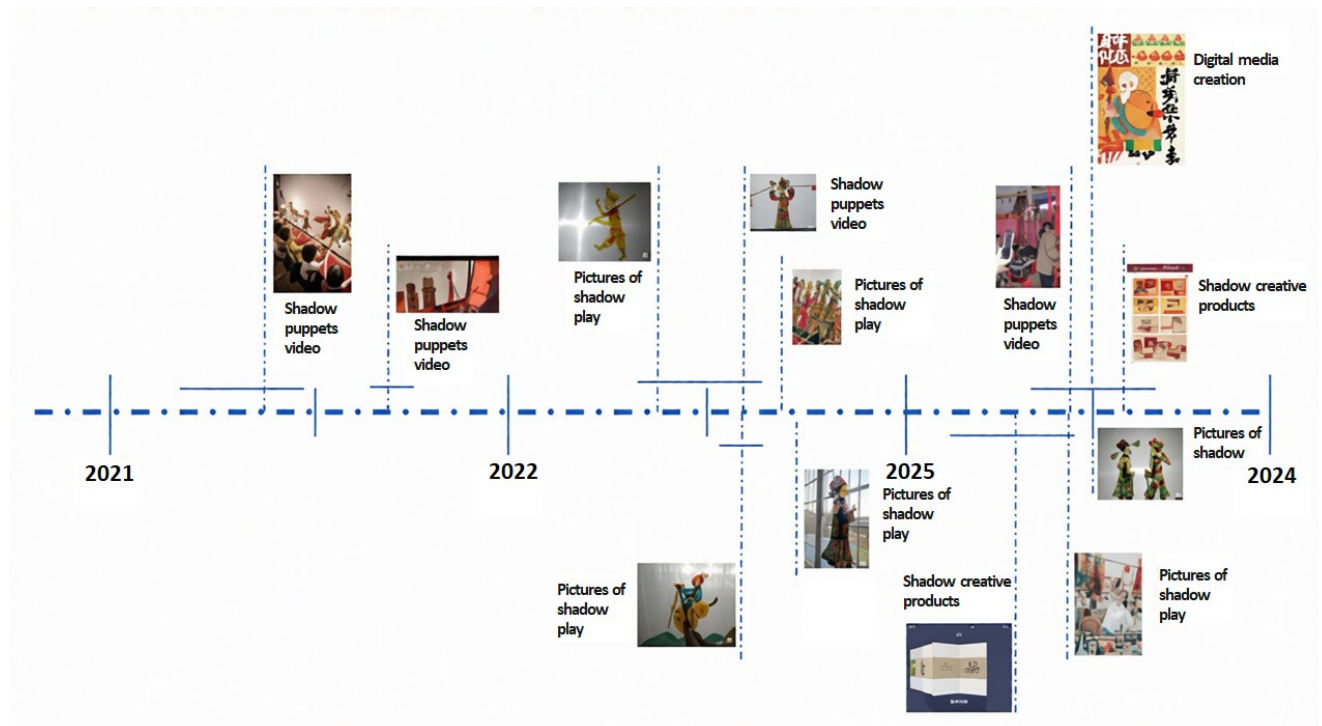


Figure 1. Samples of Luoshan shadow in Xiaohongshu.

Samples of Luoshan shadow media communication in the Xiaohongshu have been collected and labeled for further analysis. Then, according to its view counts and comment counts, it will understand what users are interested in and concerned about Luoshan shadow, which will provide recommendations for further research and promotion of this art. This step also reveals how digital platforms reshape traditional art communication. In this study, the analyses of Luoshan shadow communication methods focus on elemental analysis, feature analysis and methods analysis.

Results

Identifying the remediation characteristics of Luoshan shadow and related elements

First, problems in the communication of Luoshan shadow are analyzed through in-depth interviews with experts. Following the interviews, a thematic analysis of the obtained data is conducted. Five experts with backgrounds in intangible cultural heritage (ICH) research are contacted. They provide their perspectives

regarding barriers to preserving and transmitting the Luoshan shadow.

These barriers may be related to its original mode of communication. The interviews focused on the following aspects: (1) Factors constraining the communication of Luoshan shadow puppets, (2) Modes and preferences of Luoshan shadow communication, (3) Key features to maintain communication.

The first result analysis is about the constraints on communication of Luoshan shadow. It aims to understand what those obstacles are in the modern communication of this traditional art. Therefore, the codes shown below emerged: (1) traditional cultural perceptions, (2) formal and linguistic barriers, and (3) Luoshan shadow communication is limited by publicity and promotion.

Experts are interviewed about the constraints on communication of Luoshan shadow. Participants believe that what they communicate has to do with their own traditions, as this influences them in many ways. Figure 2 shows a summary of what five experts perceived as the constraints to communication of Luoshan shadow.

To summarize, factors constraining the modern communication of Luoshan shadow puppets are mainly income, scarcity of inheritors, limitations of platform applications, market demand, changes in entertainment, complex craftsmanship, and outdated performance forms. This study also shows a relationship between those technologies that are associated with the restricted communication of Luoshan shadow [8]. As technology evolves, such traditional art may change in its communication.

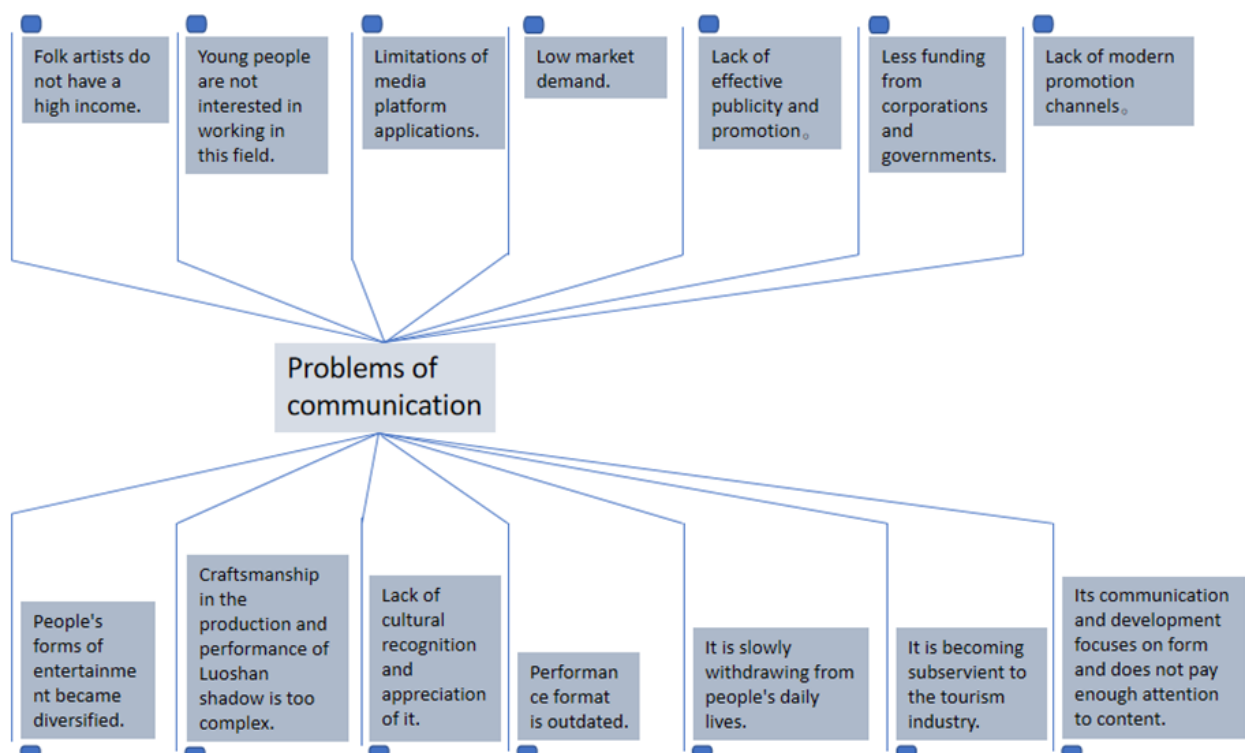


Figure 2. Samples of Luoshan shadow in Xiaohongshu.

Recommendations from experts are used to better understand how they are remediated and where they apply. Suggestions for recommendations are also part of this preferred remediation of this traditional art.

Therefore, following sections emerge: (1) recommendations; (2) methods and preferences for remediation and their implications for practice. As shown in Figure 3.

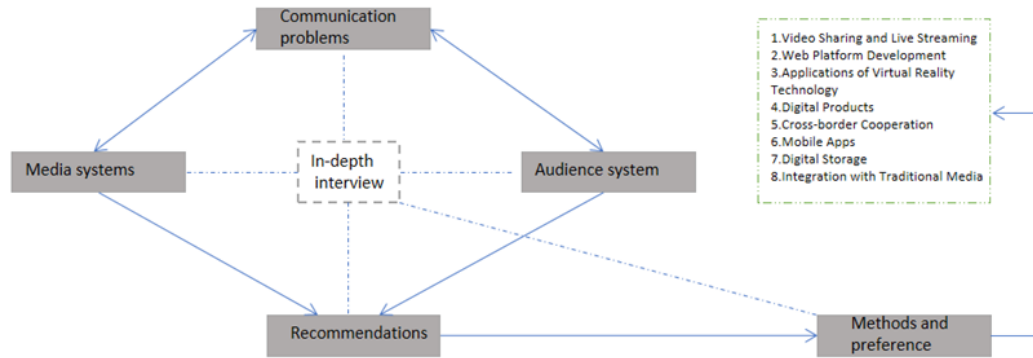


Figure 3. The recommendations of remediation.

Remediation of Luoshan shadow may experience a weakening of its traditional means of communication and a change in some of its functions. As mentioned earlier, this change in communication is related to technological developments.

During the participant interviews, Dr. Tang Wujun said that the progress and development of modern creative technology provides an important foundation for Luoshan shadow remediation. For example, the application of high-definition photography, video recording, editing and special effects technology has enabled it to be communicated in a higher-quality image form.

Also, Prof. Xiaomei Gu said that its remediation process may be affected by technical constraints and cost issues. She further mentioned that there may be high equipment and development costs associated with the application of digital technologies, which would restrict its widespread applicability. This means that technical feasibility and cost-effectiveness need to be considered in its remediation. This traditional technique needs to be adapted to the new media environment, and a new generation of Luoshan shadow artists needs to be inherited and trained to have their skills and creative abilities adapted to the new media forms.

Thus, it can be concluded that main reasons for constraints faced by the remediation of Luoshan shadow are:

- (1) Technical constraints
- (2) Revenue
- (3) Market demand

(4) Shift in entertainment

(5) Complicated craftsmanship

(6) Artistic expression

(7) Limitations of platform applications

These factors may impose constraints on the process of remediation of Luoshan shadow. However, with the development of technology, innovative ways can be sought to balance traditional and modern needs. The above issues need to be carefully considered and addressed in the process of remediation. This will ensure a successful preservation and transmission of this traditional culture.

Identifying strategies for remediation of Luoshan shadow

According to the questionnaire conducted, there are some limitations and obstacles to the remediation of Luoshan shadow from a modern communication point of view. These limitations and obstacles need to be carefully considered and addressed in its remediation. This questionnaire consisted of four parts, including (1) demographic data, (2) elements and characteristics of Luoshan shadow remediation, (3) characteristics of Luoshan shadow remediation, and (4) selective preferences of Luoshan shadow remediation. Data obtained from the questionnaire are analyzed through descriptive analysis.

(1) Demographic data

Table 3 shows that 89 participants (61.38%) are aged 26-35 years old, followed by 35 participants (24.14%) aged 36-45 years old and 18 participants (12.41%) older than

46 years old. More than half are female, accounting for 51.03% of all participants. Moreover, 73 (50.34%) of those who participated in this survey have a bachelor's degree, while 17.24% have a master's degree or higher.

Among the occupations of the participants, the largest number of respondents are business employees, totaling 47 (32.41%), and the smallest number of respondents are business managers, with only 6 (4.14%).

Table 3. Summarisation of the demographic data.

Choices	Category	N	Valid (%)	Cumulative (%)
Occupation	Business manager	6	4.14	4.14
	Designer	19	13.10	17.24
	Enterprise staff	23	15.86	33.10
	Expert	11	7.59	40.69
	Sales staff	47	32.41	73.10
	Teacher	23	15.86	88.97
	Technical/R&D staff	16	11.03	100.00
Gender	Female	74	51.03	51.03
	Male	71	48.97	100.00
Age (years old)	18-25	3	2.07	2.07
	26-35	89	61.38	63.45
	36-45	35	24.14	87.59
	>46	18	12.41	100.00
Educational	Diploma	47	32.41	32.41
	Master's degree or above	25	17.24	49.66
	Undergraduate	73	50.34	100.00
Total		145	100.00	100.00

Figure 4 indicates that different genders, ages, and occupations show consistency and no significant differences for the remediation of Luoshan shadow. As

can be seen from the statistics, 87.95% of those participants considered its remediation to be significant, while 12.41% chose it to be not significant.

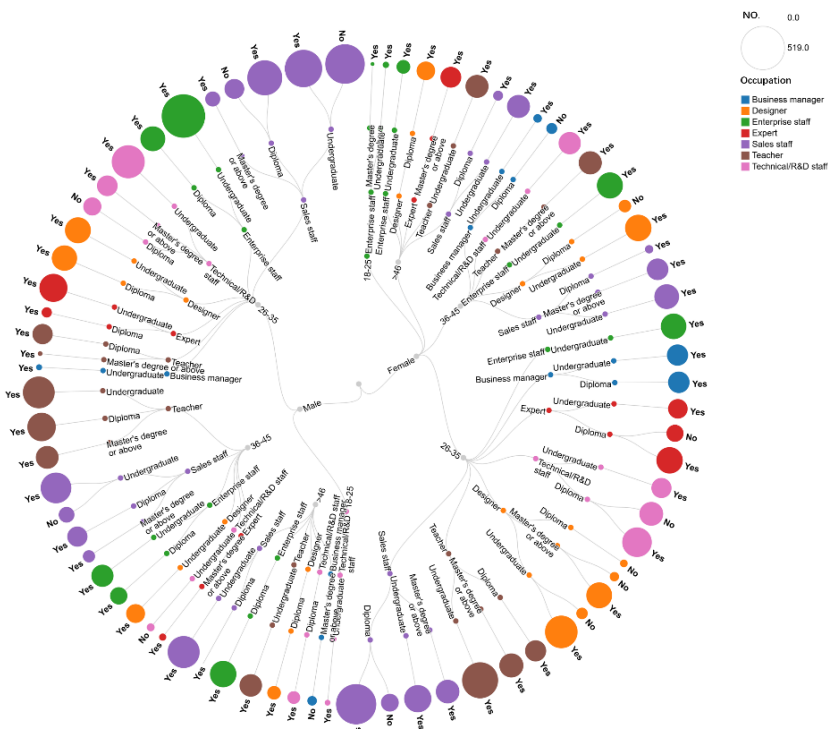


Figure 4. Attitudes of participants of different ages towards the remediation of Luoshan shadow puppets.

(2) Elements and characteristics of Luoshan shadow remediation

The next section provides data from a questionnaire that measured participants' concerns about various elements and characteristics of the remediation of Luoshan shadow.

Table 4 shows the results of elemental concerns for the remediation of Luoshan shadow. Most respondents believe that remediation factors play an important role in preserving and communicating Luoshan shadow. Only 2.76% of respondents believe that the media element has no role in its remediation. Meanwhile, 21.38% of respondents (31) chose to be neutral on this element.

Content is an important factor in remediation because it directly affects audience engagement and appreciation. The data show that only 4.14% of respondents believe that the content element has no usefulness at all. Moreover, user elements and especially their feedback

can help improve and optimize the form and content of Luoshan shadow remediation. This makes it more relevant to users' needs and expectations. In the data, 2.07% of participants believe that this element has no role to play. Another 32.41% believe that it has an extremely important role in this remediation of traditional art.

In addition, technologies and platforms are important remediation elements. They provide more ways for creativity to be expressed and communicated. The data clearly show that 32.41% of participants believe this element is critically important. Only 1.38% hold the exact opposite view. Finally, the Participation element (28.97% agree, 26.21% strongly agree) can bring new ideas and practices for the remediation of Luoshan shadow. Participants can enrich its content and form by contributing their own content and sharing experiences. Only 1.38% are totally against this element [9].

Table 4. Summarisation of elemental concerns for the remediation.

Choices	Category	N	Valid (%)	Cumulative (%)
Medium	1.0	4	2.76	2.76
	2.0	26	17.93	20.69
	3.0	31	21.38	42.07
	4.0	41	28.28	70.34
	5.0	43	29.66	100.00
Contents	1.0	6	4.14	4.14
	2.0	27	18.62	22.76
	3.0	27	18.62	41.38
	4.0	38	26.21	67.59
	5.0	47	32.41	100.00
Audience	1.0	3	2.07	2.07
	2.0	27	18.62	20.69
	3.0	31	21.38	42.07
	4.0	37	25.52	67.59
	5.0	47	32.41	100.00
Technologies and platforms	1.0	2	1.38	1.38
	2.0	33	22.76	24.14
	3.0	22	15.17	39.31
	4.0	41	28.28	67.59
	5.0	47	32.41	100.00
Participate	1.0	2	1.38	1.38
	2.0	35	24.14	25.52
	3.0	28	19.31	44.83
	4.0	42	28.97	73.79
	5.0	38	26.21	100.00
Total		145	100.00	100.00

Note: 1.0=Completely disagree; 2.0=Disagree; 3.0=Neutral; 4.0=Agree; 5.0=Very much agree.

(3) Characteristics of Luoshan shadow remediation

Remediation is the process by which traditional media or cultural forms are re-presented, communicated and interacted with through digital technologies and new media platforms. The process of remediation of Luoshan shadow requires a combination of technological, cultural and commercial factors, which gives it multiple characteristics.

Figure 5 shows a summary of the views of different occupations on what characterizes the remediation of Luoshan shadow. Most of the interviewees believe that the remediation of this traditional art is characterized by multimedia integration, interactive participation, “compensation” for the media, and cross-border cooperation and innovation.

From the statistical data, it can be found that 47 (32.41%)

of these participants fully agreed that multimedia convergence is an important feature of remediation, while only 4 (2.75%) hold a completely opposite view. These data suggest that multimedia integration is an important feature of this remediation of traditional art. The majority of them (57.94%) agree that Interactive participation is one of the important features of remediation, while only 7 (4.83%) hold a completely different view.

Moreover, 88 (60%) of those participants agree that Compensation for traditional media is one of its important characterizations. Cross-border cooperation is also one of the key features of interest to participants. 50 (34.48%) hold an agreeable view, 42 (28.97%) strongly agree with this view and only 7 (4.83%) completely disagreed.

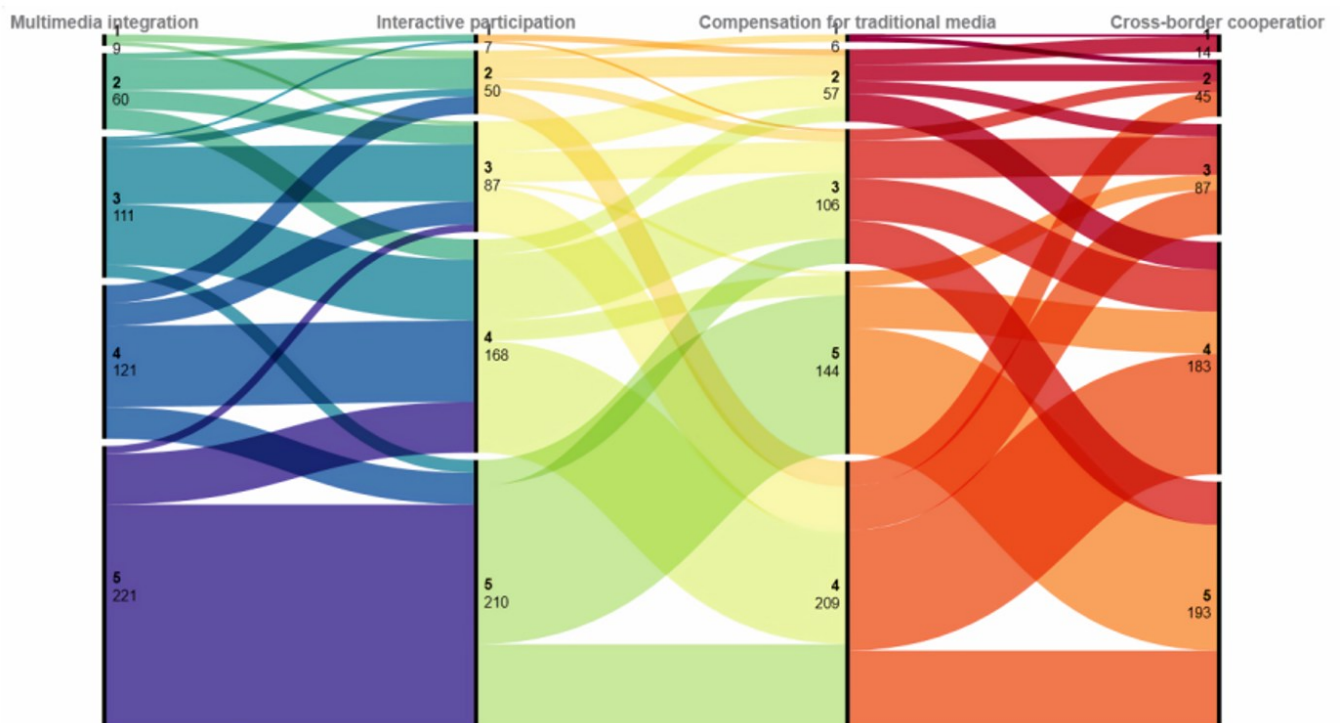


Figure 5. Perspectives of different professions on the remediation characteristics of Luoshan shadow puppets.

(4) Selective preferences of Luoshan shadow remediation

This section presents and discusses data from a questionnaire that measured participants' preferred type of remediation of Luoshan shadow. In particular, this section is analyzed with descriptive statistics, showing detailed information on the percentage of respondents

corresponding to the type of remediation they chose by age.

Figure 6 shows what type of remediation of Luoshan shadow is preferred by those participants. In this survey questionnaire, these results are supported by the following quantitative findings. 83 people (57.25%) choose Social media as a way to remediate Luoshan

shadow, and only 39 people (26.90%) hold the exact opposite opinion. Applications of Virtual Reality is next, with a total of 81 (55.86%) in favor. The same number of participants choose Digital product and Video sharing platforms at 55.17%. In addition, 53.80% of those participants prefer Mobile apps as a remediation method, while the least selected is Internet promotion (51.04%).

Based on these data, participants clearly most prefer Social media (57.25%) and Applications of Virtual Reality (55.86%). Other preferences include digital products, visual sharing platforms, and Mobile apps. It can be concluded that they generally prefer a more interactive type of remediation rather than a one-sided platform..

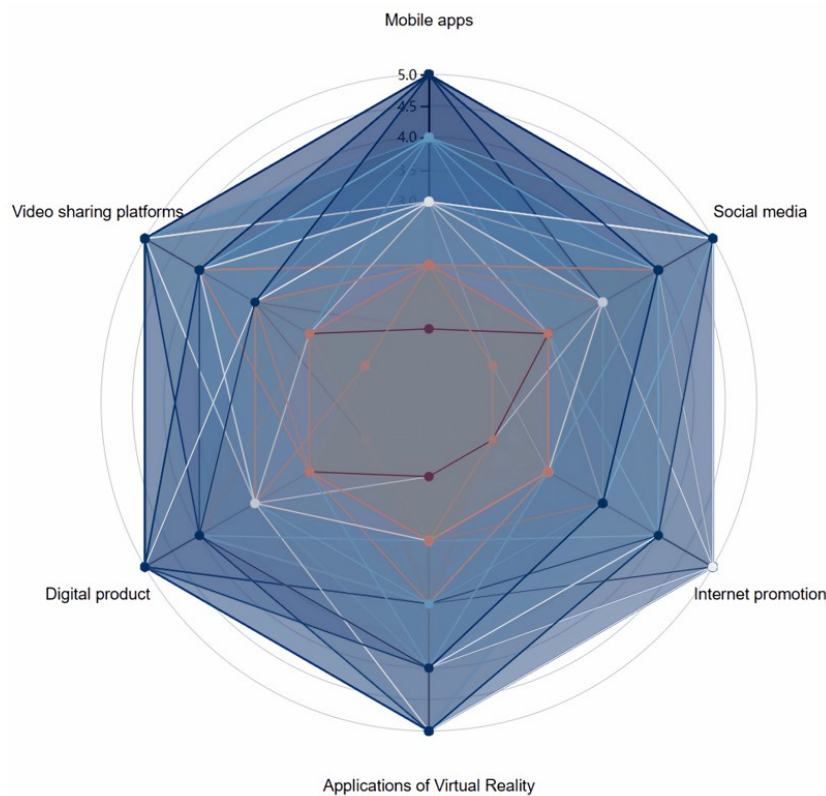


Figure 6. Statistics on the choice of remediation type.

It is crucial to understand what type of remediation of Luoshan shadow is taking place from its participants' perspectives. Their choices influence how designers make decisions. The results indicate that the preferred type of remediation of Luoshan shadow is social media. It can be concluded that people prefer platforms where they can share, discuss and discover this art.

Identifying elements of Luoshan shadow in the remediation process

Research has found that the elements of Luoshan shadow are foundational to its remediation. Compared to other regional shadows, the re-mediated communication of this traditional art is rudimentary. The core of this art is its

stories. This art requires creators to ensure that digital content effectively conveys those stories and triggers emotional resonance in viewers. It is essential to choose an appropriate language and narrative style to convey the emotions of its story. Apps such as Xiaohongshu provide a digital platform for its communication. They allow artists to produce and disseminate their work in digital format, including videos and images that are filmed, edited and uploaded. Creators can share stories, techniques and shapes about Luoshan shadow.

These elements are integrated into different themes and contents through creative ways. The tradition of Luoshan shadow is maintained as much as possible. Based on this result, it can be concluded that, apart from technological

factors, it is essential to ensure that the process of digitization respects its traditional cultural characteristics. All relevant issues must be handled with care. The remediation of Luoshan shadow involves specific graphic, sound and video elements. These must be considered in any transformation of traditional shadow art into digital media content.

The first element is graphics, which affects a user's interaction and experience with its content. It is found that the graphic element in the remediation of Luoshan shadow is an essential key to the realization of an exciting shadow play drama on a digital platform. Their digitization helps to broaden the audience base and makes traditional culture more accessible and appreciated by modern audiences. Figure 7 below shows the stylized structure of Luoshan shadow figure.

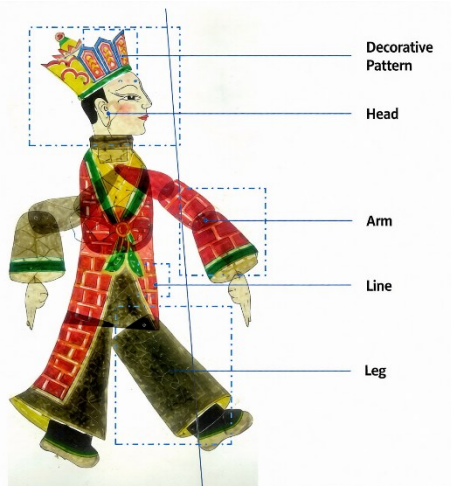


Figure 7. Structure of Luoshan shadow figure.

The first step in the remediation of Luoshan shadow is to digitize its traditional graphics. This involves digitally scanning or photographing graphics of figures, props, and backdrops to obtain high-quality digital images. As can be seen in the figure above, it has a unique shape. Its lines are very smooth and delicate. The figures' contour lines, decorations, and details have been carefully designed to give higher artistic value and beauty to its shapes. By digitally recording them, these traditional stylistic elements can be permanently preserved on digital media [10].

The second element is sound, which combines with graphic elements to create an expressive and dramatic

artistic experience. Sound elements play a crucial role in conveying emotion, plot development, and characterization. The sound of a Luoshan shadow performance is essential for enhancing audience immersion and enriching drama and expression. Its performance is usually accompanied by various sound effects to enhance the story. These sound effects are generated through traditional handcrafted methods and include wind, rain, birdsong, weapon impacts, and character footsteps.

In addition, during some Luoshan shadow plays, figures may have dialogues or monologues. These voices are used to convey information about the plot and inner thoughts of a certain character. It should also be noted that its performances usually use a unique local dialect for dialogue and communication between figures. This dialect is part of Luoshan shadow tradition and helps to distinguish various roles and add a regional flavor to its performances. Therefore, the sound element is one of the crucial elements in its digitization. Through clever sound design, Luoshan shadow is able to better convey its charm and cultural value on the digital media platform.

The third element is image. Unlike the first two elements, this element is an image that can be played back. It includes video, animation, and movies, which can present continuous motion and action through successive frames. The visual elements of Luoshan shadow mainly include shadow figures and props, background, lighting, movement, and sound. Performing artists present a character's personality and emotions through skillful movements and expressions. For example, these movements manipulate the shadow figures by means of hand levers or wires. These allow the figures to walk, wield weapons, and dance. Digital media allows an integration of Luoshan shadow with other multimedia elements such as music, sound effects, text, and interactive interfaces. Such integration can provide a richer artistic experience.

In Xiaohongshu app, artists enrich what and how this traditional art is remediated by contributing their own content and sharing their experiences. Content contribution and sharing facilitate its dissemination and

communication. Furthermore, digital media can provide a multi-angle view so that an audience can watch a

puppet show from different angles. This allows them to better appreciate its details and arts (in Figure 8).

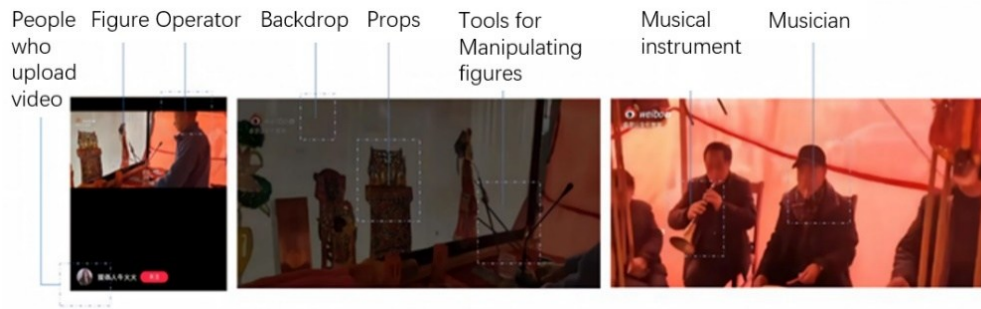


Figure 8. Images and details of Luoshan shadow in Xiaohongshu.

Overall, these elements enhance the visual enjoyment of their audience, while also contributing to preservation and promotion of this traditional art form.

Discussion

Remediation is a concept related to media and cultural studies. It is the process of re-presenting and communicating traditional media content, cultural forms, or artistic expressions into new media platforms or digital environments. Previous studies show that in the face of problems in the communication of Luoshan shadow, how to achieve the purpose of cultural communication through specific forms of media is a valuable field of exploration. Future research is needed to associate remediation with this art.

Firstly, based on interviews with experts, it can be concluded that the remediation of Luoshan shadow combines traditional culture with modern technology to make it more dynamic and sustainable. Digital technologies must move away from earlier media to acquire a new set of aesthetic and cultural principles.

New technologies provide a platform for a wider range of stakeholders to have a voice in cultural heritage management. Experts also indicate in interviews that this constraint on how art can be remediated is related to technology. The production of high-quality digital content requires appropriate technical skills. This may be an area unfamiliar to some traditional artists.

Besides, in addition to using information technology initially for data collection and collections management,

many cultural institutions are experimenting with digital media to communicate in new ways. They aim to engage new audiences. Not only do digital technologies influence how traditional art is managed and understood, but more varied art forms also influence how digital tools are used. Application of digitization helps Luoshan shadow better adapt to what modern audiences want. It also provides creators with space to innovate.

Audience acceptance is considered an obstacle to the remediation of this art. Viewers of digital media may have different levels of acceptance of it. Some audiences need time to get used to this new form of media or prefer the traditional shadow show. Based on expert interviews, the type of and preference for its remediation users have is related to their age and cultural background. Acceptance of and preference for media forms may vary across age and cultural groups. Younger generations may be more receptive to digital media and virtual reality technology, while traditional shadow performances may be more popular with middle-aged and older audiences. Expert advice was used to better understand the types and characteristics of Luoshan shadow remediation. It also helped create or select better types of communication for it. With the development of time, this traditional art is gradually losing its own audience. Therefore, it is crucial to understand what its users are used to.

Emerging media brings technological advancement but also separates creators and audiences. This separation is due to the unidirectional nature of their means of communication. As emphasized by the interview experts,

emerging media provide a wealth of information. However, viewers often receive information only passively. They cannot easily interact with it or screen its sources for credibility. This results in their audience being drowned in information overload. They cannot determine what information is reliable and what is not.

Moreover, in this study, three experts emphasized that the remediation of Luoshan shadow requires digital technology support. Digital technology offers more opportunities and possibilities for sustainable development and communication of this art. This study aims to incorporate the concept of remediation into Luoshan shadow to enhance its communication effect in an appropriate way.

Secondly, according to the questionnaire results, most participants are willing to choose appropriate media according to their personal preferences and needs. Heritage discussions are increasingly shifting to the digital field. Professionals and organizations are increasingly exploring its potential.

Moreover, for an intangible cultural heritage to stand out in the post-traffic era, it is necessary to capture what its core social demographic really needs. It must be expressed at the appropriate time and in the right way. This study finds that media technology impacts the inherent form of existence and the static exhibition mode of traditional handicrafts. Traditional art can dynamically display its beauty and attract attention through new media with images, augmented reality (AR), and interactive sensing. Features of new media, such as strong interaction, rapid communication, and large capacity, compensate for the disadvantages of traditional communication. They break time and space limitations and bring new opportunities to such art communication. In this study, users prefer to choose a medium that is interactive and personalized. This type of medium increases its audience's interactivity and engagement with Luoshan shadow. In addition to using new media as a means of communication, remediation can also be used as a way to bring innovative expression to traditional art

forms. It helps increase cultural exchange and cross-cultural understanding of this traditional art. In conclusion, through the questionnaire survey, understanding and analyzing the concerns and selection preferences of those participants makes it possible to select and even design a medium. This medium can protect and pass on Luoshan shadow to achieve this study's objective.

Thirdly, applying social media tools has a greater impact on heritage conservation sustainability. Digital technology allows traditional works of art to be widely disseminated through the Internet and online platforms. This means that artists can promote their work to audiences around the world and are no longer limited by geographic location. Digital shadow science utilizes digital media technology to express a large amount of shadow art in modern media. It brings people closer to traditional shadow art and presents it distinctly and vividly to audiences.

In particular, this study finds that the application of digital media does not jeopardize the essence and value of this traditional art. Furthermore, digital technology can be used to record and preserve the performance and production techniques of Luoshan shadow puppet. For example, modern media technology can record and preserve the performance and production process of this art. This allows future generations to study and research it. Meanwhile, through remediation, it is possible to teach these traditional skills to more learners and promote the inheritance of Luoshan shadow art.

Besides, artists can enrich the content and form of Luoshan shadow remediation by contributing their own content and sharing their experiences. They can explore new themes, storylines, characters, and visuals. This presents audiences with a more diverse and surprising body of work. Performers can share their creative experiences and opinions on social media. By interacting with the audience, performers can get feedback about their performances and works. This contributes to continuous improvement and refinement of its content and format. Content contribution and sharing facilitates

its communication. Therefore, remediation can help Luoshan shadow remain vibrant, attract new audiences, and ensure that this traditional art form is passed on and developed.

In conclusion, after identifying all suitable elements and properties for the remediation of Luoshan shadow, remediation is achievable. Its remediation serves to disseminate and promote, preserve classical shadow puppetry techniques, stimulate innovation and development, and enhance interactive audience participation. Remediation offers new opportunities and possibilities for its continuation and development [11].

Conclusion

This study aims to integrate the concept of remediation into Luoshan shadow. It helps this traditional art form better adapt to the digital age and improve its chances of communication and preservation. In response to challenges of declining audiences in the communication of Luoshan shadow puppets, this study proposes using a remediation approach to disseminate this traditional art. This helps artists communicate its tradition and what culture it embodies to users.

Based on the fact that Luoshan shadow is a comprehensive traditional art, this study adopts digital technology to enhance its performance and creation. It does so through various types of media forms for the purpose of preservation and communication. The remediation approach solves the problems in its communication and allows stories with deep cultural content to be better communicated and shared.

This study has three main objectives. The first objective is to understand what the constraints to the communication of Luoshan shadow are. These barriers and limitations are technological constraints, market demand, shifts in entertainment, and complex craftsmanship.

The second objective is to study users' preferences for remediation choices. It also aims to understand their

views and opinions from their perspectives. Identifying their media preferences will help users to participate.

The third objective is to select new forms of expression and means of communication for this traditional art. This is done by identifying the remediation elements of Luoshan shadow and using digital technology to combine with them. Digital technology enables Luoshan shadow to spread across geographical and linguistic barriers to all regions of the world. It helps to promote cross-cultural communication and understanding between different cultures. Overall, this study aims to preserve, inherit, disseminate, and develop this traditional art form. It also aims to bring this art form into the digital age to meet modern audience needs. Remediation helps it to adapt to new social and cultural environments. This maintains its vitality and appeal.

As a traditional art with a long history and unique cultural value, the mediation of Luoshan shadow has to take into account cultural protection factors. Preservation and communication of traditional skills is the main goal, so the process of mediation needs to be carried out with respect for tradition. This means the process of remediation needs to insist on preserving its traditional characteristics and cultural values. It must ensure that digitization and the application of media technologies do not compromise its originality.

Meanwhile, close communication with users ensures that an approach to remediation aligns with their needs and desires. This contributes to its continuation and development as a traditional art form. Its ability to adapt to a modern audience's preferences and needs, as well as its integration into the contemporary cultural industry, are all factors to be considered.

Future research could examine whether the remediation of Luoshan shadow can enhance its communication effectiveness from the perspective of user acceptance.

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Conflicts of Interest

The author declares no conflict of interest.

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