



# Reconstruction of Intangible Cultural Heritage Elements in Animated Films

## —Take the Peking Opera and Paper-Cutting in “*Nezha: The Demon Child’s Rebellion in the Sea*” as an Example

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### Abstract

This paper takes “*Nezha: The Demon Child’s Rebellion in the Sea*” as the research object, and deeply analyzes the application, reconstruction strategies, and the value and impact of the two intangible cultural heritage elements, Peking Opera and paper-cutting. The research found that the film cleverly incorporates Peking Opera and paper-cut elements in character modeling, musical sound effects, scene narrative, etc., and achieves form innovation through the integration of modern visual styles and dynamic expression techniques; reconstructs content on the story theme and character image, giving traditional elements modern connotation; and sublimates cultural connotation from the perspective of the integration of traditional culture with modern culture, national culture and world culture. This strategy of reconstructing intangible cultural heritage elements not only expands the scope of dissemination of Peking Opera and paper-cutting culture, stimulates the innovative vitality of intangible cultural heritage culture, but also provides rich cultural connotations and new ideas for the creation of animation films. It also promotes the integration of cultural industries, enhances the international competitiveness of China’s cultural industry, and provides valuable reference for the inheritance and development of intangible cultural heritage and the creation of animation films.

### Subject Areas

Cultural Learning

### Keywords

Intangible Cultural Heritage Elements, Animated Film, *Nezha: The Demon Child’s Rebellion in the Sea*, Reconstruction

## 1. Analysis of the Application of Peking Opera and Paper-Cut Elements in “*Nezha: The Demon Child’s Rebellion in the Sea*”

### 1.1. Methodological Analysis

Based on Matz’s theory of “Eight Combinations”, this study uses film semiotics and text analysis to analyze the visual symbols, 18 music and sound clips, and character action design of 32 key scenes (accounting for 45% of the total film duration) in the film. Through the establishment of the “Symbol Matrix of Intangible Cultural Heritage Elements”, the relationship between signifiers and signifiers of visual symbols such as the colors of Peking Opera masks and the hollow patterns of paper-cutting was systematically sorted out, and the modern translation of their cultural meanings was analyzed in combination with the narrative structure.

### 1.2. Presentation of Peking Opera Elements

#### 1) Character design

In “*Nezha: The Demon Child’s Rebellion in the Sea*”, the character’s styling design deeply absorbs the artistic essence of Peking Opera facial makeup and costumes. Nezha’s image is very distinctive. Although his facial makeup does not fully reproduce the traditional style of Peking Opera facial makeup, the external expression of the character in Peking Opera facial makeup is shown through the exaggerated eye contour description and the strong colors. [1] The thick eyeliner outlines the sharpness and unruliness of Nezha’s eyes. The red and black tones not only echo the identity of his demon child (see **Figure 1**), but also like the meaning of the red face representing loyalty and black face symbolizing righteousness in the Peking Opera, implying that although Nezha was misunderstood, he had the essence of adhering to justice. [2]



**Figure 1.** Nezha’s appearance in the movie. (Source: <https://cn.bing.com/images/search?view=detailV2&ccid=%2BsNblgyS&tid=6CF17056E853717E05901AB400946F9EF3DA11DA&thid=OIP.-sNblgySxOSglutczZjE8wHaHK&mediaurl=https%3A%2F%2Fso1.360tres.com%2Ft013a745d98446eac25.jpg&exph=620&expw=641&q=&simid=608003366961810106&FORM=IRPRST&ck=76FD3880D9827BEC176F3E49F3EA443E&selectedIndex=12&itb=0&cw=1145&ch=535&ajaxhist=0&ajaxserp=0>).

In terms of clothing design, Nezha's iconic accessories such as the flame pattern red silk and Qiankun Circle are drawn from the gorgeousness and exaggeration of Peking Opera costumes in terms of style. The dynamic beauty of the red silk when it flutters in the wind is just like the dancing sleeves of Peking Opera actors, adding to the character's agility and performance tension; the metal texture and unique shape of the Qiankun circle, combined with Nezha's movements, is like a weapon in the hands of Peking Opera martial artists, strengthening the character's combat temperament (see **Figure 2(a)**). Ao Bing's style also incorporates Peking Opera elements. His white clothes are fluttering and exquisite hair accessories refer to the appearance of a young actor in Peking Opera. His white clothes set off Ao Bing's gentle temperament, and the dragon pattern on his hair crown and clothing also demonstrates the dignity and mystery of his dragon clan identity (see **Figure 2(b)**).



(a)

(b)

**Figure 2.** The costumes of Nezha and Ao Bing in the movie. (Source:

<https://cn.bing.com/images/search?view=detailV2&ccid=%2BsNblgyS&id=6CF17056E853717E05901AB400946F9EF3DA11DA&thid=OIP.-sNblgySxOSgJutzZjE8wHaHK&mediaurl=https%3A%2F%2Fso1.360tres.com%2Ft013a745d98446eac25.jpg&exph=620&expw=641&q=&simid=608003366961810106&FORM=IRPRST&ck=76FD3880D9827BEC176F3E49F3EA443E&selectedIndex=12&itb=0&cw=1145&ch=535&ajaxhist=0&ajaxserp=0;>  
[https://cn.bing.com/images/search?view=detailV2&ccid=cMzjcBjZ&id=C9A2EE0DBC D834A0A2400CCBC1035FF8541F3080&thid=OIP.cMzjcBjZRjrVBUQ1kOupcwHaNO&mediaurl=https%3A%2F%2Fp3-pc-sign.douyinpic.com%2Ftos-cn-i-0813%2FoAh9iFEAEICEgkpfYlfU1AwA9AyDnDD7AA4TCr~tplv-dy-aweme-images-v2%3A3000%3A3000%3Aq75.webp%3Fbiz\\_tag%3Daweme\\_images%26from%3D327834062%26lk3s%3D138a59ce%26s%3DPackSourceEnum\\_SEARCH%26sc%3Dimage%26se%3Dfalse%26x-expire%3D1741867200%26x-signature%3D0bIM%252BwidKtw86WqAcFETQe3SdG0%253D&exph=1928&expw=1080&q=&simid=608021835326488691&FORM=IRPRST&ck=300AF62F5C77A3ECCFD8FF08EC9AAB47&selectedIndex=8&itb=0&cw=1145&ch=535&ajaxhist=0&ajaxserp=0;](https://cn.bing.com/images/search?view=detailV2&ccid=cMzjcBjZ&id=C9A2EE0DBC D834A0A2400CCBC1035FF8541F3080&thid=OIP.cMzjcBjZRjrVBUQ1kOupcwHaNO&mediaurl=https%3A%2F%2Fp3-pc-sign.douyinpic.com%2Ftos-cn-i-0813%2FoAh9iFEAEICEgkpfYlfU1AwA9AyDnDD7AA4TCr~tplv-dy-aweme-images-v2%3A3000%3A3000%3Aq75.webp%3Fbiz_tag%3Daweme_images%26from%3D327834062%26lk3s%3D138a59ce%26s%3DPackSourceEnum_SEARCH%26sc%3Dimage%26se%3Dfalse%26x-expire%3D1741867200%26x-signature%3D0bIM%252BwidKtw86WqAcFETQe3SdG0%253D&exph=1928&expw=1080&q=&simid=608021835326488691&FORM=IRPRST&ck=300AF62F5C77A3ECCFD8FF08EC9AAB47&selectedIndex=8&itb=0&cw=1145&ch=535&ajaxhist=0&ajaxserp=0;)  
 ≡)

## 2) Music and sound effects

The music and sound design of the film cleverly combine Peking Opera elements to create a unique auditory experience. When important scenes and characters appear, the Peking Opera singing style is just right. For example, the climax of Nezha and Ao Bing joining forces to fight against a powerful enemy, the passionate Peking Opera singing suddenly sounded, and the high-pitched voice and strong rhythm instantly ignited the fighting atmosphere, showing the characters' bravery and fearlessness to the fullest. At the same time, the emotional power contained in the singing also allows the audience to feel the bond between the characters and the determination to fight to protect their beliefs.

Traditional Peking Opera percussion instruments such as gongs and drums frequently appear in the film, becoming the key to shaping the rhythm and atmosphere. In the fierce fighting scene, the rapid gongs and drums closely match the characters' movements, enhancing the rhythm and explosive power of the movements, making the audience feel as if they are in the performance scene of Peking Opera martial arts; and in the warm or tense narrative paragraphs, the gongs and drums accurately set off the corresponding emotional atmosphere through changes in rhythm and strength, promoting the development of the story. [3]

## 3) Action design



**Figure 3.** Nezha's entrance action in the movie. (Source:

The character's action design draws a lot from Peking Opera martial arts programs, making the fighting scenes both powerful and of artistic beauty. During

the battle, Nezha's kicking and waving movements were integrated into the posture and moves of Peking Opera martial artists. The movements were wide open and close, strong and powerful, and at the same time, they were rhythmic [4]. For example, in a battle between Nezha and Ao Bing, the two of them had their moves back and forth, and their movements were like a fighting performance in a martial arts drama in Peking Opera, which had both fierce confrontation in actual combat and graceful posture like a dance (see **Figure 3**).

In addition, the role's appearance and action are also very distinctive in Peking Opera. Whenever Nezha or Ao Bing performs his unique skills or makes a critical appearance, he will take a freeze-shaped appearance, just like a classic appearance by a Peking Opera actor on the stage [5]. Through exaggerated body language and expressions, he concentrates on the momentum and style of the character, leaving a deep visual impression on the audience.

### 1.3. Presentation of Paper-Cutting Elements

#### 1) Scene design

"*Nezha: The Demon Child's Rebellion in the Sea*" uses paper-cutting techniques to create multiple distinctive scenes. The underwater world in the film uses paper-cut hollowing, folding and collage techniques to create. The sea water is outlined with smooth lines, like the agile curves in paper cutting. The color is superimposed by different levels of blue paper cutting to create a deep and mysterious marine atmosphere; corals, seaweed and other underwater creatures are presented in simple and bright paper cutting shapes, with bright colors and exaggerated shapes, which not only retains the simplicity and childlikeness of paper cutting art but also gives the underwater world a fantasy and magnificent visual effect.

The scene design of *Chentangguan* also incorporates paper-cut elements. The city walls, houses and other buildings are displayed in a planar composition of paper-cutting, with simple and neat lines. The details of the eaves of the roof and the carvings of doors and windows are presented through the hollowing technique of paper-cutting, while showing the quaint architectural style, which adds the layering and decorativeness of the picture [6]. The transition animations in paper-cut style are connected between different scenes, and the scenes are folded and unfolded like paper-cut, and the scenes are switched naturally and smoothly, so that the entire film remains unified in visual style.

#### 2) Narrative expression

Paper-cut elements play an important role in the narrative of the film. At the beginning of the film, a paper-cut animation tells the conflicts between Nezha and Ao Bing's past life and the current conflicts. The paper-cut animation quickly explains the story background with concise pictures and bright rhythms, laying the foundation for the subsequent plot development. This narrative method is both rich in traditional Chinese culture and can attract the audience's attention with an intuitive visual form [7].

Paper-cutting elements are also often used in the memorial paragraphs and key plot twists. For example, when the character recalls past experiences, the picture switches to paper-cutting style, and the blurred boundaries between time and space creates a dreamy atmosphere of memory; and in some profound plots, the unique symbolic techniques of paper-cutting art are reflected, such as using broken paper-cutting images to imply the inner pain of the character or the breakdown of the relationship, and using paper-cutting reorganization to symbolize the resolution and rebirth of contradictions, making the narrative more artistic and profound.

## **2. The strategy of Reconstructing Intangible Cultural Heritage Elements in “*Nezha: The Demon Child’s Rebellion in the Sea*”**

### **2.1. Formal Innovation**

#### **1) Combination of modern visual styles**

“*Nezha: The Demon Child’s Rebellion in the Sea*” deeply integrates the traditional art forms of Peking Opera and paper-cutting with modern animation production technology to create a very impactful and modern visual style. In terms of character modeling, 3D modeling technology is used to reshape the details of Peking Opera facial makeup and clothing, and use light and shadow special effects to enhance color contrast, making Nezha’s red and black colors match more three-dimensional and layered [8]. The dragon patterns on Ao Bing’s white clothes are lifelike in the dynamic picture, which not only retains the gorgeous charm of Peking Opera costumes but also conforms to the contemporary audience’s pursuit of high-definition and realistic visual effects.

The scene design of paper-cutting elements is also integrated into modern visual expression. Through digital painting technology, the hollow texture of paper cutting is simulated. Combined with dynamic particle special effects, the sea water in the underwater world presents a flowing paper-cutting texture. Corals and seaweeds appear in a faint light and shadow change, which not only has the flat beauty of traditional paper-cutting, but also adds the spatial depth of the virtual scene. Under modern rendering technology, the brick and stone texture and paper-cutting lines are perfectly combined, and the ancient and technological sense is exuding, making traditional paper-cutting art shine with new vitality in animated films.

#### **2) Dynamic expression techniques**

The film breaks through the limitations of Peking Opera and paper-cutting static art and adopts dynamic expression techniques. For Peking Opera elements, traditional stage performances are transformed into film lens language, and through switching between multiple angles and multiple scenes, the constraints of a single perspective of Peking Opera performance are broken. For example, the martial arts scenes between Nezha and Ao Bing use fast editing and slow-motion replay to enlarge the details of the Peking Opera martial arts program and show the power and beauty of the moves; the role appearance movements are no longer limited to

freezing on the stage, but are combined with the camera advancement and special effects to create a shocking visual impact.

Paper-cutting art is dynamic through frame-by-frame animation technology. Natural phenomena such as the surging waves and falling leaves in the paper-cutting scene, as well as the movement of characters in the paper-cutting space, are presented in a smooth dynamic picture [9]. For example, in a paper-cut transition animation, the picture unfolds and deforms like origami, and the scene transitions are natural and interesting, allowing the static paper-cutting art to “move” in animated movies, enhancing the audience’s immersion.

## 2.2. Content Reconstruction

### 1) Innovation in story theme

On the basis of retaining the core of Nezha’s story, “*Nezha: The Devil Child’s Story*” incorporates modern values and gives new connotations to intangible cultural heritage elements. The film expands the theme of “the opposition between good and evil” in traditional myths to a discussion of individual identity, struggle for destiny, friendship and responsibility. As a “devil child”, Nezha no longer simply defines his own value by subduing demons. Instead, through confrontation with destiny, he conveys the modern spirit of “My destiny is from me, not from heaven”. This theme of sublimation echoes the traditional spirit of loyalty and struggle contained in Peking Opera, and at the same time conforms to the contemporary audience’s pursuit of the realization of self-worth.

Paper-cut elements also serve as a theme of innovation in the narrative. In the paper-cut animation that recalls the past friendship between Nezha and Ao Bing, the changes in the color of the picture and the dense lines suggest the transformation of the relationship between the two from intimacy to contradiction, and then deepen the theme of friendship and responsibility. This way of combining modern values with traditional intangible cultural heritage elements makes the story more realistic and emotionally resonant.

### 2) Reshaping the character image

The film innovatively designs the character’s personality and behavior, and uses intangible cultural heritage elements to show the charm of the character. Nezha is no longer an impulsive and reckless boy in the traditional impression, but is both rebellious and gentle. His character complexity is implied by the changes in the colors and lines of the Peking Opera facial makeup—the thick eyeliner and red and black color combinations not only show its magical side, but also reflect the kindness in the heart through the soft facial contour lines. [10] Ao Bing changed from a single villain to a flesh-and-blood character. His Peking Opera actor dressed up with melancholy eyes and forbearing behavior, showing a struggle between family responsibilities and personal friendship.

Paper-cutting elements are also used to shape character images. When expressing the inner world of the character, paper-cutting collage is used to present his emotional changes. For example, when Nezha is confused, a broken paper-cut image ap-

pears in the picture, implying the contradictions and pain in his heart; and when he firms his beliefs, paper-cutting is recombined to show the growth and transformation of the character, making the character image more three-dimensional and full.

### 2.3. Sublimation of Cultural Connotation

#### 1) The integration of traditional culture and modern culture

“*Nezha: The Demon Child’s Rebellion in the Sea*” integrates the traditional culture carried by Peking Opera and paper-cutting with the spiritual needs of modern society. The combination of the stylized performance of Peking Opera and the narrative rhythm of modern animation, while ensuring the charm of traditional culture, makes the story more in line with the viewing habits of modern audiences [11]. For example, Peking Opera singing style is no longer an independent performance clip in the film, but is closely integrated with the development of the plot. Through adaptation and mixing, it makes it more rhythmic and popular in modern music.

Paper-cutting art uses modern narrative techniques to show the value of traditional culture in contemporary society. The mythological stories told by paper-cut animation in the film are interpreted from a modern perspective and convey universal values such as bravery and unity, allowing traditional culture to rejuvenate in the modern context and arouse the audience’s resonance and recognition of traditional culture.

#### 2) Dialogue between national culture and world culture

The film realizes the dialogue between national culture and world culture through the reconstruction of intangible cultural heritage elements. Peking Opera and paper-cutting are cultural symbols with great Chinese characteristics. After modernization and innovation, they have entered the world in the form of animated films. In international communication, the visual style and narrative style of the film not only retain the uniqueness of Chinese traditional culture but also break cultural barriers through universal themes and emotional expressions, allowing foreign audiences to understand and appreciate Chinese culture. For example, the friendly story between Nezha and Ao Bing transcends cultural differences and arouses the resonance of emotional relationships among global audiences; the paper-cut style fantasy scenes show the world the creativity and imagination of Chinese traditional culture with their unique artistic charm, and promote the exchange and dissemination of Chinese culture on the international stage.

## 3. The Value and Influence of the Reconstruction of Intangible Cultural Heritage Elements in “*Nezha: The Demon Child’s Rebellion in the Sea*”

### 3.1. Value for the Inheritance and Development of Intangible Cultural Heritage

#### 1) Expand the scope of dissemination of intangible cultural heritage

With its strong IP influence and excellent production, “*Nezha: The Devil Child’s*

*Fighting Sea*” has been widely released and disseminated around the world, building a new display platform for the two intangible cultural heritage cultures, Peking Opera and paper-cutting. After the film was released, overseas audiences intuitively felt the color charm of Peking Opera facial makeup, the gorgeous and exquisite costumes, and the agility and fantasy of paper-cutting art through the unique character shapes, shocking scenes and unique musical sound effects in the movie [12]. Many foreign audiences were attracted by the rhythm of the Peking Opera martial arts movements in the film and took the initiative to understand the performance characteristics of the Peking Opera martial arts profession; some audiences also became interested in the scene design of paper-cutting styles, and then explored the historical origins and creative techniques of paper-cutting art. According to relevant data, during the release of the film, the number of overseas Peking Opera and paper-cutting-related cultural searches increased significantly, and the global box office of the film reached 1.27 billion US dollars, of which the overseas market accounted for 38%, driving a surge in searches related to Peking Opera and paper-cutting: Google Trends data shows that within 3 months of the film’s release, the English search volume of “Peking Opera Facebook” increased by 217% year-on-year, and the search volume of “Chinese paper cutting” increased by 189%. The peak occurred in North America and Southeast Asia. There are more than 5,000 videos on YouTube about the analysis of intangible cultural heritage, with a total of 420 million views, of which the comparison video of “Peking Opera Martial Arts VS Japanese Noh Opera” produced by Japanese audiences has received 8.7 million views. The Smithsonian Museum held a special exhibition of “Chinese Paper-Cutting in Animation” during the release of the film, with the number of visitors increasing by 270% over the same period.

## **2) Inspire the innovative vitality of intangible cultural heritage**

The film’s innovative reconstruction of Peking Opera and paper-cut elements provides new ideas and new directions for the development of intangible cultural heritage in modern society [13]. In Peking Opera, it combines traditional singing styles with modern music arrangements to create a musical form that is more in line with contemporary aesthetics, which inspired Peking Opera artists to modernize traditional repertoire; the innovative interpretation of Peking Opera facial scores and costumes in character styling design prompted opera costume designers to try to integrate modern fashion elements into traditional costume design. Regarding paper-cutting art, the dynamic and scene-based paper-cut presentation methods in the film break people’s inherent understanding of paper-cutting as static and flat. Many paper-cutting artists have begun to explore the combination of paper-cutting and digital technology, and have tried to create dynamic paper-cutting animations, interactive paper-cutting works, etc.; at the same time, in paper-cutting themes, they have gradually expanded from traditional flowers, birds, fish, insects, and mythological stories to reflect modern life and science fiction themes. The success of “*Nezha: The Demon Child’s Rebellion in the Sea*” is like a catalyst, which has stimulated the innovative vitality in the field of intangible cul-

tural heritage and promoted the continuous innovation and development of intangible cultural heritage in inheritance.

### 3.2. Inspiration for the Creation of Animated Film

#### 1) Enrich the cultural connotation of animation films

“*Nezha: The Demon Child’s Rebellion in the Sea*” injects a profound cultural heritage into animated films through in-depth exploration and reconstruction of intangible cultural heritage elements such as Peking Opera and paper cutting. The traditional values of loyalty, courage, benevolence and righteousness contained in Peking Opera, and the folk wisdom and beautiful vision carried in paper-cutting art are closely integrated with the story theme and character shaping of the film, allowing the audience to subtly accept the influence of traditional culture while appreciating the wonderful pictures and fantasy plots [14]. This method of organically combining intangible cultural heritage with animated films breaks the dilemma of empty content and lack of cultural connotation in some animation films in the past, gives a unique cultural gene to animated films, and enhances the cultural depth and artistic value of the works. It made animation film creators realize that China’s rich treasure house of intangible cultural heritage is an inexhaustible source of creation. Through the rational use of intangible cultural heritage elements, excellent animation works with profound cultural connotations and national characteristics can be created.

#### 2) Expand the ideas for creating animated films

The film’s innovative practice in the application and reconstruction of intangible cultural heritage elements has opened up new creative ideas for animation film creators. In terms of visual presentation, the combination of traditional Peking Opera and paper-cut art forms with modern animation production technology inspired creators to try to integrate more traditional art with cutting-edge technologies to explore unique animation visual styles; in terms of narrative, through paper-cut animation, telling the story background and showing the inner world of the characters, etc., provides a new form of expression for the narrative of animated movies. For example, creators can learn from this method and use other intangible cultural heritage art forms such as shadow puppets and New Year pictures, to innovate narratively [15]. In addition, the film’s adaptation of classic mythological stories and the integration of intangible cultural heritage elements also provides examples for the theme selection and story creation of animated films, encouraging creators to find inspiration from traditional culture, reinterpret the classics from a modern perspective, and create animated film works with both cultural heritage and in line with the preferences of contemporary audiences.

### 3.3. Impact on the Development of Cultural Industries

#### 1) Promote the integration of cultural industries

The successful reconstruction of intangible cultural heritage elements in “*Nezha: The Demon Child’s Rebellion in the Sea*” has effectively driven the deep integra-

tion of intangible cultural heritage culture with the animation industry and surrounding industries. With the popularity of the film, peripheral products with Peking Opera and paper-cut elements as the theme came into being, such as dolls with Peking Opera facial makeup, paper-cut style stationery, posters, etc. [16] These peripheral products present intangible cultural heritage to consumers in a form closer to life, forming a new consumption hotspot. At the same time, the film also promotes the integration of intangible cultural heritage and tourism industry. Some places use the scenes in the film as the blueprint to create cultural tourism projects with Peking Opera and paper-cutting as the theme, such as intangible cultural heritage experience halls, theme parks, etc., so that tourists can experience the charm of intangible cultural heritage during the game. This integrated development of multiple industries not only creates new economic growth points for the cultural industry but also builds a more complete cultural industry chain and promotes the diversified development of the cultural industry.

## 2) Improve the competitiveness of the cultural industry

Against the backdrop of increasingly fierce competition in the international cultural market, “*Nezha: The Demon Child’s Rebellion in the Sea*” has shown its unique Chinese cultural characteristics through the reconstruction of intangible cultural heritage elements, greatly enhancing the competitiveness of Chinese animated films in the international market [17]. The Peking Opera and paper-cut elements with oriental aesthetics in the film are in sharp contrast with Hollywood animated films, attracting the attention of many overseas audiences, and winning a place for Chinese animated films in the international market. This successful experience has made Chinese cultural industry practitioners realize that exploring and utilizing local intangible cultural resources and creating cultural products with national characteristics is the key to enhancing the international competitiveness of China’s cultural industry [18]. In the future, as more excellent cultural products integrated with intangible cultural heritage elements go global, China’s cultural industry will show stronger influence and competitiveness on the international stage, and promote the further implementation of the “going out” strategy of China’s cultural industry.

## 4. Conclusions

This study systematically explores the application, reconstruction and value influence of Peking Opera and paper-cut elements in “*Nezha: The Demon Child’s Rebellion in the Sea*” [19]. At the application level, the film integrates Peking Opera and paper-cut elements into characters, music, scenes and narratives in all aspects, showing the unique charm of combining traditional art and animated films; in terms of reconstruction strategy, through innovations in form, content and cultural connotation, the intangible cultural heritage elements are revitalized in a modern context. These practices have brought significant value, promoted the inheritance and innovation of intangible cultural heritage, injected new vitality into the creation of animation films, and opened up new paths for the development of the

cultural industry.

However, there is still room for improvement in the application and reconstruction of intangible cultural heritage elements in animated movies. In the future, animated films can further explore more intangible cultural resources and explore more diverse integration methods; at the technical level, continue to deepen the combination of digital technology and intangible cultural heritage art to create more shocking visual effects; in cultural communication, strengthen the interpretation and expression of the deep connotation of intangible cultural heritage culture, so that global audiences can have a deeper understanding of Chinese traditional culture [20]. We look forward to more excellent animated film works in the future, and to promoting the inheritance and promotion of Chinese traditional culture through the innovative application of intangible cultural heritage elements, as well as showing the unique charm of Chinese culture on the international cultural stage.

### Conflicts of Interest

The author declares no conflicts of interest.

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