

Research on short video communication of intangible cultural heritage

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Abstract: *With the development of new media and the acceleration of informatization, the development of short video media provides a new direction and channel for the dissemination, inheritance and protection of intangible cultural heritage, and brings unprecedented development opportunities. Based on this, this paper summarizes the significance of short video communication of intangible cultural heritage, analyzes the problems in the communication of intangible cultural heritage, and summarizes the implementation strategies of short video of intangible cultural heritage, aiming at promoting the inheritance and protection of intangible cultural heritage, solving the dilemma of intangible cultural heritage in communication, and finally realizing the high-quality communication of intangible cultural heritage.*

Keywords: *intangible cultural heritage; short video; propagation*

1. Introduction

The short video of intangible cultural heritage refers to the short video of government agencies, relevant organizations, intangible cultural heritage inheritors and ordinary people spreading relevant content of intangible cultural heritage at the national, provincial and municipal levels on short video platforms such as Tik Tok. In 2021, the Chinese government promulgated the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage," emphasizing the need to promote the widespread dissemination of intangible cultural heritage (referred to as "intangible cultural heritage"). Short video platforms have successively opened many related intangible cultural heritage special issues, actively sought to broaden the channels for the dissemination of intangible cultural heritage, encouraged the presentation of the content of intangible cultural heritage creators, and truly let intangible cultural heritage enter the homes of ordinary people. Intangible cultural heritage is the accumulation of traditional culture and history, and is a cultural treasure. In the intangible cultural heritage culture is not effectively spread, the road of protection and inheritance is difficult, many intangible cultural heritage culture gradually disappeared in the public eye. In 2023, it was emphasized at the two sessions of the country "Strengthen the protection and inheritance of cultural relics and cultural heritage. The collision between intangible cultural heritage and short video provides strong conditions for the dissemination and protection of intangible cultural heritage, and plays an important role in promoting the sustainable development of intangible cultural heritage.

2. On the significance of the dissemination of "intangible cultural heritage + short video"

2.1. Break the regional spread of intangible cultural heritage

"Intangible cultural heritage is bred in a specific cultural and natural environment, with obvious national characteristics, but also has a strong regional characteristics". After a long time of precipitation and generations of inheritors through the way of words and deeds to spread the intangible cultural heritage culture, some intangible cultural heritage culture has become the label of some regional cultural symbols. However, the development of things is a spiral rise, accompanied by some niche intangible cultural heritage because of the inheritance of the dating and geographical remote gradually decline. This requires short video media to play a full role in the dissemination of intangible cultural heritage. The communication form of 'intangible cultural heritage + short video' can show more intangible cultural heritage cultures such as handicrafts and local folk cultures with unique local cultural characteristics, and completely break the limitation of small face-to-face communication scope. For example, the traditional music and acrobatics of ethnic minorities such as Inner Mongolia, Yi and

Dai can be displayed to the public without crossing the region. It can also interact with users on the short video platform, so that users in different regions can experience a strong sense of participation on the short video platform, and watch the production process of intangible cultural heritage handicrafts and costumes more completely. Therefore, ' intangible cultural heritage + short video ' can not only break through the obstacles of time and space and carry out mobile communication, but also stimulate the enthusiasm of learning and inheriting intangible cultural heritage. It makes the local intangible cultural heritage become the intangible cultural heritage of the whole people, and also provides an opportunity for more people who like and love the intangible cultural heritage to learn and communicate, and expands the team of intangible cultural heritage inheritors.

2.2. Optimize the form of presentation of intangible cultural heritage communication

In the process of dissemination, ' intangible cultural heritage + short video ' gradually unveiled the mysterious veil of intangible cultural heritage culture, making intangible cultural heritage culture gradually enter the public eye. The short video creators of intangible cultural heritage use the current popular elements and advanced technologies to present the ' intangible cultural heritage ' culture to the majority of users, fully combining uniqueness and interest, breaking the current understanding of traditional intangible cultural heritage culture and intangible cultural heritage crafts. In terms of content, a ' small scene lens ' is adopted to minimize the duration of short videos and optimize the form of presentation, so that the intangible cultural heritage content is more in line with the public 's aesthetics. In addition, the software of short video also has some functions such as editing, beautification and special effects, which can also provide some convenient conditions for optimizing the dissemination of intangible cultural heritage. The creator 's works are accompanied by rhythmic or elegant music, as well as the foil of the filter, and the lens language is used to disseminate the cognition and understanding of the intangible cultural heritage culture to the users. The fierce collision between traditional intangible cultural heritage culture and modern trend culture has aroused the resonance of the majority of users. Whether it is in the performance of national costumes or in the performance of music and dance and the display of handicrafts, it can be presented through personalized and diversified content, so that the works of ' intangible cultural heritage + short video ' can be presented to users in the best and fastest form.

2.3. Reduce the cost of intangible cultural heritage dissemination and publicity

In the past, when carrying out the dissemination of intangible cultural heritage, it was usually supported by local governments and relevant departments to provide financial support, hold academic forum activities such as exhibitions, exhibitions, etc., and make propaganda films or documentaries for dissemination and publicity. However, whether it is a propaganda film or a documentary film, the production process requires complex professional equipment and technical personnel. At the same time, shooting video, post-editing, beautification, etc. are more cumbersome, and the production of video. The cycle is longer and the cost of making video is higher. As a product of the era of self-media, short video organically combines "intangible cultural heritage + short video", making it ' because of its low shooting threshold, content theme segmentation, fragmentation of communication time, low participation cost, agglomeration and interactivity. It has become a more preferred way for current users to participate in and disseminate intangible cultural heritage content ". Compared with offline publicity methods, short video can achieve follow-up transmission, which not only saves manpower and material costs, but also saves time. In addition, in view of the high content intensity and variety of short video dissemination of intangible cultural heritage, short video can also use big data technology system to accurately identify the personal interests and hobbies of different users, meet the user 's fragmented time, and make the public recognize the dissemination of intangible cultural heritage. The organic combination of ' intangible cultural heritage + short video ' highlights the characteristics of the length of the intangible cultural heritage, the brief introduction of the content, the speed and the low cost. These advantages make ' intangible cultural heritage + short video ' become an important channel for the majority of users in modern society to understand the intangible cultural heritage and understand the intangible cultural heritage. It also provides a new way for the spread of intangible cultural heritage and realizes the better spread of intangible cultural heritage.

2.4. Promote the marketization and branding of intangible cultural heritage

To promote the marketization and branding of intangible cultural heritage, short video has gradually become an important way of intangible cultural heritage communication, prompting Douyin, Kuaishou

and other short video platforms to launch a series of special plans on intangible cultural heritage, creating various business opportunities for the generation of intangible cultural heritage communication, and bringing many brand resources. Through 'intangible cultural heritage + short video', some ethnic products and handicrafts that cannot be commercialized and branded in some ethnic minority areas can be transformed into marketization and branding, so as to effectively improve the utilization of intangible cultural heritage and the transformation of service level. The combination of 'intangible cultural heritage + short video' has brought huge social attention and broad market space, breaking the traditional 'intangible cultural heritage' craftsmen, purchasers, agents and other single ways, and gradually digging out the sales model of direct, sub-generational and generational intangible cultural heritage sites. So that the intangible cultural heritage culture in the short video transmission is not limited to the screen, digital and other single forms to express. You can also learn and communicate with the 'intangible cultural heritage' inheritors. It can not only enable the inheritors of 'intangible cultural heritage' to obtain a direct short video platform for sales revenue, but also enable more young people to directly learn 'intangible cultural heritage' skills. This kind of knowledge payment based on 'intangible cultural heritage' skills has opened up a new business model for 'intangible cultural heritage' and promoted the marketization and branding of intangible cultural heritage^[1].

3. On the issue of the spread of 'intangible cultural heritage + short video'

3.1. The technical dilemma of inheritors of intangible cultural heritage

Intangible cultural heritage is a 'living culture' rooted in various ethnic groups for a long time. It is the crystallization of the wisdom of working people for thousands of years. It is impossible to exist independently without the inheritance of intangible cultural heritage. Therefore, to protect the inheritors of intangible cultural heritage is an important guarantee for the effective continuation of intangible cultural heritage, and it is the respect and love for the "living culture" of the inheritors of intangible cultural heritage. By the end of 2022, according to the latest data issued by the Ministry of Culture and Tourism of China, there are 3057 national non-heritage representative inheritors. Among them, the proportion of inheritors over 70 years old is as high as 71 %, and the number of inheritors over 100 years old is more than 40. At present, there are only 18 inheritors under the age of 50. It can be seen that many outstanding representatives of the non-genetic inheritors have reached the age of the old age. The purpose of their communication is only limited to finding young non-genetic inheritors and teaching the theoretical knowledge of non-heritage face-to-face. However, it is very difficult to use short video to spread non-heritage content. It is difficult to use short video tools, showing that the willingness to use short video to spread non-heritage is not strong. Young non-genetic inheritors who are willing to spread non-heritage through short video also have problems of insufficient experience and low level of short video production. For example, the main focus in Yunnan, Sichuan and other regions of the minority Yi people, people familiar with Xiang is the annual Lunar June 24 Torch Festival, but for the Yi people's clothing, production of silver jewelry skills and other intangible heritage is little known. Due to the older age of these types of intangible cultural heritage inheritors, coupled with the low cultural level of most craftsmen, they are out of touch with the new media environment, resulting in some excellent intangible cultural heritage can not find a suitable inheritor, thus losing the opportunity to spread and develop. Although many short video platforms have continuously lowered the threshold for short video production, there are still some inheritances that cannot master the process of shooting, production and dissemination in the face of digitalization and new media. The technical dilemma of the inheritors of intangible cultural heritage has blocked the source of the spread of 'intangible cultural heritage + short video'.

3.2. 'Intangible cultural heritage + short video' homogenization is serious

The homogenization of 'intangible cultural heritage + short video' mainly exists in the limited content of the broadcast, and the form of communication is relatively simple. The short video displayed by the intangible cultural heritage craftsmen has good communication effect, large flow and high praise rate. Such short video will come from the pupa, and there will be the same phenomenon, resulting in serious homogenization of intangible cultural heritage video. In addition, the spread of 'intangible cultural heritage + short video' is not like the network star grandstanding. The attention and influence of the vast majority of intangible cultural heritage works are very small. This is due to the cultural attributes of the intangible cultural heritage itself. Compared with other types of short video, it is often in a weak position. In the content of communication, it is necessary to highlight the output of cultural

content. In addition, there are many limitations in the content of communication, and the 'one size fits all' form of communication mode leads to the serious homogenization of the spread of 'intangible cultural heritage + short video'. For example, from the domestic mainstream short video platforms such as Douyin and Kuaishou, it is known that the short video communication subjects of intangible cultural heritage include brokerage companies contracted by intangible cultural heritage inheritors, inheritors' independent management of self-media and various local government departments. The short video broadcast content is mainly based on intangible cultural heritage handicrafts, intangible cultural heritage inheritors and intangible cultural heritage related products. Such as: paper-cut, embroidery, bamboo weaving and other handicrafts. However, for the inheritors of intangible cultural heritage, they only play the role of a 'performer'. The content of intangible cultural heritage is routine and patterned. The limitations and one-sidedness of this communication can not specify an exclusive communication mode for specific intangible cultural heritage projects, resulting in serious homogenization of 'intangible cultural heritage + short video', and finally no one cares.

3.3. The propagation range of intangible cultural heritage short video is limited

The problem of 'intangible cultural heritage + short video' has existed for a long time, which has a small audience and a small range of communication. Intangible cultural heritage is spread through short videos, and short video traffic can be enjoyed, which will attract huge social groups to pay attention to. However, through the investigation of domestic Douyin, Kuaishou and other mainstream short video media, it is found that the release of short videos is mainly based on web pictures and texts. The content is relatively old and nothing new. It is relatively rare to highlight local intangible cultural heritage in the form of 3D animation, video and so on. Moreover, some of the main contents of intangible cultural heritage are published on the government website. It is difficult for ordinary users to find and the scope of dissemination is limited. In addition, the main creators of short video production of intangible cultural heritage are mostly concentrated in cities or not too remote villages and towns, and it is difficult to radiate to the inheritors of 'intangible cultural heritage' in remote areas. Compared with other short video creators such as entertainment stars, fitness celebrities and game anchors, the number of fans of domestic intangible cultural heritage inheritors exceeds one million, let alone tens of millions of short video accounts. The public will only pay attention to information content that can bring joy and do not need to think. Therefore, this situation will lead to the limited spread of 'intangible cultural heritage + short video' and make it difficult to attract users. At the international level, the voice of China's intangible cultural heritage spread through short videos is still relatively weak, and the channels of communication are limited. It is difficult to publish high-quality intangible cultural heritage works on various mobile terminals. To a certain extent, it has become a short board for China to carry out cultural exchanges, enhance cultural self-confidence, and build a cultural power. Obviously, it is a serious and complex task faced by China's 'intangible cultural heritage + short video' communication in the new era.

3.4. Intangible cultural heritage short video pan-entertainment is serious

The so-called "pan-entertainment" phenomenon is based on modern media as the main carrier, the content is shallow and empty, with dramatic and entertaining performances to attract people's attention, to meet the needs of the audience's mood. With the development of new media and the acceleration of informatization, the performance of 'intangible cultural heritage + short video' in disseminating intangible cultural heritage-related knowledge and intangible cultural heritage products needs to be improved. However, there are still some short video creators who choose to meet the entertainment needs of the audience. At present, whether it is a film and television drama or a short video platform, some creators of short videos have a relatively weak understanding of traditional culture due to the lack of professional knowledge and literacy. In the process of shooting short videos and production, they blindly pursue the so-called audio-visual spectacle, selectively fragmenting and slicing the content of intangible cultural heritage, and using unique clothing to win the public's attention, pursuing the uniqueness of cultural communication, but ignoring the excavation and performance of intangible cultural heritage itself. The historical and cultural precipitation of intangible cultural heritage conflicts with the 'minutes' or even 'tens of seconds' of short videos, and short video creators often choose their commercial value, resulting in the majority of users unable to understand and recognize intangible cultural heritage culture. Deviation, unable to truly achieve the cultural connotation of intangible cultural heritage to impress the audience. In addition, some MCN institutions will push intangible cultural heritage products with high commercial value, high profit margin and large playback volume, thus cutting off part of the intangible cultural heritage content. Therefore, this will lead to the spread of

intangible cultural heritage in the form of short videos gradually developing towards 'pan-entertainment', which is obviously insufficient in scientificity and systematicness^[2].

4. On the strategy of ' intangible cultural heritage + short video ' communication

4.1. The government should increase support and improve the technical level of non-genetic inheritors

Intangible cultural heritage belongs to public culture, and public culture belongs to national departments and educational institutions, which determines that the dissemination of ' intangible cultural heritage + short video ' must rely on government agencies. At present, the world is undergoing a major change that has not been seen in a century. The spread of ' intangible cultural heritage + short video ' has been valued by many countries in the world, and various laws and regulations have been introduced one after another. With the strong rise of short video, the government 's protection of intangible cultural heritage also takes into account all areas of ' intangible cultural heritage + short video '. The government should increase support and improve the technical level of non-genetic inheritors. First of all, the older generation of intangible cultural heritage inheritors is the key to the spread of intangible cultural heritage. In view of the generally high age of the inheritors, the level of technical ability to apply short video is relatively weak. This requires the government to increase the support of funds, actively build a short video communication platform for the inheritors, and establish an intangible cultural heritage institute. It can regularly hold professional skills training courses related to intangible cultural heritage inheritors, mobilize the consciousness and initiative of intangible cultural heritage inheritors, further deepen the communication and communication between intangible cultural heritage inheritors, and improve the technical level of intangible cultural heritage inheritors. Secondly, ' intangible cultural heritage + short video ' not only requires intangible cultural heritage inheritors to learn the relevant content and technical level of intangible cultural heritage, but also to master the knowledge and skills of short video production and dissemination, and to be able to With the development of the short video industry, the progress of new media technology is constantly updated and innovative short video production and dissemination forms, in order to maximize the communication effect of short-sighted media. Finally, the government should increase the support of traffic, actively create a stable market environment, play the role of ' gatekeeper ', eliminate the content that distorts the dissemination of ' intangible cultural heritage + short video ', and truly serve the public by disseminating ' intangible cultural heritage + short video ', so that more people can participate and achieve high-quality and high-level development of intangible cultural heritage.

4.2. Pay attention to the dissemination of intangible cultural heritage, strengthen content control

In the context of the new media era, the short video platform plays an important role and has an inescapable responsibility in the communication practice of ' intangible cultural heritage + short video '. Especially in the breadth and depth of short video content, this requires the platform to strengthen content control, and high-quality content is always the key to winning the short video era. First of all, the platform should comprehensively control the short video content of intangible cultural heritage. The short video platform should play a role of ' gatekeeper ' and ' gatekeeper ', strictly control the dissemination of short video, improve the entry threshold of non-genetic communicators, use big data and artificial intelligence systems to strictly control the quality of content, sort out and summarize the short video works of non-heritage, and constantly delete the short video works of non-heritage with low quality, so as to ensure the smooth flow of excellent non-heritage short video communication channels ;Secondly, the platform strengthens the audit of the ' intangible cultural heritage + short video ' account, ensures the authenticity and reliability of the short video platform in the name of intangible cultural heritage, and prevents all fraud, smear and damage from the source. All intangible cultural heritage-related account registration, the implementation of the main responsible person system, the improvement of the platform user 's supervision and complaint mechanism, while the platform control, intangible cultural heritage inheritors consciously respect, accept the supervision of the majority of Internet users, and carry out a full range of control over the content quality of intangible cultural heritage short video. Finally, set up excellent inheritors of intangible cultural heritage, through high-quality online selection activities such as ' intangible cultural heritage + short video ', use these events with news value and social impact to disseminate content, highlight regional characteristics, and cut into the angle. It is appropriate to fit the local customs and practices of the original soil of intangible cultural heritage, so as to attract more platform users to pay attention to intangible cultural heritage

projects, and give priority to intangible cultural heritage content to relevant users to improve the dissemination of intangible cultural heritage short videos.^[3]

4.3. Broaden the propagation range and enhance user stickiness

Intangible cultural heritage is not only the product of history, but also the wisdom of ancestors, and it is also a beautiful inheritance. In order to spread, inherit and develop intangible cultural heritage, it is necessary to combine 'intangible cultural heritage + short video', give full play to the advantages and characteristics of short video itself, accurately locate the audience, and excavate the local elements of the combination of intangible cultural heritage and modern life, so that the audience can have a sense of 'immersive', so as to enhance the stickiness of users and promote the intangible cultural heritage into the 'ordinary people's home'. First of all, short video creators should use the combination of big data and artificial intelligence with local intangible cultural heritage to develop more works that are easy to understand, attractive and expressive for the public, and display them to the public in the form of animation and 3D, so that the public can better understand and know, and fall in love with intangible cultural heritage, which provides favorable conditions for the spread of intangible cultural heritage. In addition, the establishment of 'intangible cultural heritage experience day' activities, so that the public have the opportunity to participate in the experience activities, through video and pictures and other content to promote online communication, especially in the WeChat 'circle of friends' and other channels to share, to form a wider and deeper social impact, enhance user stickiness. Secondly, the platform should encourage online celebrities to help the spread of intangible cultural heritage, provide certain preferential policies for online celebrities, and truly let the intangible cultural heritage originally enter the people's homes. On the short video platform, we actively encourage the interaction between 'Internet celebrity + intangible cultural heritage short video creators', empower intangible cultural heritage short video, and enable more people to spread intangible cultural heritage culture and enhance user stickiness through the support of traffic. Finally, in the process of combining 'intangible cultural heritage + short video', we will strengthen the research and literature recording of intangible cultural heritage, and through its effective combination with modern technology, in order to achieve a wider range of communication and development. In this way, more professionals will be trained, and a comprehensive and diverse intangible cultural heritage communication platform will be established to promote people to obtain intangible cultural heritage-related information more easily, so that intangible cultural heritage can obtain more audiences^[4].

4.4. High quality promotes the spread of intangible cultural heritage and ensures the verticality and innovation of intangible cultural heritage works.

Public attention is the key to ensure the verticality and innovation of intangible cultural heritage works, and it is the fundamental strategy to realize the rapid development of 'intangible cultural heritage + short video'. On the one hand, we should improve the quality of intangible cultural heritage works. It actively encourages and advocates the establishment of short video teams by non-genetic inheritors, improves the content quality of short videos, truly restores the unique intangible cultural heritage culture, and combines original ecological works with modern digitization. It can not only improve the traffic of short video platforms, but also further improve the communication effect of 'intangible cultural heritage + short video'. On the other hand, in order to promote the dissemination of intangible cultural heritage in high quality, it is necessary to ensure the verticality of intangible cultural heritage works. The creators of intangible cultural heritage should shoot around a class or related works when shooting intangible cultural heritage works, so as to better grasp the correlation and correlation between works and works. Through the push of short video platform, intangible cultural heritage works will be known by more people and deepen the public's impression of a certain intangible cultural heritage. In the project of "shaking up intangible cultural heritage" carried out by Douyin, the "great craftsmen" in the form of documentary "focus on the ingenuity of the inheritors of intangible cultural heritage, focus on their ultra-high skills, attract a large number of fans with clear positioning and ultra-high verticality, and praise more than one million at the top of a single video^[5]."

5. Conclusions

Innovation is also an important indicator to measure the spread of 'intangible cultural heritage + short video'. In order to enhance the communication power of 'intangible cultural heritage + short video', it is necessary to continuously improve the core competitiveness of intangible cultural heritage

in modern society, integrate the elements of the new era into intangible cultural heritage, and continuously improve the development of content, continuous creativity and so on. Only in this way can we break through the traditional circle and promote intangible cultural heritage culture into the public eye. The spread of ‘ intangible cultural heritage + short video ‘ is constantly changing with the development of history, and creative transformation and innovative development are realized on the basis of respecting intangible cultural heritage.

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