

Research on the Communication Path of Intangible Cultural Heritage Short Video from the Perspective of Participatory Culture

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Abstract: The creation of short video platforms has created a new way for non-heritage culture to be disseminated in a participatory cultural environment. This has improved the rate of non-hellenic culture reproduction, encouraged a wider range of non-heritage culture dispersal, and has a greater impact on dissemination. In order to conduct the exploration of the non-heritage short video, this article uses a participatory culture perspective and combines the knowledge of communications about the issues associated with non-heritage short video, including limited individual distribution, uneven resource distribution, insufficient support, and other issues to analyze.

Keywords: participatory culture; Intangible cultural heritage; propagate

Short video has developed into a cultural phenomenon of creation, participation, and sharing by the entire people due to its qualities of rapid production, vast carrying capacity, and high communication power. Intangible cultural legacy has developed throughout time with the aid of short video platforms, garnering a lot of public attention and exerting a significant amount of social impact. In contrast, the participatory cultural environment reveals the drawbacks of non-cultural short videos, such as inconsistent content and low user stickiness, due to the low threshold, low cost, short time, and everyone's ability to create short movies.

1. The phenomenon of participatory culture and the area for short videos of intangible cultural assets

The extensive attention, discussion, dissemination, and diffusion of the content of intangible cultural heritage short videos by viewers, as well as the appropriation of some of its fragments for secondary creation, all reflect the participatory cultural phenomenon of intangible cultural heritage short videos. Short documentaries about intangible cultural assets typically rely on creative text material and storytelling abilities to engage the audience and spark conversation. This increases the audience's stickiness and enthusiasm for involvement. Although there are numerous applications for this appeal aspect, the fundamental idea is to pinpoint the communication and interest points of the target audience. The communication component in the making of brief movies of intangible cultural assets can take the form of a story, commentary, or image. For instance, Lu Lei, an intangible cultural heritage video blogger, imitates historical figures who lived thousands of years ago, recreates present demands using ancient techniques, and guides the viewers into immersing themselves in life like a flower garden. These components capture the shared cultural traits of short videos about intangible cultural assets and network audiences, igniting the interest of the audience in taking part in debates and dissemination.

Short culturally non-representative videos set off participatory cultural phenomena that call for the establishment of an audience engagement space, primarily at the technological and cultural levels. According to historian Lisa Gittleman, media is a tool that facilitates communication as well as a collection of interconnected "agreements" or social and cultural practices that have developed in response to technology. Jenkins thinks that the bearer system is comparatively straightforward, relies only on technology, and incorporates both the media and the cultural system. The short film on intangible cultural heritage's network communication environment and channel show that it has the necessary technical conditions to start the participatory cultural phenomena. Short videos' interactive features enable the interactive and participatory sharing of intangible cultural heritage. Through platforms like Tiktok, Kuaishou, forums, and bullet screens, for instance, internet users can take part in the sharing and discussion of intangible cultural content. They can even access the second-degree creation space. The audience can only passively receive the communication content from traditional works of intangible cultural heritage, making it challenging for them to engage the cultural space of involvement and feedback.

Short intangible cultural heritage videos with Internet roots tend to adopt numerous perspectives and micro story, whereas traditional intangible cultural heritage works tend to focus more on the perspective of God and grand narrative. More room for audience involvement in content development and narrative approach, whether explicit or implicit, may be offered by intangible cultural assets. Cultural attractor can bring people with similar interests together, while cultural activator gives this group of people something to do, just as Jenkins discussed the two notions of cultural attractor and cultural activator in Fusion Culture.

2.Challenges in distributing quick videos about intangible cultural heritage

2.1 Uneven creation level

The subject matter of the short videos about intangible cultural heritage is broad, the identities of the people who created the non-legacy images on the platforms for short videos are different, the shooting tools and production skills are different, and as a result, the final presentation quality of the image is different. In particular, uncertified personal self-media lacks professional technology, financial assistance, and lens use that lacks aesthetic appeal. On the other hand, the account lacks diverse placement, and the quality of video content production is poor. A significant challenge in the creative process is how to bury the tipping point of exploration for young people who pursue new things and are full of curiosity through traditional content when the yellow V accounts run by non-genetic inheritors transform from artisans who focus on creation into new media creators. It is challenging to continue producing intangible cultural heritage short movies since MCN institutions, despite having strong communication abilities, lack a thorough understanding of intangible cultural heritage and tend to produce superficial, one-sided work.

2.2 Lack of creativity in form and content

The intangible cultural heritage short video account's dissemination content primarily consists of the display of the creation process of intangible cultural heritage artworks, the presentation of the results of intangible cultural heritage techniques, and the popularization of intangible cultural heritage history, culture, and technical knowledge. Some accounts follow the trend of copying, plagiarizing, and copying, which causes serious homogenization of intangible cultural heritage short video content. This not only limits the production space available to those who produce high-quality intangible cultural heritage content, but it also wears the audience out visually. The competitiveness of short videos is the cultural heart of intangible cultural resources. Short videos on intangible cultural heritage should investigate the meaning of intangible cultural heritage and show the distinctive beauty of intangible cultural heritage in a three-dimensional and all-encompassing way through imaginative artistic expression forms, thus evoking emotional resonance in viewers.

2.3 The content of the communication does not engage the audience.

Through virtual reality, artificial intelligence, and other technologies, audiences will be able to communicate and engage with non-genetic carriers as media integration progresses, creating a more immersive experience. However, the non-genetic inheritors currently concentrate on showcasing their exceptional abilities, lack we-media operating skills, overlook communication and audience involvement, and fail to promptly respond to public remarks, which results in audience loss. Additionally, a restricted variety of consumer groups and a niche audience for the diffusion of intangible cultural property make it difficult to commercialize this material. Long-term producers of short videos about intangible cultural legacy become less active, which also inhibits the widespread dissemination of this asset.

3. Intangible cultural heritage dissemination methods in a participatory cultural setting

3.1 Multiparty involvement to boost the video's professionalism

There are still several sections of the content that seriously lack professionalism, even in the official short video account. To achieve this goal, in the participatory environment, it is essential to improve the professionalism of short video creators, the quality of the content in

short videos, encourage the complete switch from production mode to PGC mode, and work to ensure that professional matters are handled by professionals. By regularly learning, communicating, and growing, short video artists can elevate their level of professionalism. In order to improve the creative team's level of professionalism, more experts in the field of short videos should be hired. Second, each account has the option of using its own backdrop platform, highlighting the advantages of the government, businesses, and media, as well as pursuing partnerships with professional institutions and universities. Additionally, it's important to coordinate the support of national policies and platform strategies. The platform can provide greater technical and market support to aid in the development of brief videos showcasing intangible cultural assets, and the state can publish relevant supporting policies and guidelines.

3.2 Human-centered, improve video transmission

Short videos were initially popularized by the fact that their makers came from a wide audience. As a result, short videos frequently have a stronger "humanistic care" than other forms of communication, which is also a distinct advantage of the short video platform UGC mode. Therefore, it is essential to be people-oriented, pay attention to people's aesthetic needs, emotional needs, and cultural needs, make the video content more "grounded," and produce literary and artistic works that are well-liked by the general public in order to promote the dissemination of short videos about intangible cultural heritage in a participatory environment. When choosing a theme, we should focus more on how intangible cultural legacy intersects with People's Daily lives and avoid letting it turn into a "castle in the air" that is isolated from the populace. In order to successfully meet the artistic expectations of the public for the works, as well as to make a breakthrough that the public will readily accept, it is essential to integrate elegance and vulgarity in audio-visual painting. In this way, the intangible cultural legacy can be as widely shared as possible.

3.3 Consolidate the inheritance urge and realize it.

The largest problem currently facing intangible cultural heritage is one of survival. The government, businesses, media, and other official accounts for intangible cultural heritage should make good use of the way to monetize short video platforms, generate income through various communication channels like short videos and live broadcasts, and enrich their video content while resolving the concerns of non-genetic successors. In terms of format, you might think of CCTV's "Xiao Zhu with Qi" combo model, which enables TV personalities, specialists, and scholars who read poetry books, among others, to transport goods with the cargo master and promote traditional culture while drawing in customers. In order to produce more in-depth material, you can also use the "Eastern selection" technique of bringing commodities, which incorporates talents related to intangible cultural assets as well as historical and cultural knowledge. To ensure that the historical significance and artisan spirit found in the intangible cultural heritage are deeply ingrained in people's hearts, we should focus more on product quality. We should also avoid the phenomenon where products "fall to the altar" due to quality issues after exploding quickly. Investigate in depth the cultural significance of intangible cultural heritage. Look for cultural icons that represent intangible cultural heritage and pair them with products or services. For instance, releasing pertinent cultural and creative periphery regions might create the merging of online and offline communication.

Conclusion

McLuhan asserts that "as the carrier of information and knowledge, media is by no means a passive, static, or passive body." It impacts the clarity of the information content, how it is arranged, and the impact of the medium content. It has a powerful reactive effect on the content it contains. It is positive and dynamic. Participatory culture promotes a very unrestricted and uncensored environment for expression and dialogue. In order to achieve effective communication, intangible cultural heritage should actively adapt to The Times' changes in the communication process, incorporate participatory thinking, and make good use of contemporary concepts like "participation, interaction," and "sharing," so that intangible cultural heritage can be more real-world-relevant and better meet the needs of mass culture. help spread intangible cultural legacy quickly, broadly, and uniquely.

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