ITS

Creation of Short Videos of Intangible Cultural Heritage in the Digital Economy Era

Yijun Mu[1*], Chenxi Yu[1], Huayu Lin[1]

[1] College of Art And Design, Nanjing University of Finance and Economics, Nanjing, China

Email Address
1758638162@qq.com (Chenxi Yu)
*Correspondence: 1758638162@qq.com

Abstract:
Comment for the development of tangible cultural heritage through creating a series of short video programs under design strategies planning, digital art, and technology skills, exploiting advantages of the professionals, motivating internal creative drives, gathering wisdom of different people, and revitalizing resources of intangible culture, protecting and passing down the intangible culture, and promoting innovation and practice.

1. Introduction

General Secretary Xi pointed out that creative transformation means to transform those obsolete expressions and connotations that are still valuable for reference today by the characteristics and requirements of this time, and add new connotations and modern expressions into them to activate their vitality. [1]

As the product of 5,000 years of Chinese civilization, the essence of intangible cultural heritage can be carried forward through short videos. The national policy brings new opportunities for the innovation of the short video industry, and in the process of mutual promotion and integration. It drives the modernization of intangible cultural heritage and deep media convergence. It better serves the protection, inheritance, and innovation of national intangible cultural heritage to form strong value guidance and cultural cohesion. [2]

2. The New Trend of Non-Legit Video

The mobile short video has become one of the main ways of leisure and entertainment for the public due to its characteristics including quick and easy access to information and high entertainment value. The media reconstructs the space-time field of intangible cultural heritage and breaks the limitation of time. With the help of interconnection technology, the information output of intangible cultural heritage is no longer limited by geographical location. In this case, it can reduce regional

limitations. As a result, there is an imbalance in the development of NRM creation from scattered to platform-led.

At this stage, the enhancement of digital technology has made the forms of short videos more and more abundant. Innovative forms such as digital 3D animation, interactive video, and holograms respond to the diversified needs of young people. Creators, on the other hand, are concerned with technological change, and the trend from real images to digital virtualizations. For example, Liu Yexi, a Metaverse content creator based on the creation and compilation of the virtual characters of Qinglong, Baihu, Suzaku, and Xuanwu. His account has gained over 1 million followers within 1 night. Liu Yexi's AI caters to the aesthetic and intellectual needs of young people and meets the expectations of the mainstream audiences for cultural innovation.

The short video industry of intangible cultural heritage has a variety of forms and is more innovative. There are original documentary short videos, microfilms, and animated short videos, which convey the professional philosophy and survival states of practitioners in the non-heritage industry full of humanistic feelings, and convey the core values of promoting virtue and culture. Through the systematic promotion and historical inheritance of NFR's excellent content, the integrated promotion of the NFR brand will explode with powerful vitality.

3. Analysis of the Current Situation of Intangible Cultural Heritage Short Video Creation

The development of the short video industry started with Miaopai in 2016. It has been six years since the popularity of short videos such as Tiktok and Kuaishou. On the one hand, the homogenization of the market has seriously reduced the vitality of the platform, and the platform has also actively paid attention to the quality of short videos. Video projects such as Landscape screen are trying to transform from the root of the creation, adding "original content and valuable content". On the other hand, the audience of short videos has an increasing demand for content, form, technology, and other aspects, which will force the creators to upgrade the quality.

In terms of content, the current vision of short video creation in the intangible cultural heritage industry is not broad wide enough and needs to be expanded. The proportion of intangible cultural heritage short videos, beautiful rural intangible cultural heritage, and social welfare short videos has increased, but the overall proportion is small. The creation of intangible cultural heritage short videos should be closely connected with the national macro policy layout to promote the creation of intangible cultural heritage short videos. It is not only necessary to closely integrate the current industry, but also to reflect the characteristics of the industry to help the construction of beautiful villages.

Passing on history with our intangible cultural heritage. Intangible cultural heritage has a long history, and its inherent aesthetic qualities and traditions are the foundation of its enduring and sustainable development. As an important production and regeneration force, short videos have the function of popular science education. For example, the creator of TikTok, whose ID is "Hundred Generals of Intangible Cultural Heritage", mainly filmed the process and interviews of intangible cultural heritage artisan making items. Bringing in a non-heir can make for 3-7 episodes and fully narrated content. By revealing the stories behind Chinese intangible cultural heritage, it presents the new scene and new culture of Chinese intangible cultural

ITS

heritage, records the historical facts of folk inheritors with short videos, and promotes the folk culture and the spirit of craftsman.

To expand the coverage of intangible cultural heritage. Intangible cultural heritage has rich spiritual connotations, but there is a time limit for short videos. Short video creators can take the form of continuous creation and reasonably divide the information into several segments to express. The form of information dissemination with universality and aesthetic functions can inject a clear stream into the current short video platform full of the atmosphere of "Amusing Ourselves to Death".

In addition to the content and aesthetics of video art, intangible cultural heritage short videos also need to be designed and improved by combining reasonable technical means from the perspective of overall perception, to achieve the integration of technology and art. At the present stage, the identity of non-genetic inheritors has shifted from the object of photography to the subject. From the perspective of their subjects, they tell about the cultural characteristics of intangible cultural heritage or display their skills, which have improved the problems of inheritors. In the past, the inheritors lacked shooting skills, operational ability, publicity awareness, initiative and life-oriented imaging materials.

4. Intangible cultural heritage short video image-creation

Due to short iteration time and continuous updates, it has become a major challenge for creators to make short videos to keep pace with the times and catch the attention of consumers. Consequently, as an exporter of intangible cultural heritage, it's indispensable to select content and strengthen the research of the audience. Therefore, by fully utilizing the laws of video media, the producer will meticulously ponder the story, build a new bridge to spread intangible cultural heritage with craftsmanship spirit, and fundamentally promote creative innovation. **Through image creation and technology empowerment, "short video + ICH" can develop sustainably while improving communication strategies uniquely.**

4.1. The new form of text in image

Based on the characteristics of "short, flat, and fast", the content of short videos is of a high standard in order to capture consumers' attention. Accordingly, the creators must select the texts which can be more easily accepted by the public and can be spread independently, so as to demonstrate the charm of ICH and spread rapidly.

Creators must seek differentiation from text creation. On a platform with serious homogeneity, a short video will only stand out from a host of creators with a unique text style. In text innovation, creators are required to step out of their comfort zone of applying templates and explore innovative practices to break through narrative and interview plot settings. Moreover, the writing style is generally relatively clear, focusing on the application of tropes, personification, and other rhetorical techniques, which can make the content with a few numbers in the video manifest a stunning effect.

Since the text is time-sensitive, the creators need to pursue topical issues and ensure that link to current hot topics. On the one hand, it can attract the attention of the public and increase the popularity of short videos. On the other hand, it gives new vitality to ICH by advancing with the times. The official account of Shanghai Radio Station's intangible cultural heritage program "Intangible Cultural Heritage is Coming" is a good example of this program, which follows the trend and promotes culture through

intangible cultural heritage combined with sports, COVID-19, and other hotspots, such as paper-cuts and shadow puppets, so that culture reflects reality and intangible cultural heritage permeates life. The fact that the ICH images are a hit subject which draws attention. It increases the exposure of short videos and breaks through the limitation of ICH. At the same time, the text should pay attention to digital processing, such as data sorting of events, flexible reconstruction of narration and re-creation, shortening the sense of distance to maximize the stickiness of fans, achieving attraction of fans and extensive promotion.

4.2. Technology empowers the creation of ICH short video

With the development of experience economy, sharing economy, participatory cooperation, and artificial intelligence technology, **the space of technical art and digitization will be further expanded. ICH short videos reveal the connection between humanities and digital aesthetics. In addition, digital technology makes ICH come alive. Simultaneously, online digital creation and backstage digital management have also made the derivative creation of ICH become popular** [3] In the era of the digital economy, new technologies emerge one after another, such as **big data, cloud computing, AI, VR, AR, panorand MR**. [4] These advanced science and technologies have brought new opportunities for the protection and re-creation of ICH.

It's paramount to find the intersection of ICH short video and technology to reach a consensus and resonate with the audience on synesthesia and values. For instance, the Hubei Intangible Culture Heritage Tujia Traditional Village Project takes **virtual reality technology** as the core, combines live-action data acquisition, panoramic images, and other technological means to explore characteristic symbols, selects typical traditional villages as exhibition spaces, and builds a digital experience device which has Tujia's representative traditional culture. Ultimately, they realized a cultural exhibition in the original ecological Tujia village.

Digital montage enhances artistic expression. Digital montage refers to the fact that when different shots are stitched together, they often produce specific meanings that the individual shots do not have when they exist alone. Different editing methods and the reasonable use of special effects can bring different audiovisual experiences to audiences in the short video context. Obviously, the quality and effect of short videos can be greatly improved by mastering digital montage proficiently, enhancing the influence, cohesion, and appeal of ICH from a technical level. [5]

Digital animation enriches the new form of the short video. Through the analysis of the present short video, we found that there are a few excellent works of ICH animation. However, animation has the features of multiplicity, comprehensiveness, and crossover, so the imagination and creativity it can present are in the leading position among the existing new media and forms, and it is an ideal form carrier for the spread of ICH. In short, it is indispensable to make good use of the excellent connotation of ICH, and enrich the content of digital animation, so that digital animation short videos can promote the development of excellent ICH.

Short video media interaction promotes the exchange of ICH. Interaction has changed the traditional aesthetic feeling and approach due to the different mediums. Consequently, it is more inclusive and participatory. Traditional intangible cultural heritage is mostly instilled in the form of documentaries and photos which lacks interaction. In an environment where everyone is connected, personal comments

ITS

will have the effect of "social acceptance" on others. [3] ICH short video creators should use interactive videos and answer questions to induce audiences to take the initiative to comment and seek answers. It allows the audience to take the initiative of cultural transmission and upgrade from information receiver to active communicator, or even information secondary processor.

Nowadays, interface innovation, interactive multimedia, and five-sense communication have reshaped the form and dissemination method of new media short videos, which expand the presentation of ICH art, provide diversity for creation, promote interactive communication of the new generation, and create new value for ICH among young people. At the same time, the interaction between the creator and the audience reflects a new relationship between people and the world, expresses the perception of ICH in different places in the era of information explosion, and reveals the new meaning of ICH in contemporary times.

4.3. ICH short video has the function of aesthetic education and enhances national confidence

As an art form that serves society and educates the public, ICH short videos can not only become a means of commercial profit, but also shoulder the responsibility of social aesthetic education, spread positive energy and power of beauty, and guide the audience to establish correct values. This will involve the theme that society needs to use short videos to enhance the function of aesthetics. What young people think is funny - deliberately use "mystery" as beauty, or spoof, or show off the technology, but in essence, they are doing things that are uncultured or unintelligible. Mr. Cai Yuanpei said, "Aesthetic education will save China". It's an original intention and goal of every creator to show the culture in China through the creation of ICH, and to promote national and cultural identity.

Short video aesthetic education has limitless acceptance conditions and wide dissemination, which can make history, emotion, and technology realistic and dramatized, and can infect the audience's values more than other traditional media. [6] The choice of video content and the pursuit of "beauty" by the audience are the factors that influence the trend of aesthetic education in short videos. Therefore, it requires creators to work together to establish a superior environment on the internet through the form of short videos, and subconsciously integrate excellent traditional culture, aesthetics ideas, and spirit throughout the fragmented time.

5. Conclusions

Those accounts with definite topics and styles about intangible cultural heritage on various kinds of software platforms are promoting more and more development of hits on such non-material heritage, and it's obvious that there is precise logic in these videos. The chronological order and nonlinear condition are widely used and artistic touch is of great concern. They not only include elegant art, but also folk culture, which suits both refined and popular tastes.

During the creation of a professional short video, "development" should be treated as the main focus, and thematic spirits, script structures, screen languages, animation forms, sound effects, and so on could be the breakthroughs. Rather than homogenizing and being bound by mindsets, it is better to increase the freedom and interest of the framework. It's the best way to explore new innovative ways of protecting and inheriting intangible cultural heritage. Creators should integrate

ITS

progressive technology, enrich ecological innovation, improve the relationships between digital technology and culture and form various, free, competitive, and positive ecosphere through outstanding contents of intangible cultural heritage.

In terms of creating high-quality products, it is necessary to disseminate works through wider channels, actively realize the realization of intangible culture, and realize the flow from online to offline. Carrying innovations in the field of humanities and digital technology, and promoting the mutual penetration of related industries through visual and easily disseminated short videos of intangible cultural heritage, the purpose of value co-creation is achieved.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Funding

References

[1] Wang, Y. Creative transformation and innovative development: Research on the production path of traditional cultural TV programs. *Media,* 2021, 24, 42-45.

[2] Liu, G.Y.; Wang, C.L. Research on the image creation and dissemination of intangible cultural heritage in the context of short video - Taking Tiktok and Kwai as examples. *Contemporary television,* 2021, 2, 95-98.

[3] Gao, Y.; Liu, J. Interactive aesthetic analysis of digital image art. Literary contention, 2021, 10, 187-192.

[4] Yang, J.; Zhang, J.T. Short video empowerment and path analysis in rural tourism. *China Radio and television Journal,* 2021, 11, 14-15.

[5] Dai, M.P. The application of digital animation short video in the inheritance and protection of intangible cultural heritage. *Ancient and modern culturalcreation,* 2021, 11, 77-79.

[6] Yang, C.H.; Fan, X.M. The opportunity of aesthetic education in the video age. *Art education,* 2022, 01, 250-253.