

A STUDY ON AUDIENCE PERCEPTION OF SHORT VIDEOS ON INTANGIBLE CULTURAL HERITAGE

LIU, Q.¹ – LATIFF, Z. A.¹ – ADNAN, W. H.^{1*}

¹ Faculty of Communication & Media Studies, University Teknologi MARA, Selangor, Malaysia.

*Corresponding author
e-mail: wardatul[at]uitm.edu.my

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Abstract. Intangible cultural heritage is facing the dilemma of inheritance and protection in China. In the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage, the State Council clearly pointed out that "dissemination" is an effective means of inheriting and protecting intangible cultural heritage. The short video media represented by TikTok has become an essential vehicle for realising the living transmission of intangible cultural heritage, promoting the dissemination of intangible cultural heritage back to life, and reconstructing the cultural environment. Expanding the audience of the intangible cultural heritage on short-video platforms and increasing the audience's attention to short-videos of intangible cultural heritage are key issues that need to be addressed. It is crucial to understand how Chinese audiences perceive intangible cultural heritage in short videos. This paper takes the TikTok account "The Artisan Collection" as the research object and captures the audience comments under the short videos posted by the account as samples. Using the content analysis method to classify the comments in terms of sentiment, word frequency analysis, and semantic network analysis, the actual effect of living communication of intangible cultural heritage using short videos is explored from the perspective of audience perception. The study found that: i) the perception of intangible cultural heritage established by the audience through short videos stays on the surface; ii) the audience shows a positive emotional tendency towards short videos of intangible cultural heritage in general; and iii) audience perception is affected by the visual effect, novelty, and level of intangible cultural heritage. The article reveals the problems in the audience's perception of short videos of intangible cultural heritage and puts forward countermeasures and suggestions for the production and dissemination of short videos of intangible cultural heritage.

Keywords: *intangible cultural heritage, text sentiment analysis, audience perception, short video*

Introduction

According to the China Intangible Cultural Heritage Protection Centre, as of December 2022, China had 43 items on the UNESCO Intangible Cultural Heritage List, ranking first in the world in terms of total number of items. In these changing times, the key to ensuring the transmission of intangible cultural heritage from generation to generation lies not only in the effective protection of such cultural heritage but also in the "revitalization" of intangible cultural heritage through new media technologies. In today's age of digital technology, the proliferation of new media has been spurred by the ever-expanding capabilities of the Internet and mobile devices. Based on this experience, it is necessary to carefully consider innovative approaches in the advancement of intangible cultural heritage communication in order to effectively respond to current trends and fulfil the demands of the general population. This involves paying active attention to the application of new media technologies, injecting new vitality into intangible cultural heritage, exploring new ways of dissemination, giving it a unique charm in contemporary society, and better integrating it into people's lives and cultural experiences (Zhang et al., 2022). Peng Lan argues that mobile terminals take advantage of all the fragmented time and turn everything into fragmented time, which

further cuts into the time and attention people have to consume information (Pen, 2022). Short videos have emerged as an important medium for young people to use in order to receive information and as a source of leisure and pleasure because they are well-suited to the fragmented information consumption patterns of young adults. According to the study found by Center for Studies of Media Development in Wuhan China in 2019, the "DOU SOU the Tradition: Short Videos and Traditional Culture," traditional culture is one of the hottest topics on TikTok in China. Meanwhile, the "Artisan Collection" is a company set up by Guangzhou Artisan Collection Culture Communication Co., Ltd., which promotes traditional Chinese culture (including intangible cultural heritage) as its main content. It has 1,276,000 followers on TikTok and has received a total of 10,948,000 likes.

Although the Chinese Government encourages the use of new media to disseminate intangible cultural heritage, there are some problems in the dissemination process, such as the algorithms of short-video platforms that lead to information cocooning, where users who are not interested in intangible cultural heritage are less likely to be introduced to content related to intangible cultural heritage (Zhai et al., 2021). Another situation is the polarisation among intangible cultural heritage short video producers, with a stable number of head intangible cultural heritage short video creators who are more active and influential and a larger number of mid-range and tail-end creators who are relatively less influential. As a result, the audience for intangible cultural heritage short videos is not clear, and the dissemination effect among young adults is uncertain. This paper takes the TikTok account "Artisan Collection" as the research object, captures the audience's comments under the short videos released by the account as samples, and uses the content analysis method to carry out sentiment classification, word frequency analysis, and semantic network analysis on the comments, so as to explore the actual effect of the living communication of intangible cultural heritage by using short videos from the audience's perceptual point of view.

Literature review

The use of short videos and intangible cultural heritage

Short videos are brief video clips that typically range from a few seconds to a few minutes in length. They are designed to capture attention quickly and deliver content in a concise format. The characteristics of short videos depend on the platform used by the users. Common platforms such as social media platforms such as TikTok, YouTube or Instagram has its own duration allowed per short videos taken. Using short videos in promoting intangible culture that unable to be touch physically, somehow help to be as a medium or promotion tools for one heritage spots (Chen, 2022; Lim et al., 2021). This platforms creates engagement, shareability and accessibility of information about the culture heritage. The use of short video platforms reengaging s the host are allowing the users to many platforms provide built-in editing tools to add effects, music, text, and transitions, making it easy for users to create professional-looking short videos without extensive editing skills (Li, 2023). The use of short videos are becoming new phenomenon and a new trend in promoting the intangible cultural heritage widely. Thus, it has led towards the dissemination of intangible cultural heritage and has become a focus and hot issue in the field of intangible cultural heritage research. The dissemination of intangible cultural heritage is not only related to its protection and inheritance, but also to how to let a wider audience understand and contact it, this is to

enhance the public's cultural consciousness and cultural self-confidence (Zhang et al., 2024).

Static communication vs dynamic communication

The communication methods of intangible cultural heritage can be broadly divided into two categories: static communication and dynamic communication, which have their own characteristics and play different roles in the protection and promotion of intangible cultural heritage. Static communications are mainly carried out through archives, book publishing, libraries, museums and other thematic exhibitions. This form of dissemination, with its stability and systematic nature as its main characteristics, can provide an important material basis for academic research and systematic collation of intangible cultural heritage. For example, by organising exhibitions and activities related to intangible cultural heritage, libraries and museums can provide the public with close contact and understanding, thus raising public awareness of the value of intangible cultural heritage and the awareness of its protection (Xia, 2024). Dynamic communication, on the other hand, is a new type of communication method that has emerged with the development of science and technology, mainly including documentary films on intangible cultural heritage, the combination of new media and intangible cultural heritage, the fusion of artificial intelligence and intangible cultural heritage, and cultural tourism and intangible cultural heritage. Characterised by its vividness, interactivity, and innovativeness, this kind of communication mode can attract public attention more effectively and improve the communication efficiency and influence of non-heritage culture. For example, the application of new media technology can not only present intangible cultural heritage through a variety of sensory forms, such as visual and auditory, but also realise interactive communication with the public, thus making its dissemination more vivid and deeply rooted in people's hearts (Tang et al., 2023).

High Engagement videos and intangible cultural heritage effects

The rise of mobile short video platforms has provided a unique and novel way to spread intangible cultural heritage images. The rise of this emerging platform has not only changed the way people entertain themselves and spread information, but also injected new vitality into the dissemination of intangible cultural heritage. With the widespread popularity of smartphones and the rapid development of mobile Internet, short video platforms such as TikTok and Kwai have become important channels for the public to share and spread intangible cultural heritage images. 2018 was the embryonic period for the combination of intangible cultural heritage and short videos. In this year, Xigua Video, together with the Ministry of Culture, the Ministry of Tourism, and other departments, took the lead in launching the special event "Inheritance of Intangible Cultural Heritage in Action" (Li, 2018); CCTV Finance and Kwai jointly launched the special video collection event "My hometown has intangible cultural heritage" (Fan, 2018); TikTok launched intangible cultural heritage related activity topics such as "I change my face faster than turning a book (face changing is a traditional Sichuan drama)". This year, the short video on intangible cultural heritage successfully gained popularity, providing a popular understanding of intangible cultural heritage and capturing the audience's attention to some degree.

Since 2019, with the assistance of platforms and the intervention of professional forces, short videos have gradually developed from early curiosity, entertainment, and personalised dissemination to systematisation, scale, and specialization. Kwai took the lead in launching the "Kwai Intangible Cultural Heritage Leader Program", providing a support programme for inheritors to fully explore the heritage culture and market value. Through this programme, a group of young inheritors with a large number of fans have emerged, such as Yang Lili (inheritor of straw painting skills) and Zhu Fujun (inheritor of clay sculpture skills). Zhu Fujun earned 200,000 yuan via platform private message customization, small store sales, and paid courses. TikTok also launched the "Intangible Cultural Heritage Partner Program", which disseminated a total of 1,214 national intangible cultural heritage representative projects, attracting more than 24 million videos and 106.5 billion views (Li and Yang, 2020). In October 2020, TikTok launched the "See the Craftsmanship" programme, focusing on craftsmen and allowing the audience to get to know the people behind them. In 2021, Kwai launched the "Intangible Cultural Heritage Jianghu" inheritor IP, focusing on the creation of intangible cultural heritage IP and linking online and offline communication forms. As of January 1, 2024, the number of video views related to the topic "Intangible Cultural Heritage Shakes Up" on TikTok was 2.25 billion times, the number of fans of the TikTok account "Intangible Cultural Heritage Shakes Up" was 468,000, and the video received a total of 4.541 million likes (Wen, 2024). The dissemination of intangible cultural heritage short videos is showing a development trend from point to area, attracting professional short video organisations to layout, attaching importance to supporting inheritors, and focusing on cultivating and creating "intangible cultural heritage experts." Content no longer only pursues entertainment; it also pays more attention to the connotation of intangible cultural heritage and the stories of inheritors, presenting a new form of communication.

The history of artisan collection

Guangzhou Artisan Collection Culture Communication Co., Ltd. is a comprehensive media company specializing in film and television culture, with a focus on advertising, feature films, online films, promotional films, short videos, video course planning, production, and other related areas. The company has extensive connections and film and television industry resources, a first-class operation team, and a film and television creation team, including well-known producers and famous directors. It has three projects: Jiangrenji, the Private Collection Club, and the Tea Study Club. Among them, the Artisan Collection was the first to be created in September 2021. It focuses on creating short video accounts in the humanities field, sharing craftsman stories, spreading the spirit of craftsmanship, promoting and inheriting traditional culture, and establishing a self-media matrix for the entire network platform. The Artisan Collection video account publishes videos on multiple platforms, such as TikTok, Kwai, Redbook, and Bilibili. The total number of network readings has reached 100 million times, and the number of users covered by the entire network has exceeded 3 million, with a continuous high-yield of one million click-through rates. Among them, TikTok has the largest number of fans and readings, so this article mainly uses TikTok as the target platform for data collection.

Materials and Methods

The main research tools used in this paper are web crawler technology and text sentiment analysis. Web crawler technology is used to crawl the comment data in each short video of "Artisan Collection" and then the emotional tendency of the comments is analysed by text sentiment analysis tools, which ultimately lead to the audience's views and preference points on intangible cultural heritage.

Python web crawler

Python web crawler is an efficient and flexible data acquisition tool that is widely used to extract large-scale and diverse data from the Internet (Yuan, 2023). In the research for this paper, the crawling of data related to the comments in the short video "Artisan Collection" has been carried out by using Python web crawler. This step involved collecting data from the TikTok platform, pre-processing to ensure data quality, and laying a solid foundation for subsequent sentiment analysis. Through the use of web crawlers, not only can user-generated content be accessed, but also a large amount of information related to short videos on intangible cultural heritage can be collected quickly and comprehensively, providing sufficient material for the study.

Rost sentiment analysis tool

Textual Sentiment Analysis is a branch of Natural Language Processing (NLP) that focuses on identifying and classifying sentiment tendencies in textual data. When applied to the study of intangible cultural heritage short videos, textual sentiment analysis is, firstly, able to quantify viewers' affective tendencies and emotional intensity through sentiment analysis of comments, descriptions, and interactive texts in short videos by the researcher. This process can reveal the public interests and emotions that a particular intangible cultural heritage project attracts or inspires, thus helping cultural protectors and inheritors to understand the public's preferences and feelings and to optimise their communication strategies in order to draw public attention and support more effectively. Second, text sentiment analysis can identify social and cultural trends and changes related to intangible cultural heritage. By analysing a large number of short video comments and feedback, researchers can detect the evolution of social sentiments and cultural values towards specific cultural practices, providing insights for adaptive management and sustainable development of cultural heritage.

Research object

This article selects the online comments in the short video under the TikTok platform's "Artisan Collection" account for research. The number of fans of the "Artisan Collection" is 1.28 million, with a total of 11.12 million praises, and it has a very large fan base on TikTok. The number of short videos published on intangible cultural heritage is large, and there are a large number of likes, comments, and forwards, which is representative of studying the communication effect of intangible cultural heritage among the audience.

Source of data

The research data for this article was collected on December 28, 2023. Under the TikTok account of "Artisan Collection," the number of likes exceeded 1000 as a

screening condition, and then the short videos with similar themes were filtered. Finally, 389 short videos were crawled, with a total of 14,281 online comment data points. It includes subjective sentence recognition, topic clustering, sentiment analysis, etc. There are two data sets in this paper. One is to collect the theme, number of likes, number of comments, and number of forwards of more than 1,000 short videos under the “Artisan Collection” account, as shown in *Table 1*. This table has assembled a comprehensive collection of 14,281 comments, accompanied by the pseudonyms of the individuals who submitted them and the timestamps of their submissions. Given the extensive dataset, it is not feasible to present every entry within this table in its entirety. One is to collect detailed comments in short videos, as shown in *Table 2*. This table compiles a dataset of short videos that have garnered in excess of 1,000 likes, encompassing a total of 389 video entries. The data captured includes the titles of the short videos, the number of likes, the count of comments, and the quantity of shares. Due to the voluminous nature of the data, it is impracticable to exhibit the entire dataset in this presentation.

Table 1. Short video topics, likes, comments, forwarding datasets.

Code	Comments	Name	Comment time
1	It was already close to intangible cultural heritage, and it has become a compulsory course for the hairpin girl.	J one	2022-01-01 15:32:35
2	Tik Tok reminds me every day that I'm a waste	Jingkui	2022-01-01 12:12:49
3	The velvet flowers have now become a necessary skill for the hairpins.	Su Yihan	2022-01-01 13:21:31
4	It is not because of “Yanxi Strategy” at all; it is the revival of Hanfu culture. Girls must have good-looking hair to match Hanfu; spending money to buy it is a little expensive, so only do it yourself. Velvet flowers, twining flowers, greenery, makeup, photography, and so on can be used.	WJ	2022-01-01 16:33:57
5	A tangle of flowers and a velvet flower is already a compulsory course for hairdressers, isn't it great.	Xiao Yao	2022-01-01 14:39:50

Table 2. Data cleansing and pre-processing.

Code	Title	Likes	Comments	Forwards
1	Talented music girl in the ancient music circle, Li Yugang and Huang Linglai cover her songs	574002	16006	8839
2	She played popular songs on the bamboo flute, each one was a classic and exciting, and the erhu and suona imitated it one after another!	850262	16291	15061
3	The leftover grape skins can actually be made into skirts. Li Ziqi is really good at making ceilings.	1860	35	85
4	The ancients were very particular about what they wore. Wearing the wrong one would cause embarrassment.	2132	42	123
5	It takes at least three months to make one. There are not many of them in China. It's truly a masterpiece of craftsmanship.	19217	37	2478

Data cleansing and pre-processing

Due to the fact that the source of the comment data is a short video platform, the comment data collected by the crawler may have a data format that is not uniform and the data is not related to the relevant research content, which will affect the subsequent descriptive statistical analysis and sentiment analysis. In order to carry out a more standardised analysis, it is necessary to preprocess the data, mainly in the following aspects: (1) Remove illegal characters from comments. Some of the comments in the crawling have HTML tags and XML tags. The content of the comments is unrelated to these tags. Failure to process these tags will impact the subsequent data analysis; (2) De-reprocessing. When commenting on short video content, this phenomenon occurs. In order to improve the popularity of short videos, there will be a large number of repetitive text comments on the screen. This phenomenon occurs from time to time, which will ultimately affect the accuracy of data processing results. Therefore, to ensure the accuracy of subsequent analysis, it is important to use technical means in the early

stages to eliminate repetitive comments; and (3) Remove the stop words. In text analysis, stop words refer to words that are usually excluded in the process of text processing, because these words are not particularly critical to conveying the main meaning or appear frequently in the corpus, but do not carry specific content information. These usually include pronouns, prepositions, conjunctions, etc., such as “de”, “shi”, “zai”, and so on. When performing text analysis, removing these stop words can help reduce the noise in the data, thereby paying more attention to those meaningful words and improving the accuracy and efficiency of the analysis.

Results and Discussion

This study aims to reveal the audience's emotional tendencies by analysing 14281 valid comment data under the short video of the Tik Tok platform's "Artisan Collection". Using ROST-CM6 software, this paper makes an in-depth emotional state analysis of these comment data to improve the visualisation level and depth of the research. Through careful data processing, the audience's emotions are accurately divided into three main categories: positive, neutral, and negative. This classification is based on the use of emotional words in the comments to ensure the accuracy of the analysis results. Through the summary and analysis of the comment content under these three emotional states, the relationship between different emotional tendencies and audience comments is mapped. Emotional tendency analysis can understand people's emotional state in specific situations, such as positive, neutral, and negative emotions of different natures, which helps to understand people's psychology, behavioural tendencies, and needs. In ROST sentiment analysis, the sentiment of review data is divided into three categories, namely positive, neutral, and negative. For each category, the interval of emotional value is defined, such as positive emotion is $(5, +\infty)$, neutral emotion is $(-5, 5]$, and negative emotion is $(-\infty, -5)$. Furthermore, positive and negative emotions can be divided into three levels: general, moderate, and high. The emotional value range is more specific, such as general positive $(5, 15]$, moderate positive $(15, 25]$, high positive $(25, +\infty)$, general negative $[-15, -5)$, moderate negative $[-25, -15)$, high negative $(-\infty, -25)$. This detailed sentiment classification helps to understand the emotional colour of blog posts more comprehensively.

By using ROST-CM6 software, the detailed results of the emotional tendency analysis of the comment content in Tik Tok's "Artisan Collection" are obtained (Table 3). It can be seen that the proportion of positive emotional comments is 45.20%, which indicates that most short video audiences have a favourite and positive emotional tendency for the intangible cultural heritage disseminated by "Artisan Collection." The proportion of neutral emotions was 37.32%, indicating that this part of the audience did not have a clear love and hate for the short video released by the "Artisan Collection." The negative emotional comments accounted for 17.48%, indicating that this part of the audience has a negative emotional tendency towards the intangible cultural heritage product itself and the content of the video. It is mainly divided into two parts for analysis: (1) positive emotion analysis; and (2) negative emotion analysis.

Table 3. Sentiment analysis results of variety show reviews.

Sorts of emotions	Percentage (%)	Strength	Percentage (%)
Positive emotion	45.20	general (0,15]	26.18
		moderate (15,25]	10.95

		height (25,+∞)	8.07
Neutral emotion	37.32		
Negative emotions	17.48	general [-15, 0)	12.25
		moderate [-25, -15)	3.54
		height (-∞, -25)	0.65
Total			100

Positive emotion analysis

Through sentiment analysis of valid data, a total of 5230 positive emotions were obtained. Combined with the positive part of the emotional vocabulary, the specific content can be seen in the positive comment text in *Table 4*. These short videos involve keywords such as “legendary figures, inheritance, craftsman spirit, strong, like,” which not only shows users' love and recognition of video content but also reflects the important role of digital communication in meeting people's spiritual and cultural needs for intangible cultural heritage. These short videos involve keywords such as “legendary figures, inheritance, craftsman spirit, strong, like,” which not only shows users' love and recognition of video content but also reflects the important role of digital communication in meeting people's spiritual and cultural needs for intangible cultural heritage. In addition, through the dissemination of representative short video platforms such as Tiktok, the cognition and appreciation of traditional culture can be spread among a wider audience, effectively expanding the audience of short videos. This not only gives more users the opportunity to "see people, see things, see life," experience and feel the diverse cultural heritage, but also promotes people's in-depth understanding and understanding of traditional culture and improves the public's cognition and respect for the value of traditional culture.

Table 4. Part of the positive comments text.

Positive evaluation of the original text (example)	Positive evaluation
If I hadn 't lived in this Internet age, I probably would never have known so many folk legends	Legends
Handcraft is worthy of our heritage	Worthy
Tribute to the spirit of the craftsman	Tribute
All kinds of Chinese culture is really good	Good
Let me have a certain understanding of history	Certain
I really want to learn. I really like our traditional culture	Like

Negative emotion analysis

Under the background of the in-depth development of digitisation, networking, and intelligence, online reviews have become a bridge between products and users. Online reviews are an important form of online word-of-mouth. Negative emotions express the overall impression and existing problems of online reviewers on the short video account. In order to better understand the user's perception and experience of this short video account and face up to the problems of intangible cultural heritage in the process of dissemination, data mining, text analysis, and other methods are used to collect large sample sizes of data on the negative comments of the short video account network and find out the influencing factors of the user's negative evaluation of the short video account. Negative emotions express the overall view and existing problems of online commentators in the short video in the "Artisan Collection". In order to deeply understand the user's experience when watching, the negative comment data is analysed in detail. A total of 2023 negative emotions were collected, and some representative comment data was selected to extract the negative evaluation words. The specific

content can be seen in *Table 5*. It is found that some users have a series of views on their existence, such as improper comparison, monotonous products, lack of practical application, expensive products, and rigid teaching. These representative comments affect the transmission speed of short videos and the overall impression of users on intangible cultural heritage products, and also intuitively point out the problems existing in intangible cultural heritage products today. Consequently, it is imperative to strategically develop intangible cultural heritage products and utilise short video platforms to exhibit and promote intangible cultural heritage culture from various perspectives. This will bridge the gap between history and contemporary life, enabling it to be more accessible and relatable. It will heighten users' understanding and engagement while mitigating any adverse emotional reactions from the audience.

Table 5. Part of the negative comments text.

Negative evaluation of the original text (example)	Negative evaluation words
I don't like this explanation of why it is in the name of Hermès to compare Only one color? Too monotonous	Don't like Monotonous
It is true, but although we are proud of our culture and history, we have never explored them and lack practical application. It basically exists only in historical books	Lack practical application
Too expensive, the poor should not afford to play	Should not afford
Like Thailand to keep their own culture very well, rather than rigid teaching	Rigid
Although the craft is very beautiful, but we can not see around, almost all will be extinct	Extinct

Semantic network analysis

In order to more intuitively understand the comprehensive perception characteristics of users after watching the "Artisan Collection" short video, this paper adopts the method of semantic network analysis to show the relationship between high-frequency words in text data and uses the social network and semantic network analysis tools in ROST Content Mining 6 software to calculate the number of co-occurrences of keywords and generate semantic network images (*Figure 1*). The semantic network diagram reveals the three-layer structure of the content of intangible cultural heritage in public discourse: the core layer, the inner layer, and the edge layer, which represent the public cognition and attention of different dimensions. Through in-depth analysis of the network diagram constructed by these nodes and connections, insight obtained into the public's perception of the current intangible cultural heritage in the process of dissemination and inheritance. In the core layer, there are mainly phrases such as "China, skill, craft, inheritance, culture". As the core layer of the network diagram, the phrase "China" is closely connected with most of the subject words as the central word. The core layer reflects the audience's cognition of the fundamental attributes of intangible cultural heritage, which not only emphasises the audience's sense of cultural belonging but also highlights the role of the intangible cultural heritage short video in triggering the audience's national self-confidence.

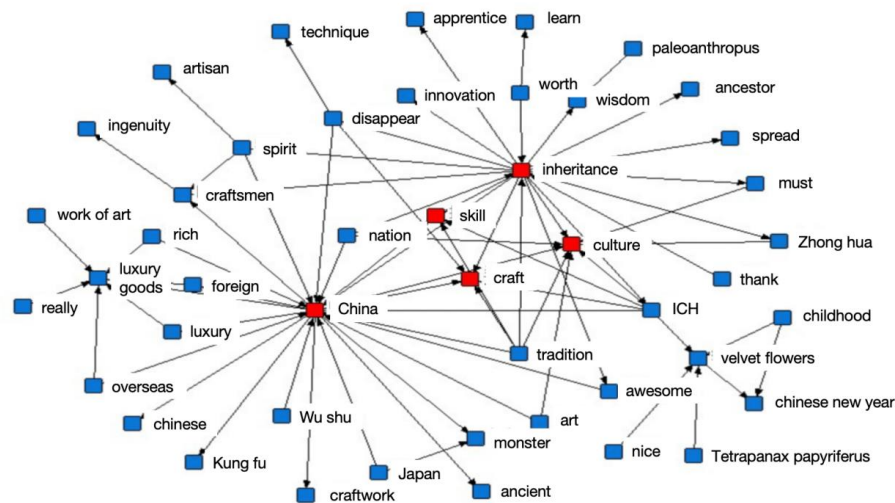


Figure 1. Semantic network structure.

The inner layer is most closely related to the core layer, mainly "intangible cultural heritage, craftsmen, spirit, strength, disappear" and other phrases, showing the audience's understanding of the challenges and crises faced by the intangible cultural heritage in the process of inheritance. These words reflect the public's concern about the protection of intangible cultural heritage, especially the respect for the individual skills of craftsmen and the concern about the possible fracture in the process of inheritance. The marginal layer reflects the integration and interaction between intangible cultural heritage and modern society through the words "innovation, technology, childhood, art, worth, and learning". Although intangible cultural heritage is rooted in tradition, its inheritance and development in contemporary society also need innovation and technical support. These words show that the public believes that intangible cultural heritage should not only stay in protection and commemoration but also find its application in modern life through education and innovation. In addition, it can be observed that there are also many connections between "luxury goods" and the vocabulary of the edge layer, indicating that most users think that the existing intangible cultural heritage products are more expensive and difficult to obtain for ordinary people, so that the audience cannot experience them personally, which has become the real "luxury goods" in the Chinese population. In summary, the semantic network diagram is mainly positive or neutral vocabulary, indicating that most users have a positive attitude towards the dissemination and inheritance of intangible cultural heritage.

Conclusion

Through the study of the audience's perception and response to the short video of intangible cultural heritage, this paper finds that the audience's emotion towards the short video of intangible cultural heritage presented in the "Artisan Collection" is mainly positive, but there are also the following three problems: The present study found that the audience generally showed a positive emotional tendency towards the short video of intangible cultural heritage. Through the analysis of the emotional response of the audience, it was found that most of the audience showed strong interest and a positive emotional attitude towards the short video of intangible cultural heritage. They think that these videos can vividly show the charm and characteristics of

intangible cultural heritage and arouse their emotional resonance. This finding shows that short video, as a fast-spreading medium, has strong appeal and influence, which can effectively stimulate the audience's emotions and promote the spread and protection of intangible cultural heritage (Xue and Ni, 2024). Hence, when creating and sharing short movies showcasing intangible cultural heritage, it is crucial to prioritise the emotional significance of cultural narratives and captivate the audience's attention and empathy through emotive portrayal.

Additionally, audience's perception of intangible cultural heritage established through short videos stays on the surface. Although short video, as an audio-visual medium, can present vivid images and sounds to the audience, due to the limitations of video duration and the reading habits of the audience, the audience can only obtain surface information when watching short videos of intangible cultural heritage and has a limited understanding of the deep connotation and historical background of intangible cultural heritage. Thus, the comments about the audience's positive emotional tendency, the audience mainly expresses their own admiration, and there is less information related to the intangible cultural heritage. This finding indicates that when disseminating intangible cultural heritage through short videos, it is crucial to prioritise the thorough exploration and explanation of the content. We should direct the audience to comprehend intangible cultural heritage through diverse forms and methods, with the aim of enhancing their cognitive abilities and cultural knowledge.

Finally, the study found that audience perception is influenced by the visual effects, novelty, and hierarchy of intangible cultural heritage. On the one hand, by comparing the likes, forwards, and comments of short videos of various intangible cultural heritages, it is found that the stronger the visual effect of the video (including picture quality, photography technology, etc.), the easier it is to trigger the audience's likes and forwards. Videos such as velvet flower production and molten iron flower are highly visual and ornamental, and the number of likes has reached more than 100,000. However, there are only more than 1000 likes for intangible cultural heritage short videos with poor appreciation such as calligraphy and suona (a traditional Chinese musical instrument). On the other hand, the intangible cultural heritage in China has a hierarchical division, which is divided into three levels: national, provincial, and municipal (Tang, 2024). Its influence range nationwide is decreasing in turn. Therefore, this makes the dissemination effect of short videos of intangible cultural heritage with poor visual effects and low influence weaker. In order to balance the communication effect, the creative team needs to strengthen the production from the content arrangement and innovation.

Through the study of the audience's perception and response to the short video of intangible cultural heritage, it can be found that the audience's cognitive level and emotional tendency, as well as the impact of video quality and content innovation on the audience. Short video provides a new perspective and way for the protection and dissemination of intangible cultural heritage with its vivid display, strong communication power and high user participation. Through short videos, complex intangible cultural heritage content can be condensed into a form that is easy to consume and share, thus effectively enhancing the public's awareness and interest in intangible cultural heritage (Yao, 2024). However, the production and dissemination of short videos of intangible cultural heritage also face many challenges, such as how to ensure the accuracy and depth of content, how to balance the inheritance of commercial interests and cultural values, and how to use short videos to promote the sustainable

development of intangible cultural heritage. This research provides an important theoretical basis and practical guidance for further exploring the communication effect of short video on intangible cultural heritage, which is helpful to promote the protection and inheritance of intangible cultural heritage and promote cultural communication and innovative development.

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Conflict of interest

The authors confirm that there is no conflict of interest involve with any parties in this research study.

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