



Digital Video Production of the Mao-Nan Intangible Cultural Heritage using
Community Participation

Yunfei Bai

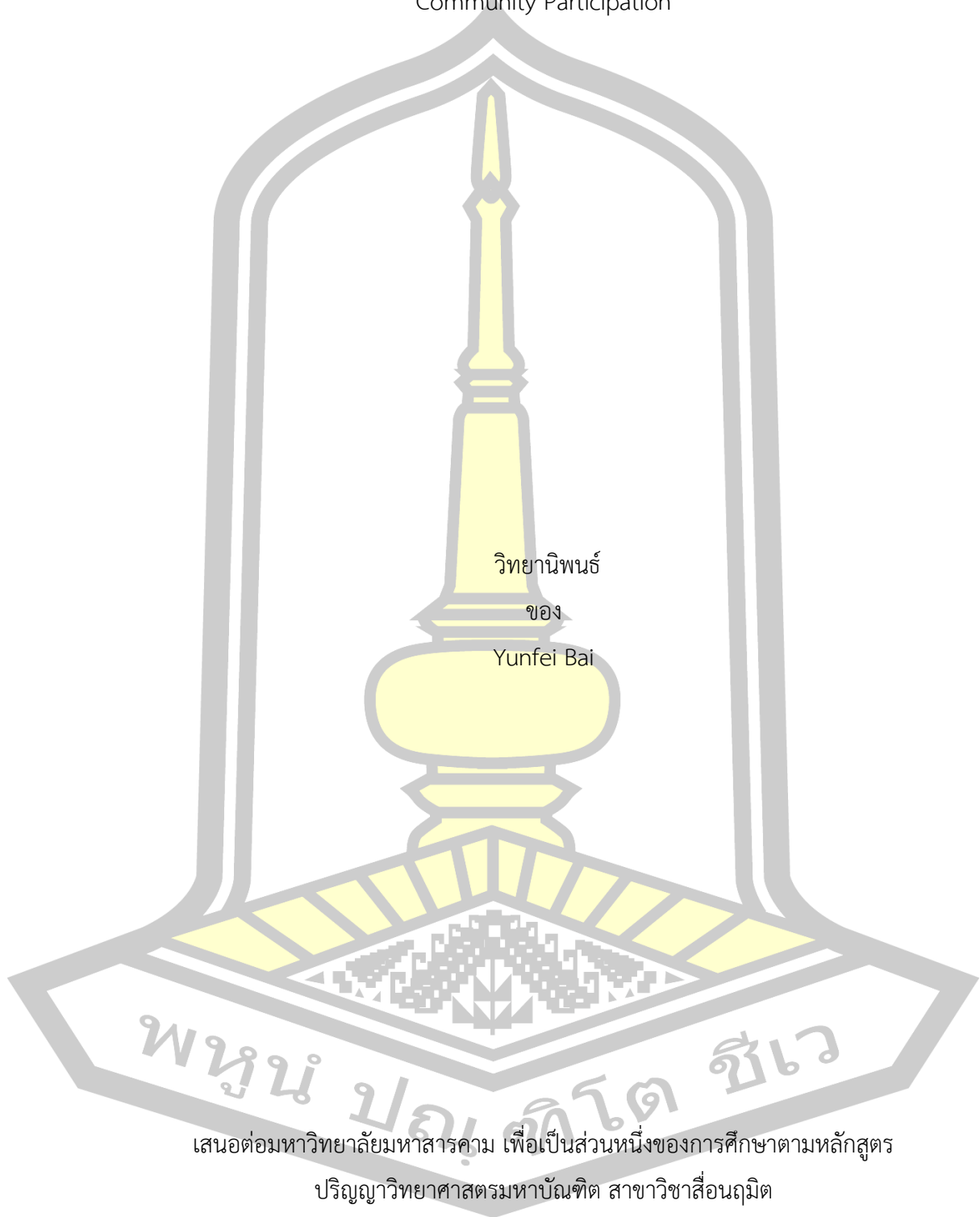
มหาวิทยาลัยราชภัฏรำไพพรรณี

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Science in Creative Media

October 2023

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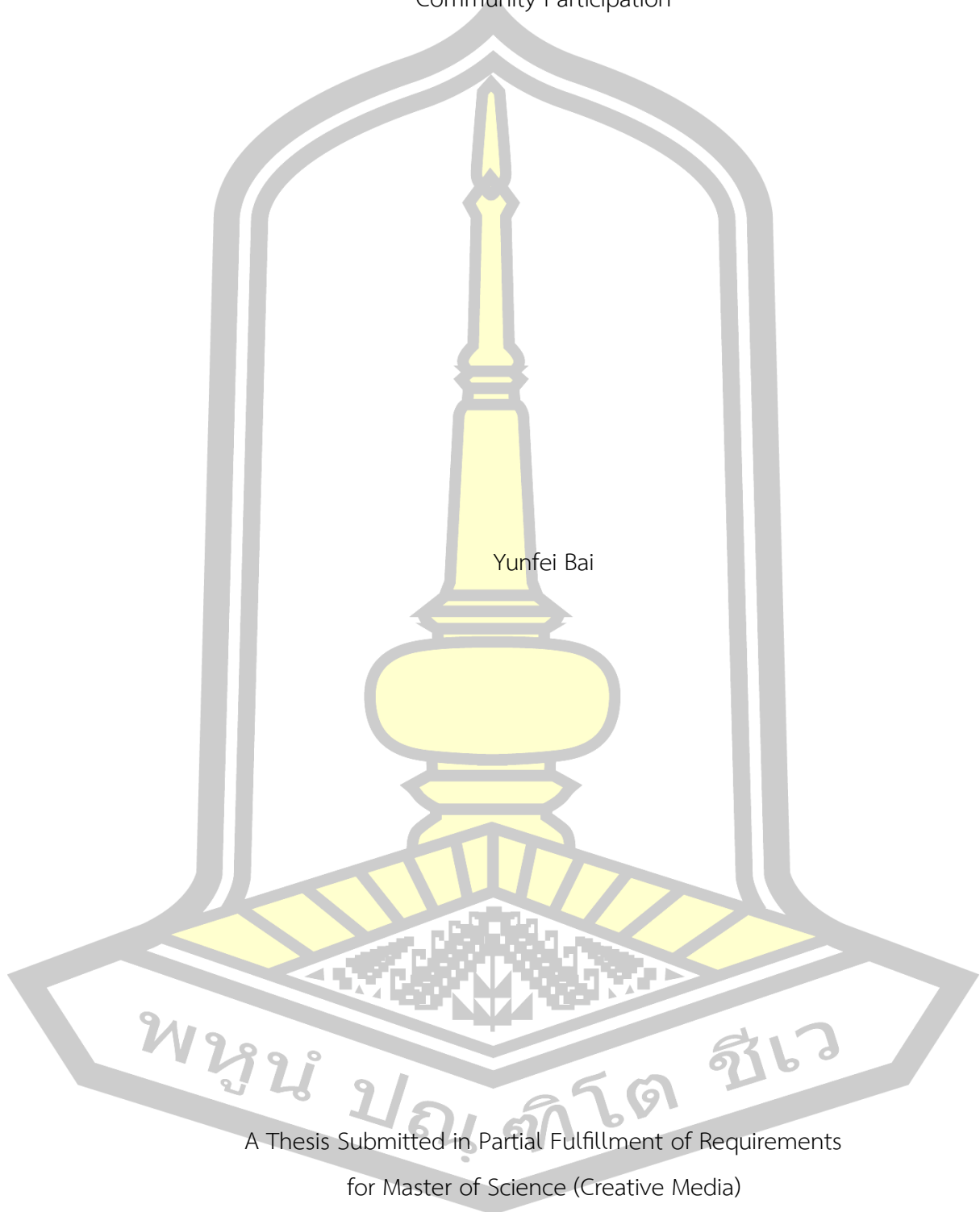
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ABSTRACT

This article mainly discusses two issues: firstly, how is the process and effectiveness of community participation in the production of Maonan intangible cultural heritage protection videos, and secondly, what is the impact of digital technology on the inheritance of Maonan intangible cultural heritage culture. To address the above issues, this study aims to (1) gain a deeper understanding of the roles and roles of community residents' representatives, Maonan traditional intangible cultural heritage experts, and digital technology experts in the production of intangible cultural heritage protection videos; (2) Evaluate the impact and value of community participatory intangible cultural heritage protection videos on the inheritance of Maonan ethnic intangible cultural heritage. This study decided to adopt a mixed research method, in which a questionnaire survey was conducted on 200 participants, 199 valid questionnaires were collected, and two inheritors of intangible cultural heritage were interviewed to obtain feedback from participants and audience response data.

The research found that 66.47% of the feedback videos effectively conveyed the protection and inheritance of Maonan intangible cultural heritage. 53.27% of community residents actively participated in video production, promoting the inheritance of intangible cultural heritage. The technical support of digital technology experts enhanced video quality; Community participatory intangible cultural heritage protection videos have achieved success in dissemination,

enhancing the dissemination of intangible cultural heritage culture, and the application of digital technology has made dissemination more extensive and in-depth. This has played a positive role in promoting the protection and inheritance of the intangible cultural heritage of the Maonan ethnic group, and has also brought beneficial impacts on the dissemination and expansion of intangible cultural heritage.

Keyword : Community Participation, Short Video Production, Intangible Cultural Heritage Preservation, Maonan Cultural Heritage



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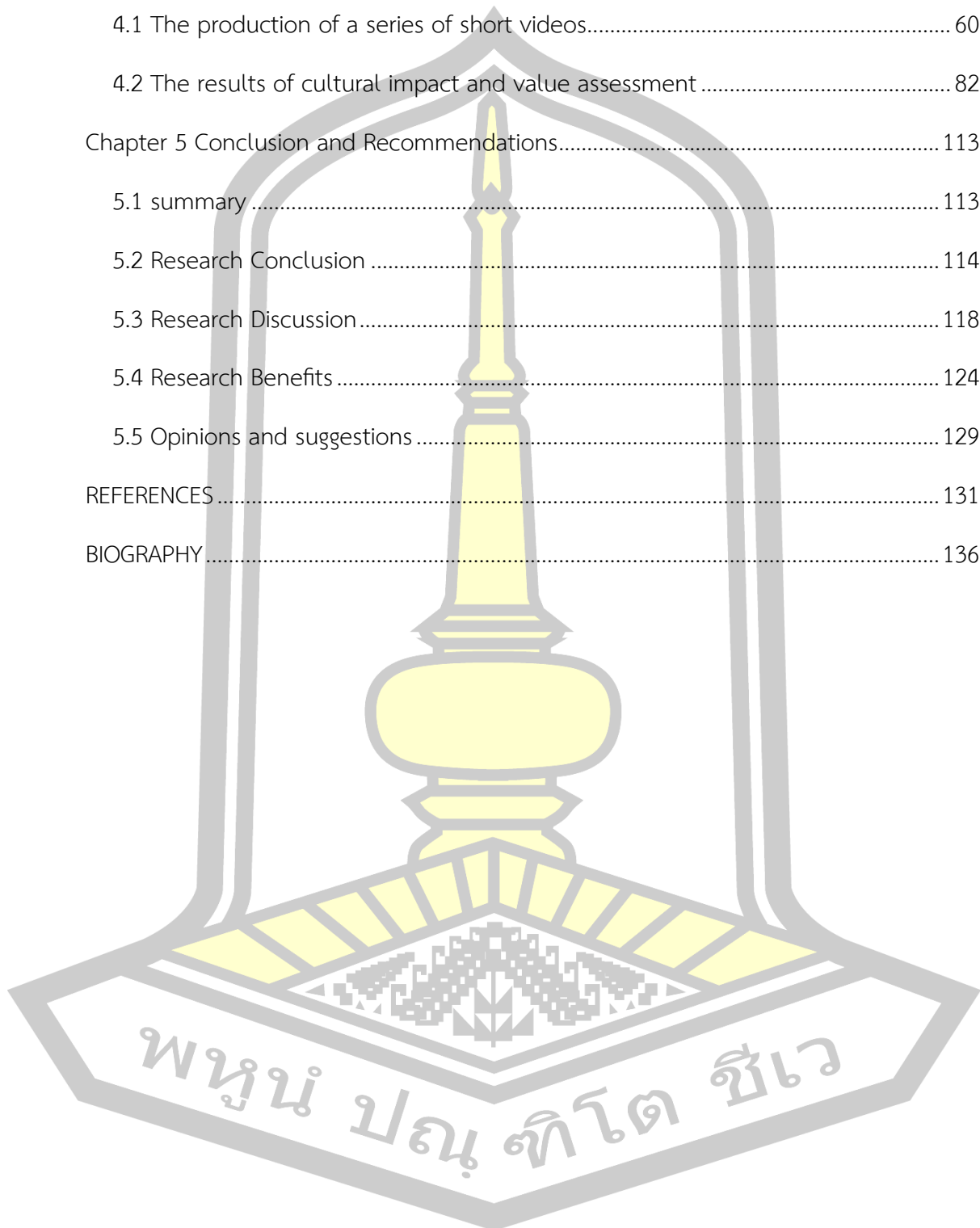
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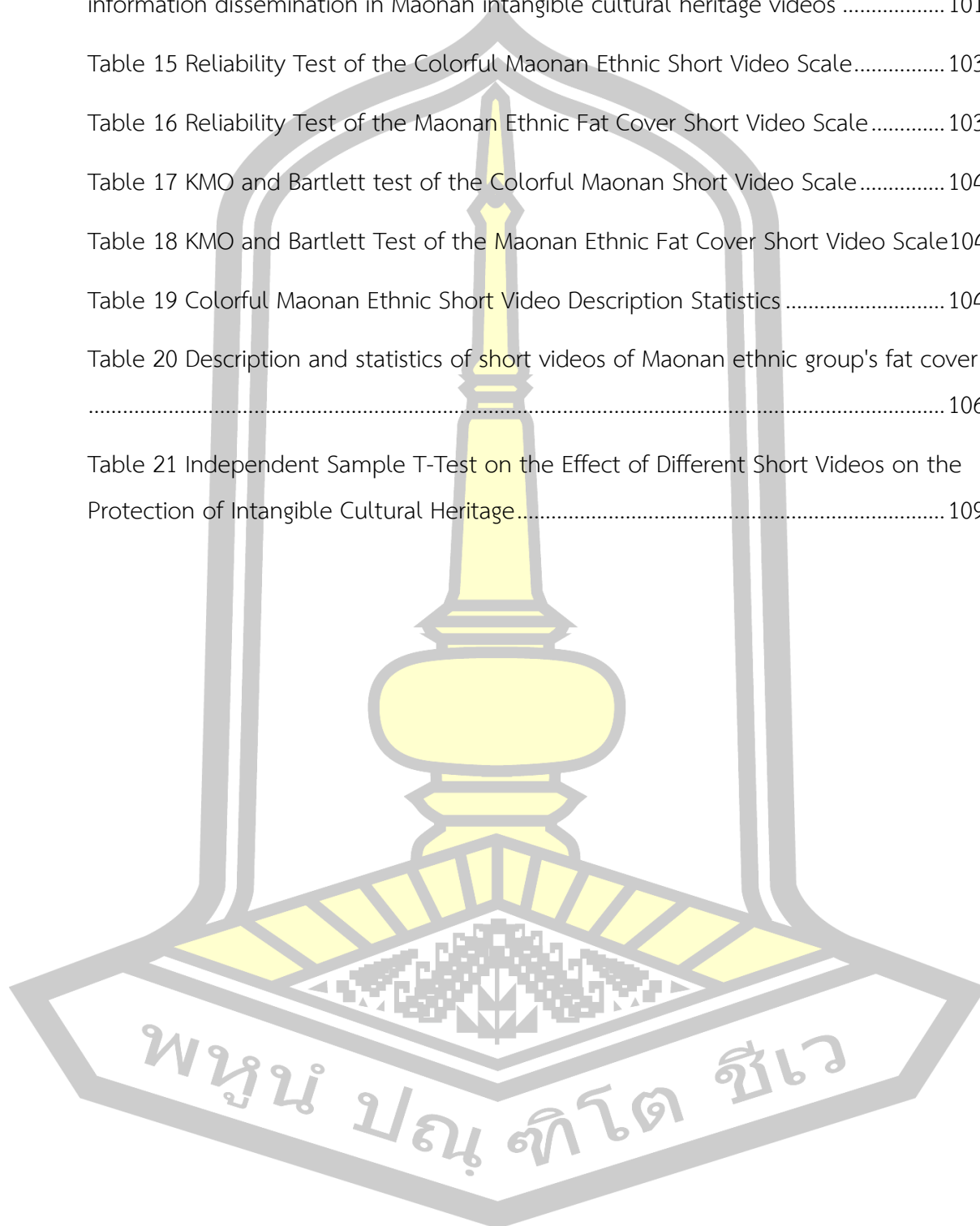
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Chapter 1

Introduction

1.1 Research Background

As of 2022, two items from the Maonan ethnic group have been included in the national intangible cultural heritage list, namely "Maonan Feitao" and "Zhubian (Maonan Bamboo Hat Weaving Technique)". The Maonan bamboo hat, as a cultural symbol of the Maonan ethnic group in Guangxi, reflects ancient beliefs and provides cultural inspiration through its craftsmanship. There are many stories and legends associated with the bamboo hat, including captivating love stories and rich historical and cultural significance. However, the modern society and development of the times have put the Maonan bamboo hat at risk of disappearing. It is crucial for local governments to prioritize the preservation of this traditional craft and include it in the list of regional cultural heritage protection. "Feitao" refers to various activities and ceremonies related to Maonan ethnic group's vows, which were prevalent during the Ming and Qing dynasties. It originated as a ritual for the Maonan people to communicate with nature and all things. Throughout its inheritance, it has integrated elements of Maonan oral literature, folk songs, drama, dance, music, percussion, and other artistic forms, becoming a rich and diverse folk activity. The songs, dances, music, and dramas associated with Feitao embody the Maonan people's hopes for the continuous prosperity of their ethnic group and bountiful harvests in the coming year. It is not only a witness to the historical development of the Maonan ethnic group but also a precious cultural heritage of their traditional culture. On May 20, 2006, Maonan Feitao was included in the first batch of national intangible cultural heritage list approved by the State Council.

The general protection and dissemination of Maonan intangible cultural heritage face challenges. In China, the digital video industry is rapidly growing, while cultural research related to Maonan intangible cultural heritage mainly focuses on the collection of ritual artifacts, digitization of "Feitao" activities through videos and photos, training of bamboo hat inheritors, and the combination of bamboo hats with the "Nuo culture" for tourism development. However, the analysis of the current status of the protection and dissemination of Maonan intangible cultural heritage

reveals difficulties in dissemination, lack of successors, and limited dissemination channels.

There have been limited case studies on the protection and dissemination of intangible cultural heritage and Maonan intangible cultural heritage. Examples of using new media for cultural heritage protection include "Roulianxiang" in Lichuan, Xinjiang Quzi opera, Yunnan intangible cultural heritage projects, etc., all of which have achieved positive results, but the research in this area is limited. There are only a few studies focusing on using digital video creation to preserve Maonan intangible cultural heritage. (Jiang, 2021) The continuous development of new media has revolutionized the media landscape, with traditional print media declining and people's ways of engaging with culture undergoing significant changes. At the same time, the low level of digitization of traditional Chinese culture and a lack of talent poses challenges to cultural dissemination. (Lai, 2011)

With the changes in social production and lifestyle, new media is gradually replacing traditional media in terms of depth and breadth of development, which has had a negative impact on the survival and development of Maonan intangible cultural heritage. This thesis focuses on the creation of digital videos for the protection and dissemination of Maonan intangible cultural heritage, conducting analysis, research, and theoretical practice. The first step is to interview inheritors of Maonan intangible cultural heritage, such as practitioners of bamboo hat weaving and Tan Sangang, the inheritor of "Maonan Feitao". The aim is to understand their perception of the current status of Maonan intangible cultural heritage and their outlook for its future development. What are their thoughts on using new media technologies to disseminate intangible cultural heritage? Are they supportive or opposed to it? The second step is to interview professionals and creators in the field of digital video production to inquire about the feasibility of using digital videos to achieve the goal of disseminating intangible cultural heritage. Key points in short video production will be sought, and their assistance will be requested to collect and edit video materials related to Maonan intangible cultural heritage, incorporating input from both sides to ensure the accuracy, authenticity, and entertainment value

of the videos. This guarantees the quality of the Maonan intangible cultural heritage video series.

Lastly, the effectiveness of video dissemination will be evaluated by comparing the number of views after one week of release. The benefits of video dissemination will be assessed through a questionnaire survey targeting the intended audience, evaluating the effectiveness and feasibility of the research direction.

1.1.1 Research Status in China

The traditional culture of the Maonan people has always been a focus of Maonan cultural research. In this regard, most Maonan intellectuals and scholars have made records and analyses. Lu Minfei started with the funeral system and analyzed the remnants of the matrilineal society of the Maonan people. Mo Jiaren summarized the excellent traditions of the Maonan people from academic, quality, ethical, and other aspects. Qin Chenghao introduced the forms, procedures, and characteristics of Maonan marriage customs. Later, Shi Yigang investigated and analyzed the newly confirmed Maonan marriage customs in Guizhou. The compilation of Maonan folk literature materials has also made new progress. For example, Yuan Fengchen, Su Weiguang, and others collected folk stories mainly based on the life stories of the Maonan people, including animal stories, folk fables, and legends. 1% of these stories indirectly reflect the Maonan people's understanding of nature and society, ethics and social relationships. In addition, 26 Maonan folk songs were introduced, including ancient songs, labor songs, ritual songs, love songs, life songs, and narrative songs, reflecting the Maonan people's experiences in production practices, ceremonies, emotions, ethnic relationships, as well as Meng Guorong's summary of Maonan creation myths and Ge Ding's summary of Maonan literature. Chen Lufang discussed the Maonan people's materialist dialectical view of the heavens, materialist view of human evolution, and the Maonan people's active view of the heavens and humans. Zhang Maomei analyzed the negative factors in the Maonan people's festival culture and proposed countermeasures such as developing tourism, strengthening education, and conducting exchanges. Zhou Yinghong examined the interaction between the Maonan ethnic group and neighboring ethnic groups from the perspectives of

"synchrony" and "diachrony," including ethnic migration, language, economy, and intermarriage. The study explored ethnic relationships and ethnic identity, the characteristics of Chinese ethnic identity and ethnic identity, as well as the main influencing factors of ethnic identity. Zhou Yinghong's use of ethnology and anthropology's ethnic group theory to understand the Maonan people is a breakthrough in the current lack of theoretical analysis in Maonan research. The shortcomings of this study lie in the fact that it is mainly based on literature and historical materials, such as Maonan genealogy, and the existing field survey materials are not complete. Anthropological ethnographic methods, such as participant observation and in-depth interviews, have not been fully utilized for data collection and analysis. Therefore, this study also seems to place too much emphasis on writing. Zhang Jingni studied the grammatical meaning and features of Maonan verbs from a linguistic perspective.

Meng Guorong, Tan Yisheng, Guo Weicong, conducted comprehensive discussions on material life, family and social organization, love and marriage, life etiquette, age, sports and entertainment, etc. "Killing Beasts and Sacrificing Gods" comprehensively presents various aspects of Maonan culture. Previous research results mostly focused on the national history, social and political movements of the Maonan people, while this book focuses on Maonan traditional culture, providing detailed descriptions of the vow ceremony and funeral customs of the Maonan people. The drawback of this book is its confusion in categorization, and it still remains at the stage of material compilation and recording. In addition, Lu Minfei, Meng Guorong, and social etiquette, production customs, clothing, food, marriage, reproduction, funeral activities, annual festivals, architectural art, and dance and sports in nine chapters, focusing on showcasing the ethnic style of the Maonan people to readers.

Meng Guorong provided a detailed and comprehensive description of the vow ceremony of the Maonan people. He not only collected the inheritance and distribution data of the Maonan "Shigong" but also recorded thirty-three Maye oaths, the specific process of the oaths, as well as the origin and legends of the gods, providing important materials for future in-depth study of fertility oaths. Han Deming

conducted an investigation into Maonan Nuo culture and described Maonan shigong, Maonan Nuo, and related ethnic culture and ethnic psychology.

1.1.2 Research Status outside of China

Since 1994, the Huanjiang National Art Troupe has performed in Japan twice. The exorcism dance in the Maonan people's vows is full of vibrant vitality and ethnic characteristics. Its unique rhythm, emotional colors, and rich connotations have attracted numerous audiences both domestically and internationally, earning unanimous praise. Japanese scholars have also conducted field investigations in Xiaonan Township, Huanjiang County. Based on descriptions by domestic scholars about Japanese scholars, it appears that the Japanese scholars primarily focus on the Maonan dance itself and have not delved into broader issues of educational transmission. Currently, there is no evidence to suggest a substantial number of research texts or books from foreign sources.

Although previous research on the Maonan people is not as extensive as that on other ethnic groups, their studies have provided significant assistance to the research on this topic. In the field of research on the inheritance and education of Guangxi ethnic Nuo dance culture, the research on the inheritance and education of Nuo dance culture is relatively weak, and there is no specialized monograph on dance. Existing research only interprets Nuo dance itself or the culture, without specifically integrating the Maonan Nuo dance with its educational transmission.

1.2 Research Objectives

- 1) to produce a series of short videos on the protection and dissemination of Maonan intangible cultural heritage use community participation technique
- 2) to assess the cultural impact and value of the Maonan intangible cultural heritage short video series

1.3 Research Scope

- 1) The number of video clips produced for this research is 2 clips of story including of "Colorful Maonan Ethnic Group", and "Maonan Fat Cover". The length of the clip is no more than 3 minutes.

2) The target community area of the research is Huanjiang County where is the only Maonan Autonomous County in China and also a world natural heritage site.

3) The platform for publishing the produced short videos social platforms such as Douyin, TikTok, Weibo.

1.4 The Brief of Research Method

1.4 The Brief of Research Method

The aim of this study is to explore the use of community participatory production of short videos on the protection of Maonan intangible cultural heritage, in order to promote and protect Maonan intangible cultural heritage projects, and finally collect and analyze feedback and feelings from viewers. This research is a mixed methods research. There are research methods summarized as follows.

1) There are three phases of research process including of

Phase 1: Study content from experts in the community.

Phase 2: Participatory media design and development

Phase 3 surveys the opinions of the sample group

2) Research participants include

(1) Key informants consist of experts for providing information about Maonan intangible cultural heritage, community resident representatives, and digital technology experts

(2) 200 students who study in art and design majors from Huanjiang Modern Vocational and Technical College.

3) Tools for collecting data are including of (1) short videos on the protection of Maonan intangible cultural heritage, and (2) the questionnaire for evaluation media performance

4) Data analysis consists of descriptive statistics.

1.5 Importance of Research

By engaging the community, it is possible to create digital videos showcasing the intangible cultural heritage of the Maonan people, which brings benefits to both society and individuals. From a public perspective, this approach helps promote and

raise awareness about intangible cultural heritage, strengthens societal understanding and consciousness regarding the preservation of heritage sites, enhances cultural soft power, and facilitates sustainable development. From an individual perspective, it offers advantages such as skill enhancement, increased social experiences, heightened creativity and imagination, and a strengthened sense of value for researchers.

Specific benefits include the preservation of Maonan ethnic culture, increased community participation awareness, and the application and development of digital technologies. Through the production of digital videos, more people can learn about and comprehend intangible heritage sites, which in turn fosters societal recognition and appreciation for their protection and transmission. This can attract more tourists and investments, thus promoting local economic development. Furthermore, producing digital videos requires specific technical and creative skills, and participating in their production contributes to individual skill improvement and competitiveness. Simultaneously, collaborative efforts in video production help expand social networks, enhance creativity and imagination, and allow individuals to realize their personal value and significance.

1.6 Definition of Terms

For this research, the specific terms below have the following meanings:

1) Participatory Video Shooting

"Participatory video production" in this study primarily refers to the process of creating videos using digital technology, where individuals actively participate and contribute to the creation of video content. This term encompasses the involvement of multiple community and relevant group participants, including creators, viewers, and communities, who collectively engage in the creation and sharing of digital videos. In this study, it specifically refers to the participation of teachers and students from Huanjiang Modern Vocational and Technical College. Currently, participatory video production is highly popular on social media platforms and online video platforms, such as TikTok and YouTube.

2) Short Video

Short video platforms are a type of platform business model. According to Nick Srnicek, the proponent of platform capitalism theory, short video platforms belong to the category of advertising platforms, which means they generate advertising revenue by extracting and analyzing user data. Short video platforms in China (the country of the researchers in this paper) entered a period of rapid development in 2016. After more than four years of development, they have emerged as leaders in China's internet industry and have had significant impacts on social, economic, cultural, and information dissemination aspects. This section aims to trace the background of the platform's rise to gain a better understanding of the formation of platform business logic.

3) Maonan Intangible Cultural Heritage Short Video Short Video

In this study, Maonan intangible cultural heritage short videos refer to the use of digital technology, especially video production and editing tools, as well as community participation methods, to record, inherit, and disseminate short-term video content of Maonan intangible cultural heritage. These intangible cultural heritage short videos are usually presented in the form of short films or microfilms, with a duration typically ranging from a few minutes to more than ten minutes. The purpose is to showcase various aspects of Maonan intangible cultural heritage culture through visual and vocal expression, including traditional techniques, folk customs, language, music, dance, traditional handicrafts, etc.

The production process of Maonan intangible cultural heritage short videos used a community participatory approach in this study, involving not only professional photography, editing, interviews and other technical personnel, but also representatives of community residents, Maonan traditional intangible cultural heritage experts, and digital technology experts. Collaborate with local actors to create short video works related to the intangible cultural heritage of the Maonan ethnic group through multiple steps such as discussion, script writing, trial filming, video production, and editing.

The main content of intangible cultural heritage short videos is to record and inherit the intangible cultural heritage of the Maonan ethnic group, as well as convey the value and significance of cultural heritage. Through digital media, these videos

can be more widely disseminated, and viewers can easily see them on the internet. These methods promote the inheritance and protection of Maonan intangible cultural heritage, while also enhancing the sense of participation and cultural identity of community residents' representatives. This approach not only helps to spread culture, but also promotes community interaction and sharing of cultural heritage experiences.

4) TikTok

TikTok is a popular short video sharing application that allows users to create and share videos ranging from 15 to 60 seconds. TikTok users can utilize music, filters, effects, and other tools to create unique and entertaining videos, which they can share with millions of users worldwide. The user base of TikTok primarily consists of young people, especially teenagers. The application has gained widespread popularity globally and is an increasingly growing social media platform.

5) Douyin

Douyin, is a short video sharing application developed by the Chinese company ByteDance. It allows users to create and share videos ranging from 15 to 60 seconds. Similar to TikTok, Douyin also provides a wide range of music, filters, effects, and other tools that enable users to create interesting and creative videos. The user base of Douyin primarily consists of young people, especially teenagers. Douyin is highly popular in China and in several other countries and regions, making it a rapidly growing social media platform.

6) Weibo

Weibo is a popular social media platform that allows users to post short texts, images, videos, audio, and other content, as well as engage in communication and interaction with other users. Initially launched in China, Weibo later expanded to other countries and regions. Weibo users can follow other users and receive their updates, as well as be followed by others and share their thoughts and daily life. Weibo also provides various features such as private messaging, hashtags, comments, and resharing, enabling users to conveniently socialize and interact. Weibo has a

wide user base in both China and other countries and regions, making it a highly popular social media platform. ◦

7) YouTube

YouTube is an online video sharing platform owned by Google. Users can freely upload, share, watch, and comment on videos on this platform. YouTube hosts a vast array of video content, encompassing various genres such as music, movies, TV shows, news, gaming, education, and entertainment. Users can discover and watch videos of their interest through features like search, subscriptions, and recommendations, while also engaging in communication and interaction with other users. YouTube also offers commercial services such as advertising and paid memberships, allowing creators and businesses to generate revenue on the platform. YouTube is one of the largest online video sharing platforms globally, with millions of users watching and sharing videos on a daily basis.



Chapter 2 Literature Reviews

This chapter mainly discusses the development of the digital video industry, cultural preservation and dissemination, the characteristics of Maonan intangible cultural heritage, and the protection of Maonan ethnic intangible cultural heritage. Firstly, explore the impact of digital video in the information age, emphasizing the key role of digital technology in the protection of intangible cultural heritage. Then introduce the diversity of intangible cultural heritage of the Maonan ethnic group, including singing, dancing, weaving, etc. Finally, the importance of community participation and digital video production in the protection of Maonan ethnic intangible cultural heritage is emphasized. Through research, it has been found that short videos of intangible cultural heritage have important value and role in the protection of intangible cultural heritage of the Maonan ethnic group, providing practical assistance for cultural protection and inheritance.

2.1 Overview of the Digital Video Industry

New media has provided new channels and opportunities for the dissemination of intangible cultural heritage (ICH). ICH refers to traditional crafts, folk arts, traditional music, folk dances, traditional operas, and other forms of intangible cultural heritage that hold unique historical, cultural, and artistic value. In the past, the dissemination of ICH relied mainly on oral transmission, traditional media, and physical exhibitions, which had limitations in terms of audience reach and high dissemination costs.

The emergence of new media has broken the barriers of time and space, allowing ICH to be disseminated globally through more convenient means. Short videos, microblogs, WeChat public accounts, and other platforms on new media have become important channels for the dissemination of ICH, enabling more people to understand and experience it. For example, some inheritors of ICH and organizations utilize new media platforms to release instructional videos on

traditional techniques, showcase works, and promote knowledge about traditional culture, attracting a large number of fans and followers.

At the same time, new media platforms provide more commercial opportunities, enabling better commercial operations for ICH. For instance, some ICH brands promote their products and cultural values through new media platforms, enhancing brand recognition and commercial value. The emergence of new media has brought new opportunities and challenges for the inheritance and development of ICH, requiring relevant individuals and organizations to actively explore and utilize its potential.

2.1.1 The Main Characteristics of Short Videos

Liveliness, Entertainment, and Ease: Short videos are known for their lively, entertaining, and relaxed nature. On short video platforms, millions of videos are produced every day. Among them, there is a clear tendency towards entertainment. Taking Douyin as an example, it positions itself as "capturing beautiful life," and under this lifestyle orientation, people have started recording and sharing daily life, uploading interesting anecdotes, funny videos, entertainment gossip, and more to attract attention. Although there is a massive quantity of short videos, comedic content is the most popular. In recent years, traditional news media and others have also joined the ranks of short video dissemination, promoting the diversified development of short video content. However, overall, the inclination towards entertainment and lifestyle is still very prominent and easily spread and disseminated.

Casual and Light-hearted Content: The light-hearted characteristic of short video cultural dissemination is mainly manifested in the fact that short video content typically revolves around everyday life scenarios. By designing interesting content and language, short videos help to alleviate people's tension and stress. However, some video creators resort to vulgar and lowbrow methods to attract attention in order to gain more video view count. Additionally, some individuals misuse short videos to advertise, spread rumors, or even defame their country, deviating significantly from the value orientation of mass media.

Simplified Production and Mass Accessibility: Influenced by traditional media concepts, people often believe that video production requires a substantial investment of funds and advanced technical skills to complete the shooting and editing processes. However, with the development of the new media environment, advanced Internet technologies have been widely applied in the media industry, making video production simpler. In particular, the production of short videos has become more popular and personalized, catering to the short video experience needs of different audiences. Compared to traditional television and print media, the audience in the new media context can interact with short video creators in real-time, bridging the gap between the audience and the creators behind the videos. Overall, the characteristics of short video production and dissemination in the new media environment can be summarized as follows:

Mass Accessibility: With the permeation of Internet technology in the new media industry, various short video platforms have emerged, providing more people with opportunities to become directors. In short video production, people are no longer limited by professional requirements and can shoot and produce personal stories based on their inner desires, and release them through new media platforms for more people to watch. This mass expression approach is closer to the realities of modern life, and the freedom to comment and share videos has also sparked people's enthusiasm for participation.

Creative and Storytelling: Compared to dissemination methods like WeChat and Weibo, short videos are more suitable for storytelling content. Short video platforms provide better support for the presentation of storytelling content. When creating short videos, people often base them on their own or others' real-life experiences or directly capture real-life situations. They then use video editing techniques to create short video materials related to hot topics, attracting more video view count and gaining the attention of a larger audience.

Personalization: Due to the time constraints of short videos, typically ranging from a few seconds to a few minutes, they are better suited for consumption during mobile moments or brief periods of rest. Short and concise video production is relatively convenient. Nowadays, the development of short videos is trending

towards greater personalization, expanding from grassroots-style short videos to character-driven skits, funny anecdotes, and even some professionally made micro-documentaries. This demonstrates the significantly enhanced personalization characteristics of short videos in the new media environment.

2.1.2 The Reasons for the Rise of Short Video Platforms

As a linguistic symbol, the meaning of the term "short video" has evolved with the development of the industry. Especially after 2018, the research topics related to short videos, as recorded by CNKI (China National Knowledge Infrastructure), have mainly focused on two major platforms: Douyin and Kuaishou. Prior to that, "short video" was a relatively vague concept used to refer to videos with shorter durations. The academic community attempted to define the duration range of short videos, but it had not yet formed a concrete concept. This study believes that the rise of short video platforms is not only due to the disruption of video duration but also the establishment of personalized recommendation algorithms. These two advancements are the advantages that have propelled the rapid emergence of short video platforms.

One of the distinctive characteristics of short video platforms is the disruption of the communication format, as social media entered the era of short videos. Compared to text and image-based communication on platforms like Weibo, short videos offer a more vivid and easily consumable form of visual communication. The transition from text and images to videos relied on the widespread adoption of 4G networks. In December 2013, the Ministry of Industry and Information Technology (MIIT) issued TD-LTE licenses to the three major telecom operators, marking the official entry of China into the 4G communication era. From 2014 to 2016, 4G technology rapidly became prevalent in China. The characteristics of 4G, such as faster video buffering speed compared to 3G, lower data charges, and other factors, were well-suited for the dissemination of short videos. As a result, a large number of short video platforms such as Miaopai, Xiaokaxiu, Kuaishou, and Douyin emerged against this technological backdrop. The simplicity of usage and fragmented dissemination of short videos have attracted a broader user base, transforming them into entertainment and social software accessible to the general public.

Another key feature of short videos is the application of algorithmic recommendation technology. Kuaishou, formerly known as "GF Kuaishou," was an app created by Cheng Yixiao for producing and sharing GIF images. Its main revenue model relied on user purchases of paid plugins, but the company's growth was slow, and the revenue was minimal. The pivotal moment in Kuaishou's transformation occurred when Su Hua joined the company, intending to shift Kuaishou from a tool-based software to a community model. Su Hua introduced algorithmic recommendation technology into the Kuaishou app, making Kuaishou a pioneer in algorithmic recommendation in the short video field. In August 2012, Zhang Yiming launched the Today's Headlines app (now known as Toutiao). Similarly, Zhang Yiming aimed to apply recommendation algorithms to the distribution of news and information. Over the course of six years, Today's Headlines has become a domestic news and information giant, with daily user engagement far surpassing that of all other news-related products. In September 2016, Douyin was officially launched, with Zhang Yiming replicating the mature algorithmic recommendation technology into the Douyin app. Personalized recommendation algorithms actively match information to users, significantly reducing the cost of information searching for users. Compared to other social media platforms, this advancement in information distribution has allowed short video platforms to break through barriers, disrupting the dominance of the three major Internet giants (known as BAT: Baidu, Alibaba, Tencent) in the domestic Internet market.

The maturity of mobile media platforms and advancements in digital communication technology have played a crucial role in the development of short videos. With the widespread adoption of mobile devices and the growth of mobile internet, mobile media platforms such as mobile applications and social media have been widely used by a large user base. These platforms provide users with convenient channels for watching and sharing videos, enabling users to access and view short video content anytime, anywhere through their mobile devices. At the same time, advancements in digital communication technology have improved the speed and stability of mobile data transmission. High-speed mobile networks and advanced video coding/decoding technologies have made the transmission of short

videos smoother, reducing the waiting and buffering time for users to watch short videos. The maturity of mobile media platforms and advancements in digital communication technology have provided a solid foundation and environment for the creation, dissemination, and consumption of short videos, promoting the rapid development of the short video industry and changing the way users access and consume video content.

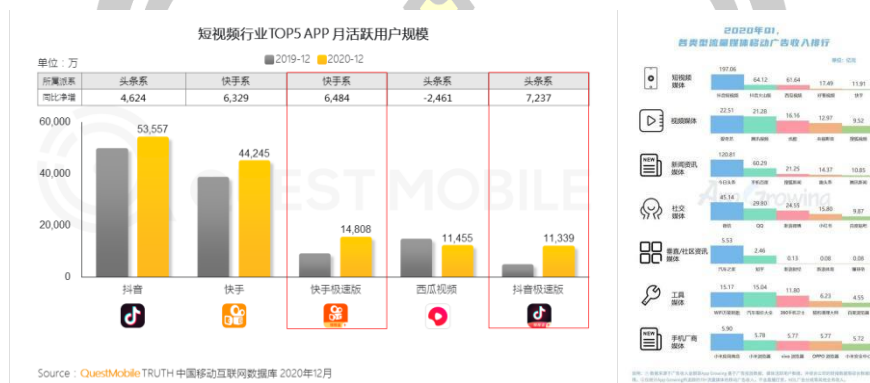


Figure 1 The maturity of mobile media platforms and digital communication technology

Source: Internet Date: April 2023

2.1.3 The Current Status of the Short Video Industry

From the perspectives of overall industry, market players, and policy environment, the short video industry exhibits characteristics such as accelerated scale expansion, intense market competition, and increased regulatory governance. As an important component of the digital content industry, its development is closely related to the exploration and transformation of China's intangible cultural heritage resources as well as revitalization initiatives.

1) Expanding industry scale and evident synergistic development

With the maturity of mobile internet technology and the potential unleashed by cultural and entertainment consumption in urban and rural areas, the market scale of the short video industry, integrating digital creativity, multimedia, and intelligent algorithms, has rapidly expanded. According to the "2019 Research Report on the Development of China's Internet Audiovisual Programs" released by the China Network Audiovisual Program Service Association, as of December 2018, the user

base of short videos reached 648 million, making short videos the primary form of video entertainment and leisure. The market size of the short video industry grew from 5.53 billion RMB in 2017 to 46.71 billion RMB, exhibiting the fastest growth rate among the entire video content industry. Concurrently, as the revitalization of China's intangible cultural heritage accelerates, intangible cultural heritage resources are being inherited and promoted through industrialization, popularization, and digitalization. The production-oriented protection and market-oriented utilization of intangible cultural heritage are gradually shifting towards the development of digital entertainment content or projects, forming a synergistic integration with the expansion of the short video and digital content industries. Moreover, certain tangible cultural heritage assets, which have been materialized or objectified, continue to appreciate in value within the mobile context. This also enhances the capabilities of mobile short video industries in scene reproduction, creation, dissemination, experience, and marketing. For example, as of April 2019, Douyin (TikTok) covered 1,214 out of 1,372 national-level representative projects of intangible cultural heritage, producing over 24 million related videos with over 100 billion views. In 2018, traditional cultural challenge projects such as calligraphy, traditional crafts, opera, martial arts, and traditional music received higher content playback on the platform. Kuaishou (Kwai) covered up to 989 items, producing 11.64 million videos related to intangible cultural heritage in 2018, with a total playback volume of 25 billion views. Traditional cultural works such as Qingqiang opera, Yangge dance, mask painting, Yu opera, Torch Festival, chess, paper-cutting, calligraphy, and wood carving had higher release volumes.

2) Market competition intensifies, resource integration accelerates

The short video industry is dominated by short video platforms, with a relatively high concentration within the industry. Currently, platforms such as Douyin, Kuaishou, Huoshan Xiaoshpin, Xigua Video, Miaopai, and Tencent Weishi occupy the industry's forefront, either as comprehensive or vertical short video platforms. Overall, the differentiation of content products provided by individual or institutional creators is weakened, and there is often fierce competition between platforms. These forces operators of short video platforms and other market entities to find

ways to increase or leverage the functionality of alternative products, or to increase or associate with different types of business operations through investment, mergers, alliances, and other means in order to achieve diversification of business offerings. Internet cultural enterprises rely on their industry integration capabilities to make efforts in both the traditional cultural utilization field and the short video industry, continuously strengthening their market competitiveness in the short video industry through integrated operations both internally and externally. For example, platforms such as Today's Headlines and Baidu, which have advantages in short video distribution, have launched "Guofeng" channels. Tencent, on the other hand, cooperates with managers of Dunhuang, the Palace Museum, the Great Wall, and others to develop traditional cultural resources, create Weishi, upgrade Quanmin K Ge, and invest in Kuaishou, thereby accelerating the layout of the short video industry and promoting the coordinated development of the short video industry in terms of creation, production, marketing, and other aspects.

3) Tightening industry regulation, favorable for cultural revitalization

In recent years, the National Radio and Television Administration (formerly the State Administration of Press, Publication, Radio, Film, and Television), the Cyberspace Administration of China, and other authorities have formulated and issued regulations such as the "Notice on Further Regulating the Order of Internet Audiovisual Program Transmission" and the "Regulations on the Governance of Internet Information Content Ecology." The Cyberspace Administration of China, the National Copyright Administration, and other departments have held multiple meetings with the responsible persons of platforms such as Douyin, Kuaishou, Meipai, and Kuai Video, demanding rectification or removal. The China Network Audiovisual Program Services Association, in collaboration with major domestic video websites, has released the "Management Specifications for Online Short Video Platforms" and the "Detailed Guidelines for the Content Review of Online Short Videos." Market entities in the short video industry have strengthened content management through self-inspection, review, closure, and cleanup. The public safeguards their own interests, the rights of minors, and social benefits through reporting and complaints. In the governance of the short video industry, there is a continuous diversification of

approaches such as institutional, campaign-oriented, and technological, gradually achieving unity through short-term rectification, regular regulation, and long-term guidance and incentives.

The inheritance, promotion, protection, and utilization of intangible cultural heritage have significant importance in promoting the prosperity of socialist culture and enhancing the national cultural soft power. In recent years, researchers and the government have been promoting the revitalization and development of intangible cultural heritage through top-level design, policy advocacy, program implementation, and route planning. In fact, whether it is the policies regarding intangible cultural heritage or the regulatory measures in the short video industry, their starting point and focus are to strive to establish a positive cultural development ecosystem and to regulate human spiritual activities and relationships through the management of cultural-government-market relations. Additionally, with digital information technology, network intelligence technology, and other important driving forces for contemporary social development, the new media dissemination of traditional culture and the development of digital creative products often become necessary and inevitable expressions in policy texts. For example, the "Opinions on the Implementation of the Project for the Inheritance and Development of Excellent Traditional Chinese Culture" and the "Several Opinions on Strengthening the Reform of Cultural Relic Protection and Utilization" jointly issued by the General Office of the Communist Party of China Central Committee and the General Office of the State Council propose the implementation of the Chinese Cultural New Media Communication Project and the Chinese Cultural Relics All-Media Communication Plan, utilizing microfilms, web dramas, and emerging media to inherit and disseminate excellent traditional Chinese culture. Therefore, the short video industry should take a more proactive approach in promoting the exploration of the connotation and the promotion of the value of intangible cultural heritage.

2.1.4 The Process of Short Video Production

1) Conceptualization of Short Video

Digital videos are a form of visual art that emphasizes visual expression and communication. The initial stage of each video begins with written

ideas and concepts. The script, which serves as the blueprint for the video, is developed by a screenwriter. The filming process involves the visual artistic interpretation of the script, incorporating factors such as cinematography, directing, and audience engagement. Various ideas from different aspects need to be combined to create an outstanding video, including handling lighting, creating atmosphere, color grading, and framing.

2) Storyboarding

The creation of a storyboard script involves considering the visual needs of the audience. It is essential to have a thorough understanding of the audience's psychology in order to create detailed descriptions that allow the cameraperson to understand the content of each shot. Shot composition techniques, such as montage, are commonly used in storyboarding to create dynamic transitions between shots. Different narrative montages, such as cross-cutting montages, are employed to immerse the audience in the video and keep their attention focused. The storyboard script follows a specific format, adhering to writing conventions that provide a clear outline of the shots to be filmed.

3) On-site Recording

Pre-production recording is the foundation of digital video design and production. It involves both indoor and outdoor shooting. Indoor shooting is typically conducted in a television studio or a production set, such as news programs or interview shows. Numerous aspects need to be taken into consideration for a successful pre-production recording.

4) Audio Recording

Audio plays a crucial role in digital videos, and high-quality audio is essential. Microphone placement, the use of wireless headphones and wireless lapel microphones for hosts and guests are important considerations. Microphone selection can be complex, and adjustments may need to be made during the recording process. Pre-production planning involves compiling the required audio resources, and the audio engineer plays them according to the program flow. Adjustments to the host's microphone are made based on their speech content, and attention is given to the microphone's power usage. Paying attention to these details

ensures the synchronization of audio and video. In practical environments, to facilitate post-production editing, audio recording often separates music and vocals. This requires careful management to prevent audio bleed, and the amplification of sound during live recording should not be too high to avoid overlapping with microphone audio.



Figure 2 The Short Video Production Process with Community Involvement

Source: Photographed by the author Date: April 2023

5) Lighting

In order to achieve better visual effects in video recording, lighting is used to enhance the subjects, whether they are people or objects. The lighting technician adjusts the lighting based on the actual on-site conditions. Proper lighting can make the subjects look more appealing and objects more visually captivating, resulting in a more dynamic and vivid video. During the recording process, the lighting technician closely observes the scene through monitors and collaborates with the technical team to address any issues that may arise.

6) Video Recording

Video recording is the most critical part of the process, and the cameraperson should have extensive experience in shooting and be familiar with the functions of various equipment. Sometimes a single camera angle is sufficient, while other times multiple camera angles are required. In such cases, dedicated personnel control and coordinate the camerapersons to ensure a coherent shooting sequence.

The camera parameters should be adjusted uniformly, and there should be no visual discrepancies when shooting the same subject from different angles to facilitate smooth transitions. The playback speed of subtitles should perfectly match the visuals. For live programs, there are high professional requirements for subtitle operators. The overall controller of video recording should closely monitor the progress of all aspects to ensure the final video quality. In case of unexpected situations, quick adjustments should be made to ensure smooth video broadcasting.

7) Post-production

The popular method of post-production is to use non-linear editing software to edit the recorded videos. Commonly used editing software includes DaVinci Resolve, Premiere, After Effects, Final Cut, etc. The recorded footage is edited logically and in accordance with audience preferences. With the incorporation of artistic effects, the footage is edited into a complete story and presented to the audience through computers or television. Video editing mainly involves three aspects: Firstly, the director shoots the scene script into video footage, and the editor's task is to organically combine the individual shots into a cohesive and coherent sequence that tells a story. In the case of movies or popular reality shows, the success of a program not only depends on the director but also reflects the skills of the editor. Secondly, sound editing is essential. A complete digital video should not only have visuals but also synchronized sound and sound effects. Recording synchronized sound during video shooting enhances the video quality, and smooth transitions between sounds are necessary. Perfect sound effects in specific scenes can significantly enhance the video's impact, sometimes even creating a breathtaking effect. Lastly, the production of special effects. With the advancement of computer hardware and other devices, video effects have evolved over time, becoming increasingly stunning. Initially, video production was limited to connecting shots, then transitions became possible, and nowadays, there are mature techniques such as animated openings and 3D animation, which not only show clear development trends but also possess artistic qualities. These advancements are the result of technological progress and human efforts.

2.2 The Concept of "Preservation and Dissemination"

2.2.1 The Theories and Principles of "Preservation and Dissemination"

1) Theory of Cultural Diversity

The theory of cultural diversity suggests that cultures are diverse, and each culture should be equally respected and protected. In the context of globalization, cultural diversity becomes even more important as it promotes cultural exchange and integration. Regarding the preservation of intangible cultural heritage, this theory indicates that the protection of heritage sites should not only involve simple preservation but also consider the vitality and innovation of intangible heritage. It emphasizes combining intangible heritage sites with modern society to ensure their inheritance and protection amidst continuous development and change.

2) Theory of Sustainable Development

Sustainable development should be both sustainable and capable of meeting current needs and future development. In the preservation of intangible cultural heritage, this theory suggests that the protection of heritage sites should not only focus on preservation but also consider the sustainable development of the local economy and society. By protecting intangible cultural heritage, it is possible to promote local economic development, improve the quality of life for local residents, and ensure the sustainable development of heritage sites in the future.

3) Theory of Inheritance and Innovation

The theory of inheritance and innovation posits that the core of preserving intangible cultural heritage lies in the balance between inheritance and innovation. While inheritance preserves traditional skills and practices, innovation involves applying new techniques and approaches to make intangible cultural heritage more adaptable to the needs of modern society, ensuring better development prospects. This theory emphasizes that the preservation of intangible cultural heritage should not only focus on the transmission of traditional skills but also encourage innovation by combining traditional practices with modern technologies, injecting new vitality into heritage preservation.

4) Humanism Theory

Humanism theory asserts that the core of preserving human intangible cultural heritage is human-centric. The protection of heritage sites should prioritize

the important contributions of these sites to human culture and social development, while safeguarding and promoting the humanistic attributes of intangible cultural heritage.

5) Community Participation Theory

Preservation should be a process involving community participation, and the protection of intangible cultural heritage should involve extensive community involvement. Community residents are the main agents of heritage transmission, and their participation and support are vital forces for the preservation of intangible cultural heritage. Through community participation, local residents can develop a sense of identity and pride in intangible cultural heritage, increasing their awareness and enthusiasm for the protection of intangible cultural assets. The theory of community participation gradually formed as a theoretical framework since the 1970s, mainly in response to new situations in social transformation and development, emphasizing the importance of community residents' participation and leadership in community development. This theory has been widely applied in the field of intangible cultural heritage preservation.

2.2.2 The Current Situation of Heritage Conservation and Dissemination in China

The United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the "Convention concerning the Protection of the World Cultural and Natural Heritage" on November 23, 1972, which came into effect on December 17, 1975. From a perspective of material culture, this convention defines the concept of "cultural heritage." Cultural heritage encompasses three aspects: cultural objects, architectural complexes, and sites. Cultural heritage can be further classified into tangible cultural heritage and intangible cultural heritage. On October 13, 2003, UNESCO adopted the "Convention for the Safeguarding of the Intangible Cultural Heritage," which entered into force on April 21, 2006. According to this convention, intangible cultural heritage refers to various social practices, expressions, representations of ideas, knowledge, skills, as well as associated instruments, objects, artifacts, and cultural spaces that are considered part of the cultural heritage by communities, groups, and sometimes individuals. In China, the "Law on the

Protection of Intangible Cultural Heritage" defines intangible cultural heritage as various traditional cultural forms passed down through generations among different ethnic groups and the physical objects and sites associated with these traditional cultural forms.

Digitalization of intangible cultural heritage refers to the use of digital technologies for activities such as digitization, storage, processing, exhibition, and dissemination, aiming to transform, represent, and restore intangible cultural heritage into shareable and renewable digital forms. In 1992, UNESCO officially launched the "Memory of the World" program, which initiated the global digitalization of cultural heritage. Researchers urgently need to carry out rescue protection work for intangible cultural heritage and preserve the cultural genes. Cultural heritage digitalization primarily adopts the definitions and concepts set forth by the UNESCO conventions mentioned earlier.

2.2.3 The Impact of Short Videos on Storage and Transmission

In recent years, the internet has brought innovative opportunities to various industries, as well as new opportunities and challenges for the protection and dissemination of cultural heritage. Some traditional methods of cultural heritage preservation and transmission are no longer applicable and require new means to replace them. Digital preservation and dissemination technology is one of the fastest developing and most highly regarded approaches.

In terms of digital preservation of cultural heritage, significant achievements have been made abroad. Initiatives such as the "American Memory" project that began in the 1990s in the United States have yielded impressive results. Similarly, in recent years, the internet has provided innovative opportunities for various industries, including the protection and dissemination of cultural heritage. Some traditional methods of cultural heritage preservation and transmission are no longer applicable and require new means to replace them. Digital preservation and dissemination technology is one of the fastest developing and most highly regarded approaches.

Regarding digital dissemination, a crucial aspect is the realization of digital transmission and exhibition functions, including sub-projects with similar

functions within digital museums or preservation initiatives. Examples include the Dunhuang Digital Museum at Lanzhou University and the virtual tour system of the Mogao Grottoes at Zhejiang University. However, these projects heavily rely on substantial national funding and have limited participation from the public. To enable more cultural relics to leverage the power of the internet and reach the general public, museums and internet professionals need to collaborate more closely.

For instance, the "First Cultural Relics Acting Competition" on Douyin garnered over 118 million views in a short period, equivalent to 184 times the total annual visitors to the British Museum in 2016. It received 6.5 million likes and over 170,000 shares. This type of dissemination found a balance between the seriousness of cultural relics, innovation of the times, and user demand. Through new forms of internet presentation, museum collections have attracted significant attention from online users, who are likely to become new visitors.

In the internet age, only through innovation in concepts, technology, and models can cultural heritage information resources be better promoted, disseminated, and shared. The concept of "Internet+" fully utilizes previously idle resources, such as the collective presence of seven major museums on Douyin. On the demand side, it creates scenarios that were previously non-existent, generating usage and consumer engagement.

2.3 Intangible Cultural Heritage of Maonan

The Maonan ethnic group is one of the ethnic minorities in China with a relatively small population, totaling less than 100,000 people. They primarily reside in the Nan Dashishan area of Huanjiang County in the northwest of Guangxi Zhuang Autonomous Region. Huanjiang County is located at the northern provincial border of Guangxi and is the only autonomous county for the Maonan ethnic group in the country. It is home to approximately 28,000 Maonan people and is also a key county for poverty alleviation and development, characterized by its "small, border, mountainous, impoverished, and disadvantaged" status. It holds strong representativeness in the protection of intangible cultural heritage of ethnic minorities.

For generations, the Maonan people have thrived in this region, not only engaging in a struggle with nature but also creating their unique and rich ethnic culture, leaving behind valuable intangible cultural heritage for the Chinese civilization. At the national level, two items have been recognized as intangible cultural heritage of the Maonan ethnic group. The first is the "Feitao" ceremony (in the Maonan language), a form of ritual that preserves nearly intact Maonan indigenous culture and has been included in the first batch of national intangible cultural heritage protection list. Subsequently, the art of weaving flower bamboo hats has also been listed in the national intangible cultural heritage protection list. Other intangible cultural heritage items such as the Fenlong Festival and the casting technique of the Zhuang ethnic group's bronze drum have been included in the regional intangible cultural heritage protection list of Guangxi Autonomous Region. Additionally, there are 91 items at the county level, covering 15 categories including ethnic beliefs, folk crafts, traditional medicine, ethnic sports, folk festivals, and oral literature. The Maonan ethnic group's skills in raising and cooking cattle and the Bird-Release Festival possess unique charm and significance.

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2.3.1 Maonan Ethnic Group's "Feitao"

The Maonan ethnic group is one of the ethnic minorities in China with a relatively small population, totaling less than 100,000 people. They primarily reside in the Nan Dashishan area of Huanjiang County in the northwest of Guangxi Zhuang Autonomous Region. Huanjiang County is located at the northern provincial border of Guangxi and is the only autonomous county for the Maonan ethnic group in the country. It is home to approximately 28,000 Maonan people and is also a key county for poverty alleviation and development, characterized by its "small, border, mountainous, impoverished, and disadvantaged" status. It holds strong representativeness in the research and protection of intangible cultural heritage of ethnic minorities.

"Feitao," translated from the Maonan language into Chinese as "Huan Yuan Yi Shi," is also known as "Nuo Xi" (referred to as "Huan Yuan" below). "Huan Yuan" originated from the Central Plains Nuo tradition and is the most important and common religious ritual for the Maonan people throughout their lives. It is an ancient ceremony that developed from primitive religious rituals.

According to the images of the masks depicting dancers in the Huan Yuan ceremony found on the ancient foundations carved in the eighth year of the Weifeng period (1858) of the Qing Dynasty and the surviving image of the Huan Yuan deity painted in the fifteenth year of the Qianlong period (1750), the Huan Yuan activity was already prevalent among the Maonan people during the Ming and Qing

dynasties. According to Tan Yuele, a 68-year-old Huan Yuan master in Shangganqiangtun, Tangba Village, who provided an oral account in 1993, his ancestors have been Huan Yuan masters for 14 generations, with each generation lasting approximately 25 years. Based on this calculation, the tradition has been passed down for nearly 400 years by the time it reached him. In the same year, 84-year-old Tan Gongruo from the same village stated, "Tan Yuele's family was not the first to perform Huan Yuan rituals; its originators were much earlier." Based on this information, the prevalence of the Huan Yuan activity in the mountainous areas of the Maonan region can be traced back to more than 400 years ago.

The ideological content of the Huan Yuan chants revolves around the hope for descendants to prosper and thrive. Historically, the Maonan ethnic group had a relatively small population and was geographically surrounded by other ethnic groups. They desired peaceful coexistence with their neighboring brotherly ethnic groups, standing shoulder to shoulder in the harsh living environment. This aspiration is reasonable. During the Huan Yuan ritual, through various interactions between humans, divine spirits, and the natural environment, the Maonan ancestors' struggle against nature is reflected. They prayed for the continued existence of their ethnic group and hoped for favorable weather and abundant harvests. This embodies both the historical testimony of the development and evolution of the Maonan ethnic group and the precious cultural heritage of their traditional culture. "Feitao," translated from the Maonan language into Chinese as "Huan Yuan Yi Shi," is also known as "Nuo Xi" (referred to as "Huan Yuan" below). "Huan Yuan" originated from the Central Plains Nuo tradition and is the most important and common religious ritual for the Maonan people throughout their lives. It is an ancient ceremony that developed from primitive religious rituals.



Figure 3 Vow fulfillment ceremony

Source: Internet Date: April 2023

The "Feitao" of the Maonan ethnic group, as an ancient Nuo cultural practice, is an important part of Chinese traditional culture. "Feitao" is the general term for vow offering rituals of the Maonan ethnic group. In the Maonan language, "Fei" means "to do" or "to hold," and "Tao" refers to a sacred place. It is widely practiced in Xia Nan Township, Huanjiang County, Guangxi, where the Maonan people reside. The Maonan "Feitao" originated as a ritual through which the Maonan people communicate with the heavens, the earth, and all living things. It combines oral literature, folk songs, dances, music, percussion instruments, and other forms of expression and has become the most solemn ceremonial activity in the lives of the Maonan people. In 2006, it was included in the first batch of national intangible cultural heritage list announced by the Chinese government.

2.3.2 Maonan Ethnic Group's Flower Bamboo Hat Weaving Technique

The brilliant cultural and historical heritage of China, spanning five thousand years, has been formed through the creative development of various ethnic groups. The Maonan ethnic group is distributed in the Yunnan-Guizhou Plateau. According to surveys, the current population of the Maonan ethnic group in China is approximately 107,200. Among them, 60,000 reside in the Huanjiang Maonan Autonomous County in the northwestern part of Guangxi, which is the birthplace of the Maonan ethnic group. The Maonan ethnic group has a diverse traditional culture with a deep historical heritage. Their literature, Fenlong Festival, Nuo culture, Flower Bamboo Hat, and other cultural aspects are unique and distinctive.

The Fenlong Festival, also known as "Miao Festival," is the grandest traditional festival of the Maonan ethnic group. It is celebrated for three days in the

fifth month of the lunar calendar. On this day, the Maonan people worship the Dragon King for rain, hold dragon boat races, perform Nuoxi, and wear Nuo masks. It is an important ceremonial festival where the Maonan people seek blessings for a peaceful and auspicious life.

Furthermore, the ancient Nuo culture of the Maonan ethnic group is considered a mysterious culture with ethnic and primitive characteristics. It mainly includes Nuoxi, Nuowu, Nuoge, Nuoyue, Nuo masks, and Nuo stories. It embodies the long history and cultural development of the Maonan ethnic group and is regarded as a symbol of warding off evil and bringing good fortune. It is deeply loved by the Maonan people.

Both the Nuo culture and Flower Bamboo Hat culture of the Maonan ethnic group have a history of more than 300 years, flourishing during the Ming and Qing dynasties. The Flower Bamboo Hat culture of the Maonan ethnic group consists of folklore legends, hat songs and dances, and weaving techniques. The Flower Bamboo Hat is considered the essence of Maonan ethnic culture, and this study focuses on the weaving techniques of the Maonan ethnic group's Flower Bamboo Hat. It is a traditional folk handicraft and was included in the "National Catalog of Traditional Crafts Revitalization" in 2018. It was also listed as a national-level intangible cultural heritage in 2011.

The birthplace of the Maonan ethnic group's Flower Bamboo Hat weaving technique is the Huanjiang Maonan Autonomous County in the northwestern part of Guangxi, which is the only autonomous county of the Maonan ethnic group approved by the State Council. It is located in the Stone Mountain area with karst landforms. The Maonan people do not have a written language and use Chinese characters. Through their long-term labor, the Maonan people have developed a rich ethnic culture, including mountain songs, Nuo masks, Flower Bamboo Hats, and other distinctive cultural aspects. Among them, the Flower Bamboo Hat weaving technique, represented by the Flower Bamboo Hat, is considered a "treasure of the ethnic group." The weaving process of the Flower Bamboo Hat has been passed down through generations, and the current fifth-generation inheritor, Teacher Tan Sujuan, is a national-level intangible cultural heritage inheritor.



Figure 4 Flower Bamboo Hat of Maonan

Source: Internet Date: April 2023

The exquisite and complex craft of weaving flower bamboo hats involves a highly intricate process. The overall appearance of the hat is conical and truly unique. The delicate and neat woven patterns on the hat are called "Dingka Hua" within the ethnic group. The raw materials for weaving flower bamboo hats are golden bamboo and ink bamboo, special products from Xiaonan Township in Huanjiang County. The entire production process involves more than a dozen steps, including material selection, preparation, and molding. Skilled artisans with years of experience require approximately one week to create a flower bamboo hat, while it takes at least a month or even longer for beginners to become proficient, varying from person to person. In the past, flower bamboo hats served two social functions. Firstly, they were practical tools used by the Maonan people to shield themselves from the sun and rain during labor. Secondly, they served as tokens of affection during courtship between young Maonan men and women, symbolizing good fortune and happiness. With the passage of time, the practical and symbolic functions of flower bamboo hats have diminished. They are mainly used as decorative accessories for Maonan ethnic costumes, presented as gifts to honored guests, and collected as handicrafts.

2.3.3 Characteristics of the Intangible Cultural Heritage of the Maonan Ethnic Group

The foundation of the intangible cultural heritage in Huanjiang County lies in agricultural culture, which has developed alongside the local population's

labor, production, and daily lives. It closely reflects the ethnic identity of the Maonan people.

1) Originality

The intangible cultural heritage in Huanjiang County is the cultural essence passed down through generations among the Maonan people. It represents a condensed reflection of Maonan ethnic group's way of life and is essential for their cultural inheritance and development. These elements distinguish Maonan culture from other ethnic cultures or modern cultures. The preservation and transmission of intangible cultural heritage in Huanjiang County heavily rely on the efforts of individuals. Practices such as Nuoge (a form of folk opera), Nuowu (a form of dance), Nuoxi (a form of drama), and the weaving of flower bamboo hats require dedicated practice and mastery. Therefore, the preservation of intangible cultural heritage in Huanjiang County requires a broad community base and an ethnic living atmosphere.

2) Vitality

The Maonan people have been living and thriving in the northwestern part of Guangxi Province, mainly engaged in agriculture. Their intangible cultural heritage embodies typical characteristics related to entertainment, ritual ceremonies, and rain-seeking practices. These vivid characteristics are deeply rooted in the daily lives of the Maonan people and possess a strong sense of generalization that is difficult to replace with modern living.

3) Diversity

The role played by intangible cultural heritage in understanding history is unparalleled by other forms of culture. For example, through the performance of Tanxi (a form of local opera), people can gain insights into ancient exorcism rituals and sacrificial methods, making historical knowledge more vivid and tangible. Currently, there are 91 county-level intangible cultural heritage items in Huanjiang County, covering 15 categories, ranging from folk dances to various ethnic languages. However, Huanjiang County is still considered a relatively underdeveloped and impoverished area in the country, with limited human and financial resources. Therefore, the comprehensive protection of intangible cultural heritage poses significant challenges.

4) Integration

During the process of social development, the cultural exchanges and influences between the Maonan people and the Han ethnic group have led to cultural integration. Thus, the intangible cultural heritage in Huanjiang County symbolizes the cultural integration and collective progress of both ethnic groups. In recent years, the influence of Western culture on domestic culture has become increasingly prominent, accompanied by the spread of modern and post-modern cultures and the continuous evolution of lifestyles. The assimilation among different ethnic groups has posed more confusion and greater challenges to the inheritance and protection of intangible cultural heritage in Huanjiang County.

2.3.4 The Current Status of the Inheritance of Maonan Intangible Cultural Heritage

Today, the inheritance of Maonan Nuoxi culture in Huanjiang County, Guangxi, mainly relies on oral traditions passed down by the older generation, as there are limited existing materials and ancient texts describing Nuoxi culture. With the development of time, the spread of scientific knowledge, and the opening up of transportation, an increasing number of Maonan people have moved away from their hometowns to work in big cities. The trend of Sinicization among the Maonan people has become more apparent, and there is a gradual decrease in households conducting vow rituals. The older generation of folk artists is aging, and fewer people are actively learning these traditional skills, leading to a gap in the inheritance of Maonan Nuoxi culture. The government and cultural bureau of Huanjiang County have recognized the serious issues facing Maonan ethnic folk culture and have undertaken salvage protection measures. These measures include collecting a large number of materials related to Nuoxi culture, such as singing books, notes, letters, utensils, and Nuoxi masks. They have also conducted tracking filming of vow rituals and established the Maonan Ethnic Museum and Nuoxi mask carving workshops. These protection measures have played a crucial role in organizing and recording Maonan cultural materials, providing valuable resources for future research on Maonan Nuoxi culture. The Fen Long Festival, as a unique traditional festival of the Maonan ethnic group, was forcibly abolished in the early 20th century under the

influence of the Republican government's suppression of feudal superstition and advocacy of science. Fortunately, although the temple ceremonies were eliminated, people continued to conduct ancestral rituals at home, ensuring the inheritance of Maonan ethnic folk culture. After the founding of the People's Republic of China, the government of Huanjiang County has made efforts to protect the traditional culture of the Maonan people and promote the better inheritance and development of Maonan ethnic folk culture, showcasing the diversity of ethnic culture. In 2009, the Fen Long Festival ceremony was held in the county square, restoring the people's worship activities of Sange Gong and Shennong. The promotion of participatory folk activities has enhanced unity and interaction among the people. While respecting the freedom of belief of ethnic minorities, it has played a significant role in the continuation of Maonan ethnic folk culture.

With the increasing emphasis on cultural industries by the country, how to better utilize folk culture becomes a key issue. With strong policy support, the proper utilization of folk culture can promote the development of local cultural industries, improve the local economic level, and enhance the visibility of Maonan Nuoxi culture and people's sense of ethnic pride. Currently, the government of Huanjiang County is actively engaged in the protection of Nuoxi culture, but little progress has been made in the utilization of Nuoxi culture. During my field investigation in Huanjiang County, I wanted to buy some souvenirs but found no place to purchase them, indicating that Huanjiang County has invested relatively little in the folk cultural industry. Moreover, the promotion of Maonan Nuoxi culture is not well-executed, as many people have heard of the term "Nuoxi" but do not understand its meaning. Therefore, it is essential to develop new methods and approaches for the inheritance of Maonan Nuoxi culture that align with its specific cultural connotations and uniqueness, in line with modern thinking.

2.4 Protection of Maonan Ethnic Intangible Cultural Heritage

2.4.1 Cultural Inheritance and Cultural Homogenization among the Maonan Ethnic Group

In his book "Social Change" published in 1923, American sociologist W.F. Ogburn first proposed the concept of "cultural lag" to explain various issues arising from the differential pace of social change. Cultural lag occurs in the process of social and cultural evolution, where certain aspects of culture lag behind others, resulting in a state of delay. Modern culture, based on developed economic life and characterized by the widespread use of information technology and high commodification, dominates the lives of people today. This increasingly complex environment poses challenges for the survival of intangible cultural heritage, as its competitiveness gradually diminishes in the face of modern culture.

In such a larger context, the intangible cultural heritage in Huanjiang County itself lacks documented records and relies on oral transmission. Due to these constraints and the continuous infiltration of foreign cultures, the outstanding intangible cultural heritage in Huanjiang County is at risk of being lost, discontinued, or on the verge of extinction. A recent questionnaire survey conducted by the cultural department in Huanjiang County among the indigenous Maonan people in Xianan Township (divided into three groups: youth group aged 10 to 20, adult group aged 20 to 30, and elderly group aged 40 to 60) based on 100 commonly used words showed that the elderly group had a correct response rate of 93.8%, the adult group had 76.0%, while the youth group had only 62.8%. Dr. Lu Tianqiao, who conducted a language survey in the area, left a remark: "In another twenty to thirty years, Maonan people may need to seek researchers to learn and study the Maonan language." This clearly indicates the urgent need for the rescue work on the Maonan language.

Another example is the Fen Long Festival. Faced with the changes of the times and the impact of mainstream culture, this traditional festival has undergone simplification of its activities since the 1930s. Some rituals of the festival have gradually been lost, and the frequency of collective activities has decreased. To some extent, only the festive and joyful activities of the festival have been retained. Furthermore, changes in rural industrial structure and the continuous improvement of modern production levels have greatly altered the way of life for the Maonan people. In addition, the widespread popularity of modern mass media and increased

social mobility have forced traditional culture with a long history to no longer occupy a dominant position. The values that have long sustained the traditional way of life for the Maonan people have undergone rapid changes. All these factors have significantly altered the spatial environment in which the Fen Long Festival exists, placing it in a disadvantaged position within the cultural realm.

2.4.2 The Contradiction between Modernization Demands and Protection

There exists a certain contradiction between the protection of ethnic intangible cultural heritage and the aspirations of local communities for urbanization and modernization. Experts such as Ye Fangfang have found the following result after exploration: "In areas with better economic conditions, people are more likely to forget about ethnic intangible cultural heritage. This is due to the comfort brought by a more modern lifestyle, leading to less emphasis on the inheritance of past ideas, concepts, and folk customs. As a result, the ethnic culture in these areas disappears at a faster rate. Conversely, in economically underdeveloped areas that have not been greatly influenced by modern civilization, traditional culture is relatively well preserved and intact." Therefore, to protect ethnic intangible cultural heritage, it is inevitably necessary to maintain the traditional way of life and status of the local residents. However, under the influence of globalization and a market economy, local residents also greatly aspire to modern living.

This point is also evident in Huanjiang County. Huanjiang County is an outstanding impoverished county in Guangxi and even in the whole country. The local residents are extremely eager for economic development, poverty alleviation, and a desire to change the current backward situation to catch up with the advanced. This places the protection of local intangible cultural heritage in a challenging reality. Firstly, the rapid advancement of technology and increasing economic competition have changed people's lifestyles and strongly impacted the traditional cultural market of ethnic minorities. Some traditional handicraft skills face bottlenecks in their survival. However, the modernization demands of the community have gradually diminished the appreciation and love for traditional culture. Secondly, modern leisure consumption patterns are impacting the psychology of ethnic minority communities. Single cultural forms no longer satisfy

the choices of the community. People's interest and preference for foreign festivals and modern art forms are growing, as they seek a more fashionable cultural lifestyle. For example, the floral bamboo hat's sacred position in traditional folk customs is being challenged with the improvement of living standards and changes in lifestyle concepts in ethnic areas. Its symbolic meaning and cultural significance are gradually fading, as it is being replaced by modern luxury appliances or furniture as a necessary and preferred item. The decreased demand for floral bamboo hats in traditional wedding customs will undoubtedly affect the traditional status of bamboo hat weaving and the grassroots foundation for the inheritance of bamboo hat craftsmanship.

2.5 Literature Review

2.5.1 The value of protecting the intangible cultural heritage of the Maonan ethnic group.

The value of the intangible cultural heritage of the Maonan ethnic group lies in reflecting its history, life, beliefs, aesthetics, and other aspects, showcasing its ethnic characteristics and cultural charm. The intangible cultural heritage of the Maonan ethnic group is an intangible cultural form created and inherited by the Maonan ethnic group in the long-term historical development process. It reflects the social changes, production and life, religious beliefs, aesthetic taste, and other characteristics of the Maonan ethnic group, and demonstrates the national characteristics and cultural charm of the Maonan ethnic group. For example, the Maonan Fattao is a ritual of worshipping ancestors and praying for a bountiful harvest, reflecting the Maonan people's reverence and gratitude for nature and gods; Monkey Dance is a dance that imitates the movements and sounds of monkeys, reflecting the love and sense of humor of the Maonan people towards animals and life; Wood carving technique is a handicraft technique used to make Nuo masks and other religious items, reflecting the Maonan people's belief in Nuo culture and their pursuit of beauty.

Maintain the uniqueness of national culture and maintain cultural diversity. The intangible cultural heritage of the Maonan ethnic group is an important

component of China's excellent traditional culture, a vivid manifestation of the diverse unity of the Chinese nation, and an important carrier for the continuous inheritance of Chinese civilization. Protecting, inheriting, and promoting the intangible cultural heritage of the Maonan ethnic group plays an important role in maintaining the uniqueness of national culture and maintaining cultural diversity. For example, Maonan Fattao is an activity with strong regional characteristics and folk customs, and is a beautiful business card of Maonan Autonomous County in Huanjiang, Guangxi Zhuang Autonomous Region; Monkey beating dance is a highly entertaining and entertaining activity, which is a major feature of Kapu Maonan Ethnic Township in Pingtang County, Guangxi Zhuang Autonomous Region; Woodcarving is a highly artistic and creative technique, which is a traditional craft in Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region.

Promote economic and social development and national unity and progress. The intangible cultural heritage of the Maonan ethnic group is a precious tourism resource with important economic and social value. By effectively protecting and utilizing the intangible cultural heritage of the Maonan ethnic group, the integration and development of intangible cultural heritage with tourism, handicrafts and other related industries can be promoted, creating more employment opportunities and income sources, and improving the living standards and happiness of the people. At the same time, by strengthening the dissemination, popularization, education and training of intangible cultural heritage culture, it can enhance the people's sense of identification, participation, and acquisition of intangible cultural heritage culture, solidify the sense of community of the Chinese nation, and stimulate social vitality and creativity. For example, Huanjiang County holds large-scale events such as the Fat Cover Festival every year, attracting a large number of tourists to come and watch and participate; The Monkey Fighting and Encouraging Team in Kapu Township, Pingtang County is often invited to perform in various places and has won widespread praise; The inheritor of wood carving skills in Xianan Township, Huanjiang County has continuously innovated and developed various wood carving products, expanding the market.

2.5.2 Why should we promote through short videos.

The main value of Maonan intangible cultural heritage short videos is reflected in the following aspects.

Relatively authentic records: The intangible cultural heritage of the Maonan ethnic group includes the rich and colorful language, music, dance, traditional crafts, and other elements of the Maonan ethnic group. These traditional cultures have been passed down from generation to generation and are a fundamental part of the Maonan ethnic culture. By producing intangible cultural heritage protection videos, these cultural elements can be recorded to ensure that this part of cultural heritage is not lost over time. These intangible cultural heritage short videos provide opportunities for future generations to understand and learn about the traditional culture of the Maonan ethnic group.

Inheritance and Innovation of Traditional Culture: Short videos allow creators to present traditional cultural elements in innovative ways, including Maonan intangible cultural heritage. Through various creative techniques and modern expressions, traditional culture can be made more attractive and easier to pass on to the younger generation.

Education and interactive participation: The inheritance of Maonan intangible cultural heritage requires the participation and interest of the younger generation. Young people are more likely to learn about culture by watching short videos, which is more attractive than traditional academic research or cultural education. Social media platforms such as Tiktok, WeChat and YouTube provide convenient opportunities to share short videos. These platforms have a large user base, allowing short videos to spread quickly and attract more attention. At the same time, audiences can actively participate through comments, likes, and sharing, which helps to build a sense of community and resonance, and encourages more people to pay attention to and participate in cultural inheritance.

Easy to spread: The Maonan intangible cultural heritage protection short video can systematically impart intangible cultural heritage knowledge and skills, helping the younger generation to have a deeper understanding of Maonan's intangible cultural heritage culture, inherit and develop traditional skills. The protection video of Maonan intangible cultural heritage can be spread to various

parts of the world, promoting cultural exchange between different ethnic groups internationally, and allowing more people to understand the cultural treasures of Maonan, which also helps to enhance mutual understanding and respect between different cultures. Promoting and protecting the intangible cultural heritage of the Maonan ethnic group helps to enhance their self-esteem and sense of identity. Through these videos, Maonan culture has been able to showcase its uniqueness globally, thereby enhancing the cultural confidence of the entire group.

The Maonan intangible cultural heritage protection video has profound value in cultural inheritance, education, community cohesion, economic development, international exchanges, and other aspects. These values demonstrate the importance of protecting and inheriting Maonan culture, and also provide necessary reasons for community participation in the production of intangible cultural heritage protection videos.

The protection of intangible cultural heritage has become a hot topic in modern China. The emergence of digital technology has provided more avenues and means for the protection and inheritance of intangible cultural heritage. Community participation is an important theoretical and practical approach to the protection of intangible heritage. Through community involvement in the production of digital videos, intangible cultural heritage can be disseminated to a wider audience. The following is a review of several relevant literature:

In Zhou Yufeng's (2018) article "Research on the Inheritance and Innovation of Folk Culture in the Qinba Mountain Area from the Perspective of New Media," qualitative research methods such as participatory research and field surveys were used. He identified issues related to the inheritance and innovation of folk culture and proposed the use of new media technology for recording and promotion to address these issues. In his paper, he found that the inheritance and development of folk culture and the role of cultural derivative products play an important role in local folk culture. He also discovered that integrating local cultural elements into the design and development of derivative products through new media is necessary to make visitors remember the local traditional culture.

Jiang Zixi's (2020) article "The Dilemma and Breakthrough of Traditional Handicraft Short Video Communication" employed qualitative research methods such as literature review, case analysis, and questionnaire survey. She identified the communication challenges faced by traditional handicrafts and proposed the use of short videos to enhance cultural dissemination, activate and promote the inheritance of traditional handicrafts. In her paper, she found that contemporary communication theories are increasingly oriented towards audience subjectivity. Audiences who are willing to accept information are more likely to acquire relevant information, while audiences with weak motivation receive less or even no information. Although the probability of information reaching each audience is almost equal during the dissemination process, over time, audiences can become trapped in an "information cocoon," which hinders the dissemination of traditional handicraft culture among different groups.

Gu Weiguang's (2021) article "Design of a Digital Model Library and Virtual Interactive Experience for the Feitao Masks of the Maonan Ethnic Group in Huanjiang, Guangxi" used qualitative research methods such as field investigations, interviews, and design experiments. He identified the artistic value of Maonan Nuo culture and the challenges of its cultural inheritance. He proposed the use of new media technology to digitally preserve "Maonan Feitao" and develop new digital products related to Maonan Nuo culture to address the difficulties in cultural inheritance. In his paper, he found that the digital recreation of intangible cultural heritage can disseminate traditional culture to society in a way that is more appealing to young people, and the data produced can provide a wealth of information for researchers and enthusiasts. Furthermore, his research findings will contribute to the innovation, inheritance, and development of Maonan Nuo culture, offering insights into promoting the dissemination of Maonan ethnic cultural characteristics.

Zhou Shan's (2021) article "Research on the New Media Communication of Liuchuan's 'Roulianxiang' from the Perspective of Intangible Cultural Heritage Protection" used qualitative research methods such as literature review, interviews, and questionnaire surveys. She identified the difficulty in offline

dissemination of traditional folk intangible cultural heritage. She proposed multiple approaches for dissemination, with an emphasis on the target audience of new media communication, especially the youth. This would ensure the succession of intangible cultural heritage and address the issue of decreasing audiences. In her paper, she found that the most important aspect of enhancing the effectiveness of new media communication is the transformation of intangible cultural heritage enthusiasts into active communicators. To achieve this transformation, it is necessary to disseminate intangible cultural heritage information through various channels, enrich the content of new media communication with abundant information resources, and provide avenues for the public to learn about intangible cultural heritage. Additionally, audience participation is essential, and organizing activities to engage the audience is crucial.

Li Jiani's (2021) article "Research on the Development of Yunnan Intangible Cultural Heritage Short Video Communication under the Background of Internet Plus" employed qualitative research methods such as literature review, comparative study, and case study. She identified barriers to the dissemination of intangible cultural heritage due to regional limitations and potential audiences. She proposed the use of short videos, a widely accessible artistic form, with an open-minded attitude to promote and disseminate intangible cultural heritage, breaking down the barriers between intangible cultural heritage and audiences, and integrating intangible cultural heritage into people's lives. In her paper, she found that the profoundness of intangible cultural heritage can counterbalance the "excessive entertainment" brought by short videos. Additionally, the massive traffic of short video platforms can bring attention to intangible cultural heritage, enabling widespread dissemination and assisting in its inheritance.

Chapter 3 Research Methodology

This chapter aims to review the research methods and survey data for the protection and dissemination of Maonan intangible cultural heritage by studying community participatory production of short videos. By introducing the research process to discussions, script creation, filming, editing, and other processes, we delve deeper into the cultural connotations of intangible cultural heritage, as well as the collaborative cooperation of various professional teams, as well as the positive reactions of participants to the completed short videos, highlighting the importance and value of community participation in the inheritance of intangible cultural heritage. The survey data provides important data on the attitudes and perspectives of community participatory short video production in the protection of Maonan intangible cultural heritage, revealing the attitudes of the majority of participants and revealing potential issues, providing improvement directions for future research.

3.1 Research Process

For community participatory filming of Maonan intangible cultural heritage videos, researchers suggest taking the following steps. At Guangxi Modern Vocational and Technical College in Jinchengjiang District, Hechi City, researchers will recruit multiple experienced film and television teachers, as well as multiple students with outstanding video production skills in advertising, to participate in a short video challenge for the protection of Maonan intangible cultural heritage.

1) Develop a plan: After thorough investigation and research, through interviews and exchanges with community residents, inheritors of intangible cultural heritage, and experts, researchers can understand their understanding and views on southern intangible cultural heritage sites, and then determine the theme and shooting content of the video. At this stage, researchers need to determine the theme, shooting content, and style of the video.

2) Shooting stage: Researchers need to take on-site photos and collect various elements of Maonan's intangible cultural heritage, such as traditional handicraft production processes, folk music and dance performances, folk stories and

legends. Researchers suggest shooting multiple videos. Finally, there is the editing stage: in this stage, you need to edit and edit the captured materials to form a short video. Editing needs to pay attention to rhythm control, screen transitions, and music selection to ensure the smoothness and audio-visual effect of the video. At the same time, researchers also need to pay attention to copyright issues to ensure that the music and text in videos do not infringe on the copyright of others.

3) Postproduction: At this stage, it is necessary to post produce the video by adding elements such as subtitles, titles, and subtitles to make the video completer and more professional. At the same time, it is also necessary to perform sound processing and color correction on the video to ensure its quality and expressiveness.

4) Review and release stage: At this stage, it is necessary to review and modify the video to ensure that it meets the requirements of community culture and laws and regulations. After approval, the video can be published on major video platforms or social media, allowing more people to understand the cultural heritage of the South and promoting the process of cultural inheritance and protection.

5) Post improvement plan for survey questionnaire: Based on the analysis of survey questionnaire data, we have identified some opportunities for improvement to further enhance the quality and credibility of the survey. The following are the improvement measures we plan to take in the future:

6) Expansion of sample coverage: The survey questionnaire should cover a wider range of people of different ages, professions, educational levels, and geographical backgrounds to gain a more comprehensive understanding of the inheritance of Maonan intangible cultural heritage. This will help improve the representativeness of the survey results.

7) Deepening of specific issues: Some issues may require more detailed breakdown to obtain more specific and valuable information. For example, regarding the question of willingness to produce digital videos, we can decompose it into sub questions such as the level of interest in different digital technologies and obstacles to participating in the production.

8) Strengthening open-ended questions: Add more open-ended questions to the survey questionnaire so that respondents can express their thoughts and opinions more freely, thereby gaining deeper insights.

9) Data analysis and application: After obtaining sufficient samples, we will conduct more in-depth data analysis to extract more valuable information. Meanwhile, based on the survey results, we will develop corresponding plans to promote the protection and inheritance of Maonan ethnic intangible cultural heritage.

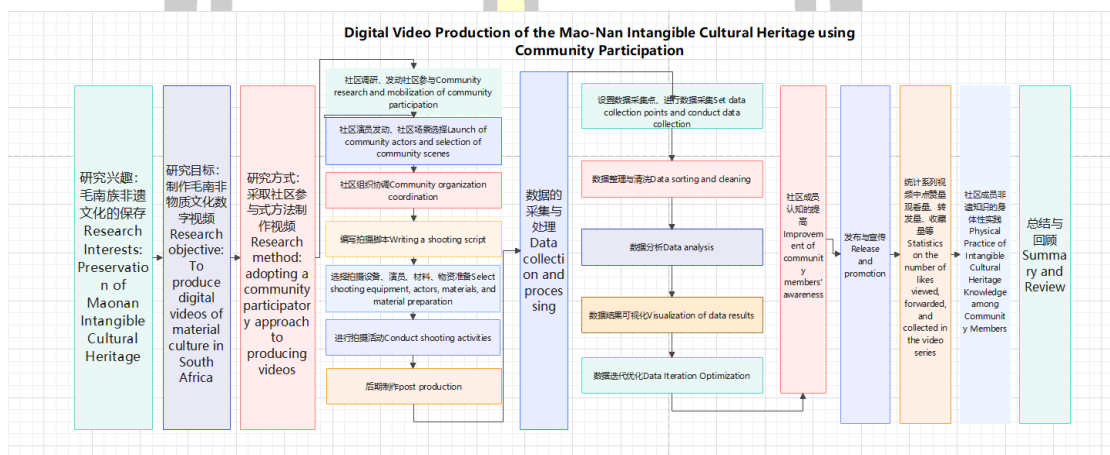


Figure 5 Community participatory short video production process for Maonan intangible cultural heritage protection

Table 1 Schedule of Short Video Research on Community Participatory Maonan Intangible Cultural Heritage Protection

Content plan	Time (month)												
	1	2	3	4	5	6	7	8	9	10	11	12	
1.Survey location and background													
2. Collect and sort out relevant documents; make the research plan for video													
3. Study relevant research concepts at home and													

Content plan	Time (month)												
	1	2	3	4	5	6	7	8	9	10	11	12	
the defense and graduation stage.													

3.2 Target Population of the Study

3.2.1 Population

In this study, the use of community participation in the production of digital videos of Maonan intangible cultural heritage involves the participation and investigation of multiple groups, including samples from the following aspects:

1) Maonan Traditional Culture Expert: Master the knowledge of Maonan traditional culture and provide guidance for digital video production from the perspective of traditional culture. Maonan traditional intangible cultural heritage experts are individuals with profound understanding and rich experience in Maonan traditional intangible cultural heritage. They possess professional knowledge and skills in traditional techniques, knowledge, and practice, and are usually authoritative figures in specific fields. These experts play an important role in protecting, inheriting, and promoting the intangible cultural heritage of the Maonan ethnic group. Traditional intangible cultural heritage experts of the Maonan ethnic group play an irreplaceable role in protecting, inheriting, and disseminating the intangible cultural heritage of the Maonan ethnic group. They are the backbone of cultural inheritance and provide precious resources and support for future generations' inheritance.

2) Community resident representatives: Represent local community residents in digital video production, provide opinions and suggestions during the production process, and reflect the degree and willingness of community participation. Community resident representatives are elected or designated representative figures who represent the interests and needs of Maonan community residents, communicate and coordinate with relevant intangible cultural heritage institutions, cultural protection organizations, and other relevant parties to promote the inheritance, protection, and development of Maonan intangible cultural heritage.

Representatives of Maonan community residents play an important role in the inheritance and protection of intangible cultural heritage. They provide a bridge and link for the inheritance and development of Maonan intangible cultural heritage, and promote the inheritance and innovation of cultural traditions.

3) Digital technology experts: Master technical knowledge related to digital video production and provide technical support for digital video production from a digital technology perspective. Digital technology experts are individuals with professional knowledge and skills in the field of digital technology. They have a deep understanding of the use and application of digital technology, and can provide professional advice, guidance, and practical operations on digital technology. It plays such a role in the protection and inheritance of intangible cultural heritage of the Maonan ethnic group. Technology Application and Innovation, Video Production and Editing, Technical Guidance and Training, Digital Communication and Promotion, Data Management and Analysis. Their professional knowledge and skills help to combine the inheritance of intangible cultural heritage with modern digital technology, promoting the dissemination, inheritance, and protection of intangible cultural heritage.

4) Ordinary people: objectively reflect the satisfaction and improvement suggestions of the quality and effectiveness of digital video production by watching and evaluating the captured videos. Ordinary people are representatives of community residents, and although they lack professional knowledge in intangible cultural heritage protection and digital technology, they play an important role in video production. They are not only participants in cultural inheritance, but through production, they also integrate their emotions and understanding into it, increasing the expression level of intangible cultural heritage. The participation of ordinary people not only enhances community cohesion, but also serves as a medium for cultural dissemination, spreading Maonan intangible cultural heritage culture to a wider group. In addition, their participation has also stimulated interest in intangible cultural heritage, injected new impetus into the protection and inheritance, and promoted the inheritance and protection of intangible cultural heritage.

The above samples can be selected and recruited through different channels and methods, such as professional institutions and community groups.

3.3 Research Tools

This study employs qualitative research methods. The researchers primarily focus on national-level inheritors of intangible cultural heritage (two individuals: Feitao inheritor and Huadouli inheritor) and local scholars specializing in the preservation of intangible cultural heritage sites. Interviews were conducted with youths engaged in the export of intangible cultural heritage and professionals in the new media industry.

The interviewees include local scholars in the preservation of intangible cultural heritage, researchers of Chinese folk culture, professionals in the short video industry, and inheritors of intangible cultural heritage projects.

The interview topics include the development trends of Chinese ethnic handicrafts in the preservation of intangible cultural heritage, the preservation of local intangible cultural activities under the impact of new media, the practical influence of the popularity of short videos on the inheritance and dissemination of intangible cultural heritage in recent years, the pain points and challenges in the dissemination of Maonan's intangible cultural heritage, video production content, video shooting methods, video styles, and more.

On the other hand, data such as the number of views, likes, shares, and saves for similar videos related to intangible cultural heritage and folk culture on video platforms are collected. The data from this series of short videos are longitudinally compared to evaluate transmission efficiency. A survey consisting of 200 questionnaires is sent to the target audience of youths to assess communication effectiveness.

Based on the information obtained from these two aspects, in order to ensure the smooth production and expected results of the subsequent protection and dissemination series of short videos on Maonan's intangible cultural heritage, the researchers focus on studying the dissemination characteristics of digital videos,

methods for producing high-quality short videos, the characteristics of Maonan's intangible cultural heritage, as well as the reasons behind the difficulties in inheriting and developing Maonan's cultural heritage.

3.3.1 Questionnaire Survey Method

The researchers plan to use questionnaires to investigate the research questions. For example, the questionnaire will be used to present community-engaged Maonan intangible cultural heritage videos and analyze the necessity of digital video production for preserving Maonan intangible cultural heritage.

Motivation and interest in community-engaged intangible cultural heritage videos: You can ask respondents why they participate in filming intangible cultural heritage videos and their level of interest in intangible cultural heritage sites.

1) Feasibility of video production: Understand whether respondents have the relevant skills and equipment for video production, explore potential technical barriers, and propose solutions.

2) Community involvement: You can inquire about respondents' roles and participation in intangible cultural heritage video production, as well as their feelings and experiences during the filming process.

3) Video content and style: Understand respondents' preferences for the content and style of intangible cultural heritage videos and which elements they believe best represent the intangible cultural heritage.

4) Video dissemination and significance: Understand respondents' views on the channels and methods of video production dissemination and explore the significance and role of these videos in the transmission and preservation of intangible cultural heritage.

In the research on utilizing community-engaged production of digital videos on Maonan intangible cultural heritage, the following questionnaires can be designed:

1) Community participation questionnaire: Understand the local residents' level of awareness and understanding of Maonan traditional culture, as well as their willingness to participate in digital video production.

2) Digital technology usage questionnaire: Understand the basic digital device usage and digital technology knowledge of community residents, such as utilizing digital technology for video production.

3) Traditional culture awareness questionnaire: Explore the community residents' level of awareness, sense of identity, and cultural pride regarding Maonan traditional culture.

4) Digital video evaluation questionnaire: Evaluate the quality of completed digital videos and gather audience feedback to provide a basis for further improvements.

5) Digital video dissemination channel questionnaire: Study the avenues and methods of digital video dissemination and develop corresponding promotional strategies based on different dissemination channels.

The design of the above questionnaires can be adjusted according to the actual situation, and qualitative methods can be combined for in-depth interviews and research to better explore effective models and approaches for community-engaged production of Maonan intangible cultural heritage digital videos.

According to the survey method for protecting Maonan intangible cultural heritage, researchers hypothesized a simulated questionnaire to protect Maonan intangible cultural heritage.

Question 1: What is your motivation and interest in participating in the filming of intangible cultural heritage videos?

Question 2: Do you have the relevant skills and equipment for video shooting? If not, are you interested in learning?

Question 3: What role did you play in the filming of intangible cultural heritage videos? How much investment do you have?

Question 4: Which elements do you think can best express intangible cultural heritage culture? For example, music, dance, handicrafts, etc.

Question 5: What are your preferences for the content and style of intangible cultural heritage videos?

Question 6: What do you think is the significance and role of intangible cultural heritage videos in the dissemination and protection of intangible cultural heritage sites?

Question 7: How do you think intangible cultural heritage videos should be disseminated? For example, through social media, video platforms, etc.

Question 8: Do you have any other suggestions or ideas that you would like to share with the researchers?

3.32 Field Investigation

Field investigation is a method of gathering information and data through on-site research and practical experience. The protection and inheritance of intangible cultural heritage require the participation and support of community residents. Therefore, field investigation can be a powerful tool for community engagement in the filming of intangible cultural heritage videos.

The following are detailed steps and explanations:

1) Define the purpose and scope of the investigation: Before conducting a field investigation, it is important to clarify the purpose and scope of the investigation. For example, understanding the intangible cultural heritage projects in the community, their history, inheritors, current status, and future development directions. This information can help you formulate filming plans and storylines.

2) Identify the subjects and methods of investigation: Determine the individuals and locations to be investigated, as well as the methods to be used. The investigation can involve interviews, questionnaires, observations, recordings, and other methods. In the process of protecting and inheriting intangible cultural heritage projects, key figures often include heritage inheritors, artists, enthusiasts, and cultural organizations. In-depth investigation and communication can be conducted with these groups.

3) Collect investigation information: Collect relevant information and data through various methods. For example, use questionnaires to understand the attitudes and knowledge levels of community residents towards intangible cultural heritage projects, observe and record the inheritance of intangible heritage projects, learn about the stories and skills of inheritors, and conduct interviews to understand

the impact of intangible cultural heritage projects on the community and future development directions.

4) Develop a filming plan: After collecting information, you need to develop a filming plan. Based on the collected information, determine the shooting locations and roles, create a shooting schedule and workflow, and arrange filming equipment and staff.

5) Filming and production: Start filming and capture the necessary materials. Aim to maintain authenticity and accuracy during filming. Afterwards, you can edit the materials into a meaningful story. Through proper editing, sound effects, and subtitles, create a video that conveys the value of intangible cultural heritage projects and community participation.

6) Promotion and sharing: After the production is complete, the video needs to be promoted and shared. Promotion can be done through social media, offline events, and other channels to attract more people to learn about and participate in intangible cultural heritage projects. Additionally, increasing the exposure of intangible cultural heritage projects can be achieved by showcasing them in the community, schools, and other locations.

3.4 Data Collection

The researchers primarily interviewed national-level inheritors of intangible cultural heritage projects ("Feitao" intangible cultural heritage project inheritors, "Huazhu Mao" intangible cultural heritage project inheritors), local scholars in the field of intangible cultural heritage site preservation (2 individuals), art and design students (200 individuals), as well as new media practitioners involved in the export of intangible cultural heritage (2 individuals).

The interviewees included local scholars in intangible cultural heritage preservation, Chinese folklore researchers, professionals in the short video industry, and inheritors of intangible cultural heritage projects.

The content of the interviews and surveys included the development trends of Chinese ethnic handicrafts in the process of intangible cultural heritage preservation, the preservation of local intangible heritage and folk activities under

the influence of new media, the actual impact of the popularity of short videos on the dissemination of intangible cultural heritage on social platforms in recent years, pain points and challenges in the dissemination of Maonan intangible cultural heritage, the content of video production, video shooting methods, video styles, etc. On the other hand, based on relevant literature in recent years, the researchers collected and analyzed the current situation of Maonan intangible cultural heritage preservation and related data.

Based on the information obtained from these two aspects, in order to facilitate the subsequent production of short videos for the protection and dissemination of Maonan intangible cultural heritage and achieve the intended effects, the researchers focused on studying the communication characteristics of digital videos, methods for producing high-quality short videos, the characteristics of Maonan intangible cultural heritage, and the reasons for the difficulties in inheriting and developing Maonan intangible cultural heritage.

The connection between interviewees and questionnaires is crucial, as it ensures that the questionnaires accurately reflect the views and opinions of the interviewees. Here are some methods for establishing a connection between interviewees and questionnaires:

- 1) Define the target of measurement: First, it is necessary to clearly identify the identification and attributes of the target of measurement. For example, if the interviewees are employees of a company, they need to understand information such as the industry, scale, and characteristics of the employee group of the company.

- 2) Design the questionnaire: After understanding the situation of the interviewees, the questionnaire can be designed based on the research purpose and the characteristics of the interviewees.

- 3) Pilots test the questionnaire: Before the formal survey, the questionnaire can be pilot tested to ensure its accuracy and completeness. The purpose of the pilot test is to identify and correct issues, adjust the order of questions and the way they are asked, making the survey more accurate and effective.

4) Distribute the questionnaire: After the questionnaire is designed, you need to decide how to distribute it. If it is an online survey, the questionnaire can be distributed through email, social media, websites, etc.; if it is an on-site survey, the questionnaire can be distributed at specific locations.

5) Data collection and analysis: After collecting the questionnaires, data analysis is required to draw meaningful conclusions and results. The analysis process may include data cleaning, data analysis, data visualization, and other steps.

Establishing a connection between interviewees and questionnaires requires a clear purpose, a comprehensive understanding of the characteristics and needs of the interviewees, and a scientifically and effectively designed and distributed questionnaire.

3.5 Data Collection

Reference sample analysis: A test reference sample is a set of samples tested according to specific standards, which can be used to compare one's own test results. You can evaluate the accuracy and reliability of your test results by comparing them with the results of the reference sample.

1) Comparative analysis of data: It is possible to compare and analyze data from different time points or groups to understand the trends and differences of the data.

2) Data visualization: Data can be displayed through charts or visualization tools to gain a more intuitive understanding of the characteristics and trends of the data.

In order to protect the cultural heritage of Maonan through the production of digital videos of Maonan intangible cultural heritage with community participation, researchers considered three aspects and decomposed the research objectives, resulting in a series of questions from three aspects.

How many respondents have watched videos about Maonan's intangible cultural heritage? How do respondents who have watched a video of Mao's South African heritage evaluate the video? Are respondents who have watched

the Maonan Intangible Cultural Heritage video willing to share the video with more people?

Secondly, community participation:

Do the respondents reside in Maonan inhabited areas? Have the respondents participated in the inheritance and protection of Maonan intangible cultural heritage? Are the respondents willing to participate in the future inheritance and protection activities of Maonan intangible cultural heritage?

Thirdly, opinions and suggestions:

Are the respondents satisfied with the theme and content of the Maonan intangible cultural heritage video? Do the respondents have any suggestions and opinions on the organization and promotion of Maonan intangible cultural heritage inheritance and protection activities? Do respondents believe that Maonan intangible cultural heritage should receive more social attention and support? Based on the above objectives, researchers hypothesize the answers to the simulated questionnaire for theoretical derivation.

Assumption:

50% of respondents have watched videos about Maonan's intangible cultural heritage. Among the respondents who watched Maonan Intangible Cultural Heritage videos, 50% believed that the video content was interesting and valuable, while 50% believed that the video content was average. Among the respondents who have watched videos of Mao's South African heritage, 50% expressed willingness to share the videos with friends, family, or colleagues.

Researchers plan to use survey questionnaires to obtain relevant data. For example, using a questionnaire to showcase community participatory Maonan intangible cultural heritage videos and analyzing digital video filming can confirm the necessity of protecting Maonan intangible cultural heritage culture.

Motivation and interest in community participation in intangible cultural heritage videos: You can ask respondents why and why they participated in the filming of intangible cultural heritage videos, as well as their level of interest in intangible cultural heritage sites.

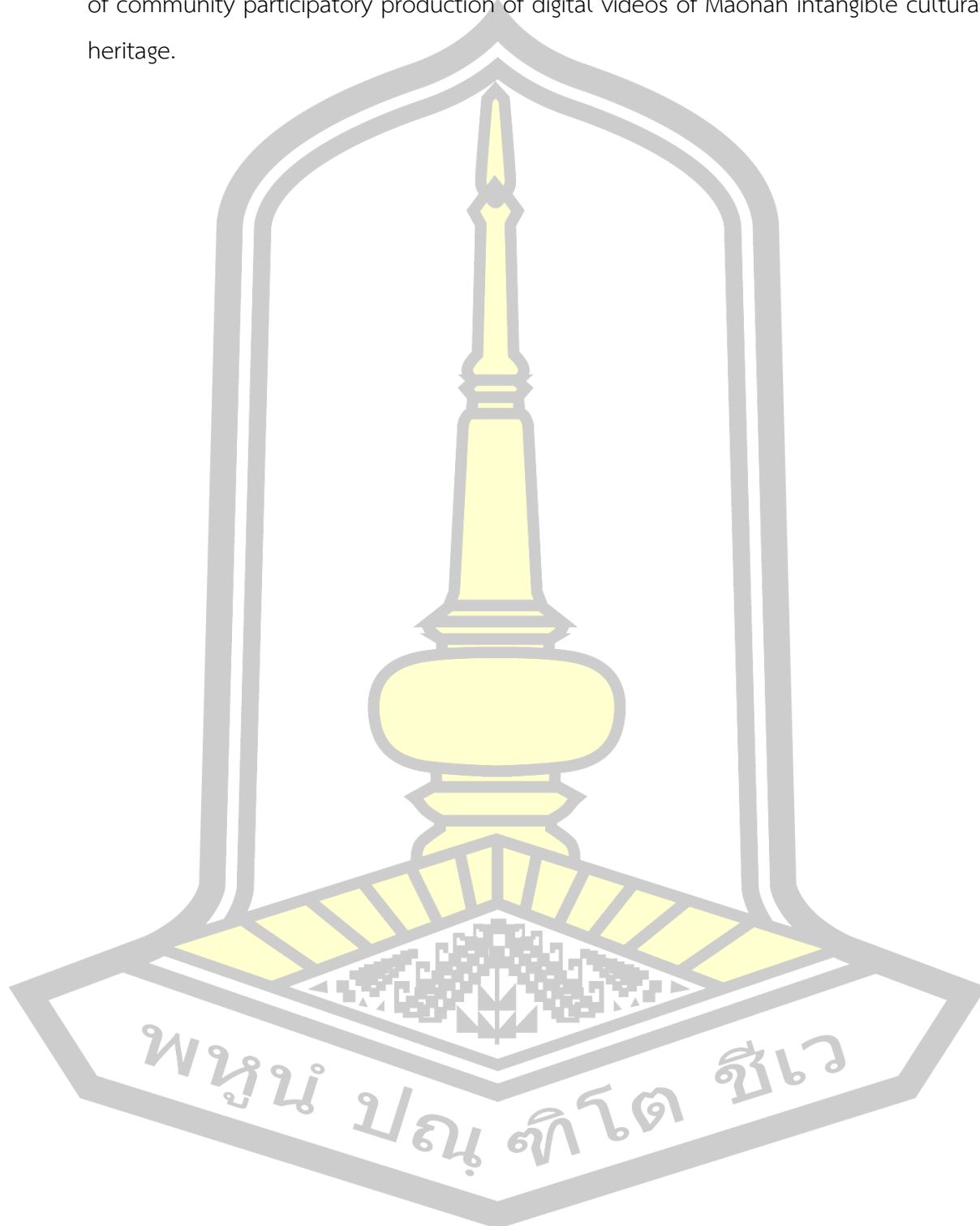
Feasibility of video shooting: Understand whether the respondents have the relevant skills and equipment for video shooting, and explore potential technical barriers and solutions. Community participation: You can ask respondents about their roles and participation in the filming of intangible cultural heritage videos, as well as their feelings and experiences during the filming process. Video content and style: Understand the respondents' preferences for the content and style of intangible cultural heritage videos, as well as which elements they believe can best express intangible cultural heritage culture. Video dissemination and significance: Understand the communication channels and methods of video shooting those respondents believe, and explore the significance and role of these videos in the dissemination and protection of intangible cultural heritage.

In the study of using community participation to produce digital videos of Maonan intangible cultural heritage, the following questionnaires can be designed:

- 1) Community Participation Questionnaire: To understand the local residents' awareness and understanding of Maonan traditional culture, as well as their willingness to participate in digital video production.
- 2) Questionnaire on the Use of Digital Technology: Understand the basic situation of community residents in the use of digital devices and digital technology, and how to use digital technology to produce digital videos.
- 3) Traditional Culture Cognition Questionnaire: Exploring the level of recognition, identification, and cultural pride of community residents towards the traditional culture of the Maonan ethnic group.
- 4) Digital Video Evaluation Questionnaire: Evaluate the quality of completed digital videos and audience feedback, providing a basis for further improvement.
- 5) Digital Video Communication Channel Questionnaire: Study the channels and methods of digital video communication and develop corresponding promotion strategies based on different communication channels.

The design of the questionnaire can be adjusted appropriately according to the actual situation, and in-depth interviews and research can be

conducted using qualitative methods to better explore the effective mode and path of community participatory production of digital videos of Maonan intangible cultural heritage.



Chapter 4 The Finding

This chapter mainly elaborates on the production process and effectiveness of community participatory short videos on the protection of Maonan intangible cultural heritage. The researchers provided a detailed introduction to the production process, emphasizing the key roles of teamwork and professional technology. At the same time, the preparatory meeting for community participation in the production of Maonan intangible cultural heritage protection videos and the short video effectiveness seminar were discussed, and consensus was gathered, and suggestions were put forward. By analyzing the survey questionnaire on intangible cultural heritage short videos, the attitudes and needs of participants were summarized, providing empirical evidence for the protection and inheritance of intangible cultural heritage culture. Including: (1) producing a series of short videos on the protection and dissemination of Mao South Africa's material cultural heritage, using community participation technology; (2) Evaluate the cultural impact and value of the Mao South African cultural heritage short video series. As the following theme:

4.1 The production of a series of short videos

4.1.1 Production process of community participatory intangible cultural heritage protection short videos

Community participatory production of short videos, shoot according to the following process. Mobilize community participation, form a team (team members include photography technicians, editors, interviewers, interviewed intangible cultural heritage masters, intangible cultural heritage craftsmen, and self media experts), organize discussions, write scripts, optimize scripts, conduct trial filming, video production, release once, collect data feedback, organize discussions, and create the next video.

The entire process emphasizes the cooperation of community residents, professional teams, and inheritors of intangible cultural heritage, integrating the inheritance and protection of Maonan intangible cultural heritage into every

aspect of video production, thus achieving an organic combination of protection and dissemination. This approach can not only promote the inheritance of intangible cultural heritage, but also cultivate community residents' sense of identification and pride in local culture and promote the sustainable development of intangible cultural heritage protection work.

Mobilize community participation: Promote the video production plan for intangible cultural heritage protection through community broadcasting, social media platforms, and community activities, and encourage community residents to actively participate. Set up promotional sites in the community to showcase past successful cases and production processes and stimulate residents' interest and enthusiasm for participation.

Team formation: Establish a professional team, including technical personnel, photographers, editors, interviewers, and self-media experts. Technical personnel are responsible for equipment preparation, photographers and editors are responsible for the production of visual content, interviewers are responsible for communicating and interviewing intangible cultural heritage inheritors, and self-media experts are responsible for promoting and promoting on social media.

Organizational Discussion: Firstly, we will provide a general explanation and organization of the entire project. Before the group discussion, we will prepare the meeting agenda in advance and send invitations or notifications to local participants to participate in shooting intangible cultural heritage protection videos. In the filming organization, researchers and organizers will encourage each community member and actor to express their recent opinions and ideas, ensuring that they can participate in the entire decision-making process. At the same time, we will also use appropriate tools and methods to record the discussion results, such as meeting minutes or discussion summaries.



Figure 6 Organizing Discussions (The first person on the right is the inheritor of intangible cultural heritage: Ms.Xie)

Figure 6 shown Ms.Xie, an intangible cultural heritage expert of the Maonan ethnic group, explained in detail the rich connotation and value of the intangible cultural heritage of the Maonan ethnic group. The expert emphasized that intangible cultural heritage culture, as an important component of the national spirit, is a true reflection of the Maonan ethnic group's traditional wisdom and way of life. They deeply interpreted the historical background and cultural significance of the Maonan ethnic group's intangible cultural heritage techniques such as flower, bamboo hat weaving, and bamboo carving, pointing out that these techniques contain profound emotions and wisdom.) And creativity. Experts also emphasized the importance of inheriting intangible cultural heritage. Ms.Xie told the story of the inheritors of intangible cultural heritage of the Maonan ethnic group, revealing their efforts and perseverance passed down from generation to generation. These inheritors of intangible cultural heritage are not only the inheritors of skills, but also the living carriers of Maonan culture. They use their hands to convey the memories and emotions of their hometown)

Script writing: Our entire video production team conducted on-site research on the Maonan community before writing the script, and then conducted script writing. It is necessary to conduct sufficient research and understand the shortcomings of the dissemination of Maonan intangible cultural heritage, analyze the shortcomings, and accurately express the characteristics and value of Maonan intangible cultural heritage. Secondly, the Maonan ethnic video creation team needs to clarify the theme and core information of the entire series of videos, integrate the story of Maonan ethnic intangible cultural heritage protection into the entire process of script creation, and arouse the interest and resonance of the audience with exciting stories and touching plots. Using storytelling techniques and artistic techniques to present the stories and traditional techniques of intangible cultural heritage, making the audience more engaged and understanding.



Figure 7 Scriptwriting for the Preservation Video of Maonan Intangible Cultural Heritage

Figure 7 shown when creating the script, the director fully integrates the unique elements of Maonan intangible cultural heritage and modern audio-visual communication skills. The director deeply understands the historical origins of Maonan intangible cultural heritage skills, excavates the emotions, wisdom, and value contained in them, and strives to accurately restore the essence of intangible cultural heritage skills in the script.

The director focuses on constructing vivid plots to attract the attention of the audience. In the script, the story of the inheritors of intangible cultural heritage is cleverly integrated, integrating the experiences and emotions of the Maonan ethnic group with the inheritance of skills, allowing the audience to deeply experience the emotional resonance of Maonan intangible cultural heritage culture while appreciating it)

Optimizing scripts: When optimizing the filming scripts for Maonan intangible cultural heritage videos, it is important to invite local inheritors or experts from the cultural circle of the Yangtze River to participate in order to ensure the accuracy and authenticity of the plot. For intangible cultural heritage protection videos, the most important thing is the authenticity and inheritance of tradition. We will optimize the entire script in the form of records. We also need to form a group to discuss and provide feedback, gradually improving the details of the intangible cultural heritage protection video script to ensure that it conforms to the characteristics and values of the Maonan intangible cultural heritage culture. Finally, we also need to consider the needs and interests of the audience in order to better convey the charm and significance of Maonan intangible cultural heritage in contemporary times.

Selection and training of actors: Finding local actors to participate in the production of Maonan intangible cultural heritage videos is an important process. Firstly, it is necessary to conduct research and understand the geographical, cultural, and artistic characteristics of the Maonan ethnic group in order to determine the required roles and actor traits. Next, recruit local actors through community promotion to attract interested groups to participate. Then, conduct actor screening and evaluation, considering the actor's appearance, performance ability, and compatibility with the character's requirements. Assign roles to selected actors based on the script and character requirements and provide them with training and guidance. During the filming process, maintain close communication and guidance with the actors, providing character analysis, emotional guidance, and action guidance to ensure that they can accurately convey the characteristics and emotions of the characters. In addition, provide necessary support and care to actors to ensure

they feel comfortable and at ease during filming. Through this process, suitable local actors can be found to fully showcase the unique charm and artistic expression of Maonan intangible cultural heritage, while enhancing community participation and cultural identity, making video production more authentic and representative.

Short video trial shooting: Before the trial shooting, we need to ensure that the preparation work for the shooting equipment and required props has been completed. We need to conduct a site survey in Huanjiang. We will use the intangible cultural heritage base in Huanjiang County as our research base for intangible cultural heritage. Therefore, we need to select suitable shooting locations based on the edited script, design shooting plans, and find suitable mass actors and community actors. At the same time, we also need to find experienced directors to work together to solve possible shooting difficulties. During the trial shooting process, pay attention to the composition, angle, and lighting of the photography to ensure that the shooting effect meets expectations.

Video production: Based on the results of the trial shoot, the team will officially shoot the video. Photographers, editors, and interviewers each perform their respective duties to ensure the quality of filming and the completeness of content.



Figure 8 First Filming

Figure 8 shown actors and photographers participating in the community vividly reproduce the essence of Maonan intangible cultural heritage culture during filming. Actors study the movements, expressions, and emotions of Maonan intangible cultural heritage skills and strive to integrate them into role-

playing. They deeply communicate with inheritors of intangible cultural heritage, understand the story behind the skills, and make the filming more vivid. Shooters capture more details, and photographers use camera language to perfectly present intangible cultural heritage skills.)

Now. At the same time, the editing personnel have already considered the post editing plan at the filming site, ensuring that the shooting materials can be perfectly integrated to form a coherent and fluent film.

Editing of short videos for intangible cultural heritage protection: During the editing process, we will edit them according to the predetermined script and sequence of shooting materials to ensure the continuity and fluency of the video's plot. We will use professional video editing software to familiarize ourselves with its functions and operations, in order to fully unleash the creativity and technicality of editing. Firstly, we will edit and organize the shooting materials in a reasonable order based on the scenes and plot in the script. Through precise timeline management, we will ensure that the transitions and transitions of each shot are natural and smooth, making the development of the plot more compact and coherent. Secondly, we will utilize the rich functions provided by video editing software, including cropping, trimming, merging, and adjusting speed, to finely process and optimize the image of each shot. By adjusting the brightness, contrast, color and other parameters of the image, we will strive for the best visual effect, making the image more vivid, full, and attractive. In order to enhance the expressiveness and information transmission effect of the video, we will add appropriate transition effects, subtitles, and sound effects. The transition effect can achieve a smooth transition between lenses, allowing the audience to experience a natural and smooth image transition during the viewing process. Subtitles can provide necessary textual explanations and explanations to help the audience better understand the background and significance of intangible cultural heritage. The use of sound effects can increase the audience's auditory enjoyment, making the video more immersive and infectious. Through careful editing, adjustment, and optimization, we will ensure that Maonan intangible cultural heritage protection videos achieve the best performance in terms of presentation and content delivery.

At the same time, we will continuously make repeated modifications and remakes based on the project requirements and expected results to ensure the quality and completeness of the video. Through this carefully crafted process, we will present a wonderful Maonan intangible cultural heritage protection video, showcasing the unique charm and precious heritage of Maonan culture to the audience.



Figure 9 Editing the Filmed Video

Figure 9 shown editing the captured video When editing a captured video, the editing personnel follow the steps to ensure the quality and coherence of the video. First, respect and understand the intangible cultural heritage of the Maonan ethnic group, and then follow the predetermined script and sequence of shooting materials. Carefully examine the camera, select the most expressive and informative clips, and use editing techniques to organically connect the video clips to maintain the continuity and smoothness of the plot)

Optimize intangible cultural heritage protection short videos: After editing, observe the overall effect and optimize it. Adjust colors, contrast, and tones to make them more vivid and appealing. Mix and post process audio to ensure clarity, balance, and match with video content. Based on feedback from team members and audience needs, make necessary adjustments and embellishments to improve the quality and attractiveness of the video.



Figure 10 Re-shooting the Identified Portions

Figure 10 shown when the team conducted a video review of the edited videos, the short video production team realized the shortcomings. In order to ensure more accurate video performance, the team decided to shoot these parts of the videos again. After detailed planning, the team carefully selected the shooting location and angle, and also had in-depth communication with local intangible cultural heritage masters. During the shooting process, the team worked closely with intangible cultural heritage inheritors to capture exquisite skills. By shooting, the team cleverly filled in the gaps in video content and added the unique value of Maonan intangible cultural heritage short videos)

Repeat shooting: If any areas need improvement during the editing process, organize one or more repeat shots. Based on team members and professional opinions, re shoot scenes or details that require improvement. During the remake, based on previous experience and feedback, improve photography techniques and artistic processing to ensure that the final video achieves the expected quality and effect. Through the detailed implementation methods and precautions mentioned above, community participatory Maonan intangible cultural heritage video production can be more systematic and comprehensive. Each step requires the collaboration and participation of team members to ensure the final production of representative and high-quality short video works, effectively spreading and protecting the unique charm of Maonan intangible cultural heritage.

Data collection feedback: Collect feedback from viewers, analyze viewing volume, comments, and shared data, understand audience reactions and opinions, and provide a basis for further improvement.

Organizational Discussion: Based on audience feedback and data analysis, the team will hold another discussion to summarize experiences and lessons learned and explore the creativity and content of subsequent videos.

4.1.2 Preparation Meeting for Community Participatory Maonan Intangible Cultural Heritage Protection Video Production

The preparatory meeting for the Maonan intangible cultural heritage discussed a series of key issues to ensure the smooth progress of video production and the full presentation of intangible cultural heritage culture. The meeting first delved into the theme selection of intangible cultural heritage protection videos, with a focus on selecting intangible cultural heritage projects that can best showcase the uniqueness and rich connotations of Maonan ethnic culture. After intense discussion, everyone unanimously agreed that the intangible cultural heritage of the Maonan ethnic group, such as the weaving of flower bamboo hats and bamboo carving, are the most representative and valuable content for inheritance, as they can reflect the lifestyle and spirit of the Maonan ethnic group.

Subsequently, the meeting focused on discussing team building and division of labor. Everyone agrees that the professional skills of photography technicians are crucial for the shooting process, editing personnel are able to finely process the material, and the ability of interviewers is crucial in ensuring the accuracy of intangible cultural heritage inheritance information. The participation of intangible cultural heritage masters and craftsmen is widely regarded as the key to the success of videos, as they can provide the team with authentic and vivid stories and skills of intangible cultural heritage inheritance. In addition, the addition of self-media influencers provides more possibilities for the dissemination and promotion of videos, ensuring that intangible cultural heritage can be more widely disseminated.

In the second half of the meeting, the team began discussing script writing and optimization. Everyone agreed that the script should be close to real life,

and through vivid plot and dialogue, the audience can better understand the connotation of Maonan intangible cultural heritage skills. When optimizing the script, the meeting emphasized the participation of inheritors of intangible cultural heritage to ensure the accuracy and inheritance value of the script. Regarding the trial shooting and production process, the team unanimously believes that it is necessary to fully utilize the local scenery and environment to create video content with strong regional characteristics.

This preparatory meeting for Maonan intangible cultural heritage fully embodies the wisdom and creativity of the team, ensuring that video production can truly and comprehensively showcase the charm of Maonan intangible cultural heritage. Through discussion and collaboration, team members are full of confidence that their efforts will make positive contributions to the inheritance, protection, and dissemination of intangible cultural heritage.



Figure 11 Preparation meeting for video production of Maonan ethnic intangible cultural heritage protection

Image source taken by researcher.

Seminar keynote speech: Invite experts and scholars to share the history and value of Maonan intangible cultural heritage culture, introduce the

challenges and opportunities faced in current protection work, and explore the advantages and potential of community participatory production in intangible cultural heritage protection.

Group discussion: The attending representatives will be divided into several groups, each of which will discuss the production of videos on the protection of Maonan intangible cultural heritage.

Explore how to fully mobilize the enthusiasm and creativity of local community residents to participate in video production, to ensure the true presentation and inheritance of intangible cultural heritage culture, study community participation methods, and understand the needs and interests of different communities for intangible cultural heritage protection videos.

Sharing case: Invite representatives of intangible cultural heritage promotion who have successfully implemented to share their experiences and achievements.

1) Share the challenges and solutions in the production process, as well as the impact on the inheritance of intangible cultural heritage

2) Guidance and training during the seminar: Invite a professional image creation team to provide guidance and training on video shooting, editing, and other aspects for the attending representatives

3) Provide tips and technical knowledge on using video editing software and shooting equipment

4) Result reporting and summary: Each group representative reports the discussion results, shares their ideas and plans

5) The host summarizes the meeting content, emphasizes the enthusiasm and enthusiasm of the attending representatives, and points out the importance of community participatory production

Meeting results:

1) The seminar was a complete success, and all members fully expressed their own views and opinions. Under the guidance of experts and scholars, participating members gained a deeper understanding of the production of Maonan intangible cultural heritage protection videos and recognized the importance of

community participation. During the group discussion, members actively shared the cultural characteristics and traditional skills of their respective communities, and proposed diverse production plans, including weaving skills, wood carving skills, dance performances, etc. The attending representatives and members expressed that they will work closely with the local community after returning to encourage more residents to participate in video production. Under the guidance of a professional image creation team, representatives learned the basic techniques and creative methods of video production, adding confidence to the production of intangible cultural heritage protection videos. At the end of the meeting, the representatives jointly formulated an implementation plan and decided to organize a series of community participatory intangible cultural heritage protection video shooting and production activities in the coming months. The entire seminar laid a solid foundation for the production of intangible cultural heritage protection videos for the Maonan ethnic group, and also provided new ways and impetus for the active participation and cultural inheritance of local residents.

2) The seminar also reached a consensus on the naming method of cultural short videos, which includes "form" and "techniques". Through the seminar, a preliminary consensus was reached on sorting and shooting different categories of intangible cultural heritage of the Maonan ethnic group. Develop a title for the short video series on Maonan intangible cultural heritage during the seminar

The Voice of Bamboo Dream: Inheriting the Weaving Skills of Maonan Flower Bamboo Hat

Primitive Dance: The Beauty and Power of Maonan Dance

Square Inch Heaven and Earth: Mao Nan's Exquisite Wood Carving Craft

The melodious sound: the charm of traditional instruments of the Maonan ethnic group

One Needle, One Thread: The Inheritance Journey of Maonan Brocade Art

Song of Wind and Fire: A Feast of the Maonan Traditional Dragon Festival

Human God Stage: Traditional Performance of Maonan Traditional Drama

Slow Life: Maonan Residential Architecture and Local Culture

Intangible Cultural Heritage Memory: A Treasure Journey of the Maonan Intangible Cultural Heritage

Centennial Inheritance: The Time of Maonan Ethnic Skills

4.1.3 Community Participatory Maonan Intangible Cultural Heritage Short Video Effectiveness Seminar



Figure 12 Participants Watching a Short Video on Intangible Cultural Heritage Protection

Figure 12 shown participants watched short videos of Maonan intangible cultural heritage during the meeting. These videos showcased the unique intangible cultural skills and inheritance of Maonan people. During the viewing process, participants felt the richness and diversity of Maonan intangible cultural heritage and understood the importance of protecting and inheriting intangible cultural heritage through creative media dissemination. The Maonan intangible cultural heritage skills presented in the video sparked discussions among participants. Participants discussed the achievements of the production team Appreciation expressed the desire to promote and disseminate the intangible cultural heritage of the Maonan ethnic group)

Some experts provided suggestions for watching our edited short videos. Among them, Tan Ru, an expert in the protection of intangible cultural heritage in the Huanjiang region, and Liang Xiaotan, a renowned scholar in the protection of folk intangible cultural heritage. We also had exchanges with experts such as Feng Panyuan online, and our short videos were also displayed in universities and research institutions. In response to the overall different views of experts on intangible cultural heritage protection videos, researchers have summarized them into two aspects: positive and negative.

1) Positive view:

Cultural inheritance and protection: Tan Ru believes that community participatory short videos for intangible cultural heritage protection are a new means of effectively inheriting and protecting intangible cultural heritage in the modern media communication environment. By recording and showcasing traditional techniques, cultural expressions, and life scenes of intangible cultural heritage through short videos, more people can understand and understand intangible cultural heritage, thereby promoting the inheritance and development of intangible cultural heritage. Such video materials have become tangible cultural heritage, providing valuable resources for future generations to understand and learn about intangible cultural heritage.

Wider audience: Liang Xiaotan's viewpoint is consistent with that of researchers. The dissemination of intangible cultural heritage protection short videos through mobile digital platforms can have a wider audience. In modern lifestyles, most groups watch various short videos on mobile media platforms. And intangible cultural heritage protection videos can be shared and disseminated on the internet, allowing more people to understand and pay attention to local intangible cultural heritage, increasing its influence and visibility, and increasing the exposure rate of intangible cultural heritage.

Enhancing community participation: Community participatory production of intangible cultural heritage protection videos can engage local residents, strengthen community cohesion and identity, and enhance their sense of

identification and pride in local culture. This sense of participation can stimulate residents' attention and support for the protection of intangible cultural heritage and promote an atmosphere of community joint participation and protection. Through collaborative creation, residents can have a deeper understanding of the importance of intangible cultural heritage to the community, form a consensus on jointly protecting intangible cultural heritage, and actively participate in the protection of intangible cultural heritage.

Education and dissemination: Intangible cultural heritage protection videos provide a window for the general audience to understand and understand intangible cultural heritage culture. Through the form of videos, both local residents and non-local audiences can gain a deeper understanding of the connotation, history, and inheritance of intangible cultural heritage, increasing their sense of identification and pride in traditional culture.

Innovation and fashion combination: The community participatory production method injects new power into intangible cultural heritage protection videos. In short videos produced by community participatory production, many actors are people around them, rather than professional actors. Through innovative shooting techniques and the application of digital technology, traditional culture can be closer to young people and stimulate the interest and enthusiasm of the younger generation towards intangible cultural heritage. At the same time, combining fashion elements, let intangible cultural heritage shine with new charm on digital platforms, and attract more young people's attention.

Incentives for inheritors: Intangible cultural heritage protection videos bring more motivation and a sense of honor to inheritors of intangible cultural heritage. Recording the stories, skills, and persistence of inheritors into videos not only allows them to receive more recognition and respect, but also inspires more inheritors to devote themselves to the protection of intangible cultural heritage, making them more determined to inherit and promote traditional culture.

International dissemination and recognition:

Intangible cultural heritage protection videos have strong dissemination power and international influence through internet platforms. These

videos can transcend regional limitations and allow more domestic and international audiences to understand the intangible cultural heritage of the Maonan ethnic group. This has a positive promoting effect on improving the international recognition and influence of traditional Chinese culture.

In summary, short videos for the protection of intangible cultural heritage have value and significance. These types of short videos not only contribute to the inheritance and protection of intangible cultural heritage, but also promote the dissemination and recognition of intangible cultural heritage with the new generation of viewers, while also enhancing the community.

2) Reverse view:

Formalism: Local Tan Ru also gave a viewpoint that the production of intangible cultural heritage protection videos is only a simple formalistic behavior, which may overlook the substantive work of in-depth research and inheritance of intangible cultural heritage culture. He is concerned about placing too much emphasis on the production process and neglecting the deep exploration and inheritance of traditional intangible cultural heritage techniques themselves, which, like fast food culture, has a strong commercialization.

Cross generational estrangement: Some local experts around the Yangtze River are also concerned that overly digital inheritance methods may lead to cross generational estrangement in the inheritance of intangible cultural heritage. Especially for elderly inheritors of intangible cultural heritage, they may not be accustomed to digital technology, resulting in poor information transmission or interruption of inheritance.

Modernization Impact: Some experts are concerned that digital inheritance methods may bring modernization impacts on intangible cultural heritage traditions. In the digital production process, modifications and optimizations may be necessary, which may affect the authenticity of traditional techniques.

Overall, there are two perspectives among local experts on intangible cultural heritage protection videos: positive and negative. Although videos can enhance the effectiveness of inheriting and protecting intangible cultural heritage, it is also necessary to balance traditional and modern processing methods

during the production process and consider the actual needs and wishes of the inheritors.

4.1.4 Detailed process of community participatory short video production

Step 1: Planning and Preparation Phase of the Maonan Intangible Cultural Heritage Short Video Project

Determine Theme Objectives: Clarify the theme of the short video and identify intangible cultural elements of the Maonan ethnic group, such as traditional Maonan Nuo dance, handicraft production, or oral inheritance stories. At the same time, clarify the theme of short videos for intangible cultural heritage protection.

Creating a production team: It is necessary to determine the core team for the intangible cultural heritage protection short video project, including directors, photographers, editors, interviewers, screenwriters, etc., and determine the number and roles of on-site actors based on the scale and needs of the project.

Preparation budget: Develop a project budget, including cost estimates for filming equipment, venue leasing, staff compensation, post editing, etc., to ensure sufficient funding to support the project.

Step 2: Pre preparation and planning

Interviewee selection: Determine the inheritor of intangible cultural heritage or experts in Huanjiang culture and conduct field interviews. Understand the background, stories, skills, and experiences of relevant intangible cultural heritage in advance.

Shooting location and time arrangement: Find a suitable shooting location and time to ensure the quality and effectiveness of the video scene.

Script writing: Hold a short video seminar on intangible cultural heritage inheritance, and then conduct detailed filming script writing work, including shot arrangement, dialogue, and plot clues, to ensure the authenticity and attractiveness of intangible cultural heritage protection videos.

Step 3: Shooting

Equipment preparation: Confirm that the preparation work for the photography equipment has been completed, including cameras, microphones, lighting, etc.

Interview and Shooting: Conduct interviews with inheritors of intangible cultural heritage of the Maonan ethnic group or cultural experts from Huanjiang to collect relevant stories and skills of intangible cultural heritage. At the same time, shoot relevant cultural elements such as dance performances or handicraft production processes to prepare for later short videos.

Step 4: Postproduction

Video Editing: Import shooting materials, edit and synthesize according to the script and shooting sequence, ensuring the authenticity of the video and the authenticity of intangible cultural heritage expression.

Special effects and audio processing: Add appropriate subtitles and sound effects to enhance the video expression and information transmission effect of short videos.

Step 5: Publish and promote.

Video release: upload the completed short video of intangible cultural heritage protection to the video sharing platform, such as Tiktok, to ensure that the video is easy to be accessed by the audience, and reasonably use the flow guidance mode for drainage.

Social media promotion: Utilize social media, blogs, forums, and other channels to promote and attract more viewers to watch and share short videos on the protection of Maonan intangible cultural heritage.

Step 6: Feedback and Improvement

Audience feedback collection: Collect feedback and comments from the audience, collect their opinions and suggestions before and after watching.

Improve and produce the next video: Based on feedback and audience needs, improve the production method and content, and prepare to produce the next Maonan intangible cultural heritage protection short video.

Step 7: Cultural Inheritance and Protection

Cultural inheritance: The production and promotion of short videos help to inherit the intangible cultural heritage of the Maonan ethnic group and spread it to a wider audience through intangible cultural heritage short videos.

Cultural protection: Through community participation, promote the protection of Maonan intangible cultural heritage, and let more people understand and cherish this cultural heritage.

4.1.4 The Short Video Clips for Mao-Nan Intangible Cultural Heritage



Figure 13 'Colorful Maonan Ethnic Group'

Image source created by researchers

Video 1: "Colorful Maonan Ethnic Group" Short video attributes: Video parameters

Video duration: 00:01:49

Frame width: 696

Frame height: 392

Data rate: 494kbps

Total bit rate: 547kbps

Frame rate: 30.00 tons per second

Audio parameters

Bit rate: 53kbps

Channel: 1 (Mono)

Audio sampling frequency: 44.100 kHz

The short video content of "Colorful Maonan Ethnic Group" is as follows: Huanjiang County is the only Maonan Autonomous County in China and also a world natural heritage site; The cultural charm of the Maonan ethnic minority is unique, and it is a very unique minority culture throughout China. Huanjiang County is home to a population of 380000 people from 13 ethnic groups, including Maonan, Zhuang, Miao, Yao, and Mulao; The diverse ethnic cultures exchange and blend on the land of Huanjiang; The mysterious and unique Nuo culture of the Maonan ethnic group and the romantic and precious flower bamboo hats constitute the two major treasures of the Maonan ethnic culture around the Yangtze River.

Surrounded by rivers and mountains with clear water and abundant tourism resources, it has two national protected areas and three international 4A level scenic spots. It has been awarded the title of the most beautiful cultural and ecological county in China, and is home to the famous Niujiaozhai Waterfall and Karst Ecology. The tourist attraction and the colorful Maonan City scenic area on both sides of the river in Huanjiang County can be heavily developed into a national 5A level scenic area and the second largest Tiankeng Group in China, the "Wenya Tiankeng Group". In 2024, Huanjiang is about to usher in a dual high speed era of high-speed rail and highway, and Huanjiang County will become a more ideal tourist destination in the future.



Figure 14 Cover stills of "Maonan Fat Cover."

Image source created by researchers.

Video 2: "Maonan Fat Cover" Short video attributes: Video parameters

Video duration: 00:02:16

Frame width: 960

Frame height: 544

Data rate: 888kbps

Total bit rate: 937kbps

Frame rate: 29.98 tons per second

Audio parameters

Bit rate: 49kbps

Channel: 1 (Mono)

Audio sampling frequency: 44.100 kHz

The content of the short video "Maonan Fat Cover" is as follows: The video first introduces the birthplace of the Maonan ethnic group, and then introduces Tan Jianxin, the inheritor of Maonan Nuo Noodle production. In the tradition of the Maonan ethnic group, married men over the age of 36 who have given birth must perform a vow fulfillment ceremony to express gratitude for the kindness bestowed on their children by the Long Live Empress.

The local Maonan people say that after the age of 36, Maonan men who have children must hold a vow fulfillment ceremony, which is called the fat fitting ceremony. The Maonan people in the Feitao ceremony will sing and dance with the Maonan Nuo face to express their reverence and gratitude for heaven and earth, life, and elders towards the gods.

In the Maonan Nuo masks, there are a total of 36 masks, including not only the Maonan gods, but also representatives of gods from other ethnic groups such as Zhuang, Yao, and Han. As a representative of Maonan culture, Maonan Nuo noodles are a treasure of the Maonan ethnic group. Nuo noodles not only have rich visual art language, but also undertake three tasks of recording history, inheriting culture, and expressing life. After thousands of years of evolution, many traditions have disappeared in the process of ethnic integration, but the technique of nuo noodles has still been passed down by the Tan family. The production process of

Nuo noodles includes 7 steps: material selection, conception, drawing, carving, yarn mold, polishing, and painting.

Nuo noodles are an important carrier of the folk culture of the Maonan ethnic group in Huanjiang. Nuo noodles are essential for adult men of the Maonan ethnic group to attend a fatset vow fulfillment ceremony throughout their lives. After the visit of relatives and friends from all over the world, the master put on the Nuo mask and performed a mysterious and grand fat ceremony in the form of speaking, singing, dancing, and drumming, in order to fulfill wishes, gratitude, and blessings for the man. Nuo noodles are even more exquisite artworks. Under the simple and ancient form of Nuo noodles, they carry the long-standing folk culture of a place or a nation, conveying worship and admiration for nature and life.

4.2 The results of cultural impact and value assessment

Based on the survey conducted in May 2023 among a group of university students regarding Maonan intangible cultural heritage, a total of 199 respondents provided valid survey data. Through data analysis and organization, the researchers obtained the following information:

1. Digital video production is crucial for the digital preservation and inheritance of Maonan intangible cultural heritage. The majority of young people believe that digital video production can help promote and disseminate Maonan intangible cultural heritage, while also emphasizing the importance of inheriting and ensuring the accuracy of intangible cultural heritage knowledge.

2. Within digital video production, storytelling plays a crucial role in the inheritance of intangible cultural heritage. Attention needs to be given to the transmission and protection of intangible cultural heritage knowledge. Additionally, creative expression, visual effects, and cultural accuracy also require attention and improvement. Better expression of key information can contribute to the better inheritance and development of culture among young people.

3. Different roles and tasks have their own importance and demands in digital video production. Among them, video content planning, post-production processing, and video promotion and operation are the most important and highly

valued. Collaboration and coordination among multiple roles are necessary. The majority of young people are interested in participating in the filming and production of videos related to intangible cultural heritage.

4. Most people have a certain level of interest and demand for understanding and paying attention to Maonan intangible cultural heritage. Digital video production can be a beneficial means to attract more people to understand and pay attention to Maonan intangible cultural heritage.

In conclusion, a significant portion of the university student group still holds potential and interest in participating in the community-based production of videos related to Maonan intangible cultural heritage. Based on the survey data, it is evident that the majority of respondents hold a positive attitude towards participating in digital video production, especially when it involves Maonan intangible cultural heritage. However, a portion of the respondents expressed a lack of knowledge or guidance on how to participate. Therefore, to promote community participation, more detailed ways of involvement, technical guidance, and training need to be provided. This will meet the needs of those who are willing but unsure of how to participate, while also attracting more active involvement in the filming of videos on Maonan intangible cultural heritage. Through broad community participation, the inheritance and development of Maonan intangible cultural heritage can be further advanced, providing community members with a platform to express their cultural identity and share traditional knowledge.

4.2.1 Data Organization and Analysis of Survey Questionnaire

Table 2 Respondent age and gender distribution questionnaire feedback

2. What is your age?		
Options:	Number(n)	Percentage
A. Under 18 years old	10	6.62%
B. 18-29 years old	134	88.74%
C. 30-45 years old	6	3.97%
D. 46-60 years old	1	0.66%
E. 60 years old and above	0	0%

Valid responses for this question:	151	
3. What is your occupation?		
Options:	Number(n)	Percentage
A. Student	132	87.42%
B. Freelancer	3	1.99%
C. Civil servant	0	0%
D. Office worker	5	3.31%
E. Worker	1	0.66%
F. Farmer	0	0%
G. Maonan intangible cultural heritage inheritor of flower hat weaving	4	2.65%
H. Maonan intangible cultural heritage inheritor of "Fei Tao"	0	0%
I. Other	6	3.97%
Valid responses for this question:	151	

Based on the survey data results, this survey focused on the related questions regarding the age distribution of the sample, as well as the identification and analysis of the sample's occupations. The following analysis has been conducted on these data:

Wide age distribution: The sample exhibits a wide range of age distribution, but the majority of individuals are concentrated in the age group of 18-29. This may be due to the fact that the survey questionnaire primarily targeted individuals between the ages of 18 and 29, resulting in a higher proportion of the sample in this age range. In future surveys, it is important to select appropriate survey targets and samples based on the research objectives and questions to ensure the scientific validity and accuracy of the results. If the study needs to focus on other age groups, it is necessary to expand the coverage of the sample to obtain more comprehensive data.

High proportion of students: The most common occupation in the sample is students, accounting for approximately 81.41%. This is likely because the

survey questionnaire primarily targeted individuals between the ages of 18 and 29, and the majority of individuals around 18 years old in China are still in the education stage. In future surveys, to ensure the representativeness and reliability of the results, it is important to select appropriate occupations and populations based on the research objectives and questions to obtain a more representative sample.

Lower proportion of other occupations: Freelancers, civil servants, employees, and inheritors of Maonan intangible cultural heritage, such as the craft of weaving "Feitao" hats, have a lower proportion in the sample. This may be due to factors such as the sample selection method or characteristics of the population. To improve the representativeness and reliability of the results, future surveys should adopt more comprehensive and diverse sample selection methods to ensure sufficient coverage of different occupations and populations, thereby obtaining more comprehensive data.

Lack of farmers and inheritors of "Feitao" craft: The sample does not include farmers and inheritors of the Maonan intangible cultural heritage "Feitao" craft. This may be due to the sample selection method or characteristics of the population. To gain a better understanding of the inheritance and development of Maonan culture, future surveys should pay more attention to the coverage and investigation of different occupations and populations, including direct contact with farmers and inheritors of the "Feitao" craft, or adopting more diverse survey methods such as on-site interviews and participatory observation to compensate for the missing elements in the sample.

Table 3 Questionnaire feedback on respondents' understanding of Maonan ethnic culture.

5. How much do you know about Maonan culture?		
Options:	Number(n)	Percentage
A. Not familiar at all	40	26.49%
B. Familiar with some basic knowledge	85	55.29%
C. Familiar with most cultural features	24	15.89%

D. Familiar with various aspects of Maonan culture	2	1.32%
6. What aspects of Maonan intangible cultural heritage are you familiar with?		
Options:	Number(n)	Percentage
A. Maonan bamboo hat weaving	104	68.87%
B. Maonan "Fei Tao"	67	44.37%
C. Maonan Fenlong Festival	72	47.68%
D. Other	51	33.77%

According to the survey data results, factors such as the sampling method and demographic characteristics may be the reasons why only 3.02% of people have knowledge of various aspects of Maonan culture. Therefore, when conducting similar cultural surveys, attention should be paid to the sampling method and demographic characteristics to ensure the reliability and representativeness of the results. Most people have some degree of understanding, with the largest number of people having basic knowledge. This indicates that when promoting Maonan culture, emphasis should be placed on disseminating and popularizing basic knowledge to increase people's understanding of Maonan culture. 22.11% of people have no knowledge of Maonan culture at all, indicating that there is a need to strengthen the promotion and publicity of Maonan culture. Effective measures should be taken, such as organizing cultural activities and producing promotional materials, to enhance public awareness and interest in Maonan culture. Maonan ethnic bamboo hats, Fenlong Festival, and "Feitao" are the most well-known intangible cultural heritage of the Maonan people, while the awareness of other intangible cultural heritage is relatively low. This indicates that when promoting Maonan intangible cultural heritage, emphasis should be placed on promoting the most representative and well-known cultural projects, while also strengthening the promotion of other intangible cultural heritage to enhance the public's comprehensive understanding of Maonan intangible cultural heritage. Various promotional methods can be adopted, such as organizing artistic performances and conducting intangible cultural heritage

experience activities, to attract more people to participate in and learn about Maonan culture.

Table 4 Questionnaire feedback from respondents on the digitization level of Maonan intangible cultural heritage

7. What are your expectations and needs regarding the digital preservation and inheritance of Maonan intangible cultural heritage?		
Options:	Number(n)	Percentage
A. Higher technological proficiency	133	66.83%
B. Improved expression of cultural content	160	80.4%
C. More efficient team collaboration	129	64.82%
D. Better project management	127	63.82%
E. Other	4	2.01%
Valid responses for this question:	199	

According to the survey data results, among the multiple-choice question, option A received 133 selections, accounting for 66.83%; option B received 160 selections, accounting for 80.4%; option C received 129 selections, accounting for 64.82%; option D received 127 selections, accounting for 63.82%; and option E received 4 selections, accounting for 2.01%.

Based on the data analysis results, it can be observed that the expectations and needs regarding the digital preservation and inheritance of Maonan's intangible cultural heritage are mainly focused on technological proficiency, cultural content expression, team collaboration, and project management. Among them, option B received the highest number of selections, indicating that people are more concerned about the presentation and expression of intangible cultural heritage content. Options A, C, and D also received significant selections, indicating that people hope for more professionalism and efficiency in technology, team, and project management. Option E received fewer selections, but

there is still a proportion of people who expressed other needs, which require further understanding of their specific content.

Table 5 Respondents' Feedback on Daily Use of Digital Technology Questionnaire

8. Do you frequently use digital technology?		
Options:	Number(n)	Percentage
A. Frequently	60	30.15%
B. Occasionally	110	55.28%
C. Do not use	29	14.57%
Valid responses for this question:	199	

According to the survey data results, a total of 199 people provided valid responses to this question. Among them, 60 individuals (30.15%) reported frequently using digital technology, 110 individuals (55.28%) reported occasionally using digital technology, and 29 individuals (14.57%) reported not using digital technology. It can be seen that the majority of people use digital technology, but there is still a portion of the population that does not use it.

Based on the data table, the number of valid respondents for this question was 199. Among them, 30.15% of people reported frequent use of digital technology, 55.28% reported occasional use, and 14.57% reported not using digital technology.

According to the survey results, we can conclude that digital technology has been widely applied and popularized in modern society. 85.43% of respondents reported using digital technology, making it an indispensable part of people's daily lives. However, 14.57% of people reported not using digital technology, highlighting the need to address the issue of the digital divide and ensure that everyone can enjoy the convenience and benefits brought by digital technology.

The number of valid respondents for this question was 199, providing a certain level of representativeness. However, in similar surveys, it is necessary to select a more comprehensive and diverse sample to ensure the representativeness

and reliability of the results. Although 55.28% of people reported occasional use of digital technology, only 30.15% reported frequent use, indicating that there is still room for improvement in terms of the frequency and extent of digital technology usage. It is important to encourage more people to actively utilize digital technology to enhance productivity and efficiency in both work and daily life. Furthermore, further exploration is needed to understand the digital technology usage patterns and needs of different populations in order to better promote and apply digital technology.

Table 6 Respondent feedback on daily use of short video technology questionnaire

9. Have you ever created short videos before? Such as Douyin, Kuaishou, WeChat Short Videos, etc.		
Options:	Number(n)	Percentage
A. Yes	105	52.76%
B. No	62	31.16%
C. Want to give it a try, but don't know how to make it	32	16.08%
Valid responses for this question:	199	
10. If you have never created digital videos before, would you be willing to try participating in the production of digital videos?		
Options:	Number(n)	Percentage
A. Yes	122	61.31%
B. No	28	14.07%
C. Want to participate, but don't know how to participate	49	24.62%
Valid responses for this question:	199	

According to the survey data results, short video production has become a popular digital technology application. Over half of the respondents (52.76%) indicated that they have made short videos, suggesting that a considerable number of people among the survey participants have had exposure to and tried their hand at short video production. However, 31.16% of respondents stated that

they have not made short videos, while 16.08% expressed interest but were unsure how to create them. This indicates a need for further promotion and popularization of digital technology applications. In order to expand the involvement in digital technology applications, appropriate technical guidance and training need to be provided to meet people's needs and interests in digital technology.

The survey results also revealed that digital video production has a certain appeal and potential among the respondents. Over 61.31% of respondents expressed their willingness to try participating in digital video production, providing an opportunity for further advancement and application of digital technology. However, 14.07% of respondents indicated their unwillingness to participate, requiring further understanding of the reasons behind their reluctance in order to improve the direction and content of digital technology applications to cater to the needs and interests of different groups.

Furthermore, the survey results showed that 24.62% of respondents expressed a desire to participate in digital video production but were unsure how to get involved. Therefore, the provision of relevant technical guidance and training is crucial. This emphasizes the importance of enhancing the accessibility and user-friendliness of digital technology applications to meet the needs and interests of diverse groups.

In conclusion, by promoting and popularizing digital technology applications and providing technical guidance and training, the participation in digital video production can be further enhanced, thereby fostering the development and application of digital technology and enabling diversified digital creation and expression.

Table 7 Questionnaire feedback from respondents on producing short videos of Maonan intangible cultural heritage

11. Have you been involved in the production of videos related to the intangible cultural heritage of the Maonan ethnic group?		
Options:	Number(n)	Percentage
A. Yes	42	21.11%

B. No	124	62.31%
C. Want to participate, but don't know how to participate	33	16.58%
Valid responses for this question:	199	

According to the survey data results, the number of valid respondents is 199, from which we can gather information about the participation and attitudes towards video production related to Maonan ethnic intangible cultural heritage. Among them, 21.11% of people stated that they have participated in video production related to Maonan ethnic intangible cultural heritage, indicating that some individuals have actively engaged in the digital preservation and promotion of Maonan ethnic intangible cultural heritage. Their experiences and participation can serve as valuable references and inspiration for others.

However, 62.31% of respondents stated that they have not participated in video production related to Maonan ethnic intangible cultural heritage, indicating a participation gap within the surveyed population. For this group of people, we can provide appropriate technical guidance and training to help them overcome technical barriers and the lack of knowledge on how to participate. By doing so, we can encourage more individuals to engage in the digital preservation of Maonan ethnic intangible cultural heritage.

Furthermore, 16.58% of respondents expressed interest in participating in video production related to Maonan ethnic intangible cultural heritage but were unsure how to get involved. This further emphasizes the importance of providing technical guidance and training. By offering support and resources to this group of people, we can help them realize their desire to participate and contribute to the digital preservation of Maonan ethnic intangible cultural heritage.

Based on the survey data, we can understand the participation and attitudes of people towards video production related to Maonan ethnic intangible cultural heritage. By providing technical guidance and training, we can expand the participant base and promote the digital preservation and promotion of Maonan

ethnic intangible cultural heritage. Additionally, by collecting the experiences and opinions of those who have already participated, we can better advance related initiatives and further enrich and expand the digital expression of Maonan ethnic intangible cultural heritage.

Table 8 Questionnaire feedback from respondents on the proportion of roles in producing Maonan intangible cultural heritage videos.

12. What do you think is the most important role in the production of intangible cultural heritage short videos as a means of showcasing Maonan culture?		
Options:	Number(n)	Percentage
A. Cinematographer/Photographer	53	26.63%
B. Video Editor	25	12.56%
C. Director/Producer (Expert in intangible cultural heritage preservation)	97	48.74%
D. Scriptwriter	24	12.06%
F. Other	0	0%
Valid responses for this question:	199	

According to the survey results, the majority of people believe that directors/producers (experts in the field of intangible cultural heritage) play a crucial role in the production of short videos on intangible cultural heritage, accounting for nearly half of the responses. This indicates that in the digital preservation and inheritance of intangible cultural heritage, it is important to focus on the cultivation and enhancement of professional talents to better protect and pass on the intangible cultural heritage of the Maonan ethnic group. Additionally, photographers/cinematographers, editors, and scriptwriters also play important roles, highlighting the need for training and improvement in their respective areas. The construction and collaboration of teams are also essential factors in the production of short videos on intangible cultural heritage.

To further advance the digital preservation and inheritance of the Maonan ethnic group's intangible cultural heritage, it is necessary to strengthen the

promotion and dissemination of digital preservation and inheritance of intangible cultural heritage, raising awareness and importance among the public. Furthermore, emphasis should be placed on technological research and development as well as technological innovation in the digital preservation and inheritance of intangible cultural heritage, continually improving the level and effectiveness of digital technology to better serve the cause of cultural heritage preservation and inheritance.

Table 9 Questionnaire feedback from respondents on the proportion of tasks in producing Maonan intangible cultural heritage videos.

13. What do you consider the most important task in digital video production?		
Options:	Number(n)	Percentage
A. Creative planning	53	26.63%
B. Shooting/Recording	15	7.54%
C. Editing/Post-production	16	8.04%
D. Storytelling (Narrating intangible cultural heritage)	94	47.24%
F. Text editing	9	4.52%
G. Soundtrack/music composition	10	5.03%
H. Other	2	1.01%
Valid responses for this question:	199	

In this question, a total of 199 respondents provided valid answers to this multiple-choice question. The majority of people believe that storytelling is one of the most important tasks in digital video production, accounting for nearly half of the responses. Additionally, 26.63% of respondents consider creative planning to be important, 8.04% consider editing/post-production to be the most important, 5.03% consider sound/music to be the most important, 7.54% consider shooting/recording to be the most important, and 4.52% consider text editing to be the most important. This indicates that digital video production requires a balance and coordination among different tasks in order to create high-quality digital video works.

Furthermore, digital video production needs to emphasize the transmission of intangible cultural knowledge and the quality of storytelling in order to better convey the value and significance of intangible cultural heritage. It also requires innovation and improvement in technical techniques to capture the attention and interest of viewers. Additionally, collaboration and coordination among different stages of digital video production are essential to achieve better production and dissemination results.

To further advance the digital preservation and inheritance of the Maonan ethnic group's intangible cultural heritage, it is necessary to strengthen the promotion and dissemination of digital preservation and inheritance of intangible cultural heritage, raising awareness and importance among the public.

Digital video production needs to emphasize the balance and coordination among different tasks in order to create high-quality digital video works. Additionally, collaboration and coordination among different stages of digital video production are crucial to achieve better production and dissemination results.

Table 10 Questionnaire feedback from respondents on the proportion of elements in the production of Maonan intangible cultural heritage videos

14. In the process of creating digital videos about the intangible cultural heritage of the Maonan ethnic group, what do you think is the most important aspect to pay attention to?		
Options:	Number(n)	Percentage
A. Cultural accuracy	61	30.65%
B. Creative expression	37	18.59%
C. Visual effects	25	12.56%
D. Storytelling (Preserving the knowledge of intangible cultural heritage)	76	38.19%
E. Other	0	0%
Valid responses for this question:	199	

According to the data table, a total of 199 people participated in filling out the multiple-choice question. The majority of respondents believed that the most important aspects to consider in the process of creating digital videos about Maonan intangible cultural heritage are storytelling and the preservation of intangible cultural knowledge, accounting for nearly 40% of the responses. The second most important aspect is cultural accuracy, accounting for close to 30%. This indicates that digital video production should focus on the inheritance and accuracy of intangible cultural knowledge in order to better convey the value and significance of intangible cultural heritage. At the same time, digital video production should also prioritize creativity and visual effects to capture the attention and interest of viewers.

Specifically, 38.19% of respondents considered storytelling (preservation of intangible cultural knowledge) to be the most important aspect in creating digital videos about Maonan intangible cultural heritage. 30.65% of respondents believed cultural accuracy to be the most important, 18.59% considered creative expression to be the top priority, and 12.56% thought visual effects were the most important. This indicates that digital video production requires a balance and coordination among different tasks to create high-quality digital video works. It is also important to emphasize the inheritance and accuracy of intangible cultural knowledge in order to effectively convey the value and significance of intangible cultural heritage.

In conclusion, digital video production should focus on the inheritance and accuracy of intangible cultural knowledge, while also prioritizing creativity and innovation in expressing ideas and enhancing visual effects to attract the attention and interest of viewers. When creating digital videos about Maonan intangible cultural heritage, attention should be given to storytelling and the preservation of intangible cultural knowledge, as well as the expression of cultural accuracy. These findings can provide reference and suggestions for the digital protection and inheritance of Maonan intangible cultural heritage, further promoting the digital preservation and inheritance of Maonan cultural heritage.

Table 11 Questionnaire feedback from respondents on whether they are willing to participate in the production of Maonan intangible cultural heritage videos.

15. Have you been involved in the production process of digital videos about the intangible cultural heritage of the Maonan ethnic group?		
Options:	Number(n)	Percentage
A. Willing to participate	106	53.27%
B. Unwilling to participate	35	17.59%
C. Interested in participating but unsure about how to get involved	58	29.15%
Valid responses for this question:	199	

Analysis Conclusion: This question surveyed 199 individuals, among whom 53.27% are willing to participate in the production process of digital videos on Maonan intangible cultural heritage, 17.59% are not willing to participate, and 29.15% express willingness to participate but are unsure about how to get involved. It can be observed that the majority of respondents have a positive attitude towards participating in the production of digital videos, but there is also a portion of individuals who require more information and guidance to participate. For these individuals, it would be beneficial to provide more detailed information on the ways and procedures for participation, enabling them to better engage in the production process.

Table 12 Questionnaire feedback from respondents on the plot expectations of characters in Maonan intangible cultural heritage videos

16. What are your expectations and requirements for the roles and tasks in digital video production?		
Options:	Number(n)	Percentage
A. Video content planning	129	64.82%
B. Post-production of videos	110	55.28%
C. Video promotion and operations	115	57.79%
D. Data analysis and optimization	74	37.19%

E. Others	9	4.52%
Valid responses for this question:	199	

Conclusion:

According to the data table, a total of 196 people participated in filling out the single-choice question. The most anticipated and demanded task is video content planning, accounting for 64.47%. Next is video promotion and operations, accounting for 57.87%. Post-production video editing is also a task that is highly anticipated and demanded, with a percentage of 54.82%. Finally, data analysis and optimization were chosen by only 37.06% of people. This indicates that digital video production requires collaboration and coordination among multiple roles to better promote and disseminate Maonan ethnic intangible cultural heritage.

According to the data table, the number of valid respondents for this question is 199. Among them, 64.82% of people have expectations and demands for video content planning, 55.28% have expectations and demands for post-production video editing, 57.79% have expectations and demands for video promotion and operations, 37.19% have expectations and demands for data analysis and optimization, and 4.52% have chosen other options. This indicates that digital video production needs to pay attention to the division of labor and responsibilities among different roles to better accomplish various tasks in digital video production.

Based on the above information, digital video production requires collaboration and coordination among multiple roles to better promote and disseminate Maonan ethnic intangible cultural heritage. Video content planning, post-production video editing, and video promotion and operations are the most focused tasks. In a digital video production team, it is important to emphasize the division of labor and responsibilities among different roles to better accomplish various tasks in digital video production. Additionally, it is important to focus on training and improving relevant skills and knowledge to better advance the digital preservation and inheritance of Maonan ethnic intangible cultural heritage.

Furthermore, the data table also shows that only 4.57% of people chose the "other" option, indicating that the majority of people's expectations and demands for roles and tasks in digital video production are concentrated in the A, B, C, and D options. This reminds the digital video production team to pay attention to the collaboration and coordination of these four tasks and to constantly consider the audience's needs and feedback to better advance the digital preservation and inheritance of Maonan ethnic intangible cultural heritage.

Table 13 Questionnaire feedback from respondents on the degree of information acquisition in Maonan intangible cultural heritage videos

17. What knowledge of the intangible cultural heritage of the Maonan ethnic group do you hope to gain through digital video production?		
Options:	Number(n)	Percentage
A. General understanding	84	42.21%
B. Interested in learning	115	57.79%
C. Very interested	47	23.62%
D. Others	10	5.03%
Valid responses for this question:	199	

The number of valid responses for this question is 199. Among them, Option B has the highest proportion at 57.79%, followed by Option A at 42.21%. Option C has a proportion of 23.62%, and Option D has a proportion of 5.08%. It can be seen that the majority of respondents are interested in using digital video production to learn about Maonan intangible cultural heritage, and a significant proportion of them are highly interested. According to the data table, the number of valid responses for this question is 199. Among them, 42.21% of respondents wish to gain a general understanding of Maonan intangible cultural heritage through digital video production, 57.79% are interested in learning about it, and 23.62% have a high level of interest. Additionally, 5.03% of respondents selected other options.

Based on this data, it can be concluded that the majority of people have a certain level of interest and demand in learning about Maonan intangible cultural heritage, with nearly six out of ten expressing interests. This indicates that digital

video production is an effective means of promoting and disseminating Maonan intangible cultural heritage, as it can attract more people to learn about and pay attention to it.

These findings can provide references and suggestions for the digital protection and inheritance of Maonan intangible cultural heritage. For example, in digital video production, it is important to explore and present the characteristics and value of Maonan intangible cultural heritage to attract audiences and convey information effectively. Additionally, it is crucial to emphasize the emotional impact and resonance in digital video production to engage viewers and further promote the dissemination of Maonan intangible cultural heritage.

Based on the survey questionnaire conducted by researchers in May 2023 among college students regarding Maonan intangible cultural heritage, a total of 199 respondents provided valid survey data. Through analysis and organization of the data, the researchers obtained the following information:

1. Digital video production is crucial for the digital preservation and inheritance of Maonan intangible cultural heritage. The majority of young people believe that digital video production can help promote and disseminate Maonan intangible cultural heritage, while also emphasizing the inheritance and accuracy of intangible cultural knowledge.

2. Within digital video production, storytelling in the context of cultural heritage transmission is one of the most important tasks. It is necessary to focus on the inheritance and protection of intangible cultural knowledge. Additionally, attention and improvement are also needed in areas such as creative expression, visual effects, and cultural accuracy. Effective communication of key cultural information can contribute to better inheritance and development of the culture among young people.

3. Different roles and tasks have their own importance and requirements in the process of digital video production. Among them, video content planning, post-production processing, and video promotion and operation receive the most attention. Collaboration and coordination among multiple roles are

required. The majority of young people show interest in shooting and producing videos related to intangible cultural heritage.

4. Most individuals have an interest and demand in understanding and paying attention to Maonan intangible cultural heritage. Digital video production can serve as a favorable means to attract more people to learn about and engage with Maonan intangible cultural heritage.

In conclusion, the majority of college students show potential and interest in participating in the shooting of Maonan intangible cultural heritage videos within the community. From the survey data, it can be observed that most respondents have a positive attitude towards participating in digital video production, particularly when it involves Maonan intangible cultural heritage. However, there is a portion of individuals who express uncertainty about how to participate or lack relevant knowledge and guidance. Therefore, in order to promote community engagement, it is necessary to provide more detailed participation methods, technical guidance, and training. This can meet the needs of those who are willing but unsure about how to participate, while attracting more active involvement in shooting Maonan intangible cultural heritage videos. Through extensive community participation, the inheritance and development of Maonan intangible cultural heritage can be further promoted, while providing community members with a platform to express their cultural identity and share traditional knowledge.

The number of valid participants in this question is 155. Among them, option B has the highest proportion at 57.79%, followed by option A at 42.21%. The proportion of option C is 23.62%, and the proportion of option D is 5.08%. It can be seen that the majority of respondents are interested in digital video production to understand the intangible cultural heritage knowledge of the Maonan ethnic group, and the proportion of them who are very interested is also not low. According to the data table, the number of valid participants for this question is 155. Among them, 42.21% of people hope to have a general understanding of Maonan intangible cultural heritage knowledge through digital video production, 57.79% of people are interested in learning about it, and 23.62% of people are very interested in learning about it. In addition, 5.03% of people chose other options.

Table 14 Questionnaire feedback from respondents on the effectiveness of information dissemination in Maonan intangible cultural heritage videos

5. What do you think of the content and quality of our digital video production on intangible cultural heritage protection of the Maonan ethnic group?		
Options:	Number(n)	Percentage
A. Very poor	0	0%
B. Range	1	0.66%
C. Same as	9	5.92%
D. Preferably	78	51.32%
F. Very good	64	42.11%
Valid responses for this question	152	
6. What do you think of the effectiveness of the protection and inheritance of the intangible cultural heritage of the Maonan ethnic group conveyed by our digital videos?		
Options:	Number(n)	Percentage
A. No effect	0	0%
B. Poor effect	0	0%
C. The effect is average	11	7.24%
D. Good effect	98	64.47%
F. Works well	43	28.29%
Valid responses for this question	152	

Based on these data, it can be seen that most people have a certain interest and need to understand the intangible cultural heritage knowledge of the Maonan ethnic group, with nearly 60% of them interested in learning about it. This indicates that digital video production is a means of promoting and disseminating Maonan intangible cultural heritage, which can attract more people to understand and pay attention to Maonan intangible cultural heritage.

These results can provide reference and suggestions for the digital protection and inheritance of Maonan intangible cultural heritage, such as emphasizing the

exploration and presentation of the characteristics and value of Maonan intangible cultural heritage in digital video production, in order to better attract audiences and convey information. At the same time, it is also necessary to pay attention to the emotional and infectious power of digital video production, in order to better arouse audience resonance and emotional investment, and further promote and spread the Maonan intangible cultural heritage culture.

4.2.2 The Impact and Values of Short Video

This study used SPSS 25 to analyze the collected questionnaire data. In order to investigate whether watching short videos of intangible cultural heritage can help protect and spread intangible cultural heritage, and to design a perception scale for the protection and dissemination of intangible cultural heritage by watching colorful Maonan ethnic minority short videos and Maonan ethnic minority fat cover short videos. The scale study used scoring to calculate scores for each dimension, including 5 items in the intangible cultural identity scale and 5 items in the intangible cultural dissemination scale, The scale for the protection of intangible cultural heritage consists of 5 items, and the survey results of the questionnaire data are as follows:

1) Scale reliability test

Reliability represents the consistency or stability of the scale. In the field of social sciences, the most commonly used reliability estimate for the Likert scale is the Cronbach coefficient, which is also known as internal consistency α Coefficient.

The statistical results show that the homogeneity reliability of each dimension of the Colorful Maonan Ethnic Short Video Scale is above 0.7. There are a total of 5 items in the dimension of intangible cultural heritage identity, and the Cronbach coefficient is 0.885; There are a total of 5 items in the dimension of intangible cultural heritage dissemination, with a Cronbach coefficient of 0.891; The protection dimension of intangible cultural heritage consists of 5 items, with a Cronbach coefficient of 0.891; The overall homogeneity reliability of the scale is

0.960, indicating a high homogeneity reliability of the Colorful Maonan Short Video Scale.

Table 15 Reliability Test of the Colorful Maonan Ethnic Short Video Scale

Dimension	Cronbach's alpha	Number of items
Cultural Identity of Intangible Cultural Heritage	0.885	5
Dissemination of Intangible Cultural Heritage	0.891	5
Protection of Intangible Cultural Heritage	0.888	5
whole	0.960	15

The statistical results show that the homogeneity reliability of all dimensions of the Maonan Feitao Short Video Scale is above 0.7. There are a total of 5 items in the dimension of intangible cultural heritage identity, and the Cronbach coefficient is 0.871; There are a total of 5 items in the dimension of intangible cultural heritage dissemination, with a Cronbach coefficient of 0.870; The protection dimension of intangible cultural heritage consists of 5 items, with a Cronbach coefficient of 0.874; The overall homogeneity reliability of the scale is 0.954, indicating a high homogeneity reliability of the Maonan Feitao Short Video Scale.

Table 16 Reliability Test of the Maonan Ethnic Fat Cover Short Video Scale

Dimension	Cronbach's alpha	Number of items
Cultural Identity of Intangible Cultural Heritage	0.871	5
Dissemination of Intangible Cultural Heritage	0.870	5
Protection of Intangible Cultural Heritage	0.874	5
whole	0.954	15

2) Scale validity test

The study used factor analysis to investigate the structural relationships and dimensions of the intangible cultural heritage short video cultural dissemination evaluation scale.

Firstly, KMO statistics and Bartlett's sphericity test were conducted on the Colorful Maonan Short Video Scale, and the KMO value of the Colorful Maonan Short Video Scale was 0.967. The significance level of Bartlett's sphericity test was $P < 0.005$, indicating that the survey data is suitable for factor analysis and the scale has good structural validity.

Table 17 KMO and Bartlett test of the Colorful Maonan Short Video Scale

KMO sampling suitability quantity		0.967
Bartlett's Sphericity Test	Last read chi square	2462.846
	freedom	105
	significance	0.000

The KMO statistic and Bartlett sphericity test were conducted on the Maonan Ethnic Fat Cover Short Video Scale, and the KMO value of the Maonan Ethnic Fat Cover Short Video Scale was 0.967, with a significance level of $P < 0.005$ in Bartlett sphericity test. This indicates that the survey data is suitable for factor analysis and the scale has good structural validity.

Table 18 KMO and Bartlett Test of the Maonan Ethnic Fat Cover Short Video Scale

KMO sampling suitability quantity		0.967
Bartlett's Sphericity Test	Last read chi square	2185.182
	freedom	105
	significance	0.000

3) Descriptive Statistics

Table 19 Colorful Maonan Ethnic Short Video Description Statistics

Question	Average value (E)	standard deviation
Does watching (colorful Maonan ethnic) short videos reflect the unique ethnic customs and lifestyle of the Maonan ethnic group	3.83	1.95

Watching short videos of the colorful Maonan ethnic group can promote ethnic unity and social harmony	3.91	1.85
Watching (colorful Maonan ethnic) short videos can enhance the pride and sense of belonging of the Maonan people	3.86	2.01
Protecting the intangible cultural heritage of the Maonan ethnic group helps to enhance the cultural identity of the Maonan community	3.84	2.01
Protecting and inheriting the intangible cultural heritage of the Maonan ethnic group can promote community cooperation and cohesion	3.77	1.86
Cultural Identity of Intangible Cultural Heritage	3.84	1.60
Watching short videos of the colorful Maonan ethnic group can bring benefits to the local economic development and tourism industry	3.88	2.02
The intangible cultural heritage of the Maonan ethnic group is in danger of disappearing and forgetting	3.93	1.94
After watching the short video of "Colorful Maonan Ethnic Group", do you think that Maonan intangible cultural heritage needs to be effectively protected and inherited	3.80	2.03
Are you interested in and willing to learn about the intangible cultural heritage of the Southern ethnic group after watching a short video of the colorful Maonan ethnic group	3.63	1.96
Support the government and society in protecting and promoting the intangible cultural heritage of the Maonan ethnic group	3.93	2.04
Dissemination of Intangible Cultural Heritage	3.83	1.67
Willing to participate in the protection and inheritance activities of Maonan ethnic intangible cultural heritage	3.75	1.97

After watching the short video of "Colorful Maonan Ethnic Group", do you think that Maonan intangible cultural heritage culture is very important for the inheritance of Maonan ethnic group	3.91	1.91
After watching the short video of "Colorful Maonan Ethnic Group", do you think protecting Maonan's intangible cultural heritage culture is helpful for cultural transmission	3.70	2.01
By protecting the intangible cultural heritage of the Maonan ethnic group, we can inherit valuable history and traditions	3.71	1.98
The disappearance of Maonan intangible cultural heritage will cause irreversible losses to the Maonan community	3.92	2.03
Protection of Intangible Cultural Heritage	3.80	1.65

According to the descriptive statistical distribution, the average value of the scale for respondents' perception of intangible cultural heritage when watching colorful Maonan ethnic short videos is in a normal distribution. After watching colorful Maonan ethnic short videos, the respondents' perception of intangible cultural heritage identity score is 3.84 points; The respondents' perception of the dissemination of intangible cultural heritage after watching colorful Maonan ethnic short videos scored 3.83 points; The respondents' perception of the protection of intangible cultural heritage after watching colorful Maonan ethnic short videos scored 3.80 points.

Table 20 Description and statistics of short videos of Maonan ethnic group's fat cover

Question	Average value (E)	standard deviation
After watching the short video of Maonan Fattao, do you think	3.86	2.06

it reflects the characteristics of Maonan intangible cultural heritage culture		
Watching a short video (Maonan Fat Cover) can promote unity and social harmony among members of the Maonan ethnic group	3.82	2.07
Maonan intangible cultural heritage can enhance the pride and sense of belonging of the Maonan people	3.92	1.99
Protecting the intangible cultural heritage of the Maonan ethnic group helps to enhance the cultural identity of the Maonan community	3.85	2.07
Watching a short video (Maonan Fat Cover) can promote Maonan community cooperation and cohesion	3.80	2.02
Cultural Identity of Intangible Cultural Heritage	3.85	1.66
Watching short videos of the Maonan ethnic group can bring benefits to the local economic development and tourism industry	3.82	2.15
The intangible cultural heritage of the Maonan ethnic group is in danger of disappearing and forgetting	3.72	1.96
The intangible cultural heritage of the Maonan ethnic group needs to be effectively protected and inherited	3.81	1.98
Interested in the intangible cultural heritage of the Southern ethnic group, willing to learn and learn about it	3.80	1.96
Support the government and society in protecting and promoting the intangible cultural heritage of the Maonan ethnic group	4.00	2.05
Dissemination of Intangible Cultural Heritage	3.83	1.64
Willing to participate in the protection and inheritance activities of Maonan ethnic intangible cultural heritage	3.83	1.94
The Maonan Fattening Ceremony is very important for the cultural inheritance of the Maonan ethnic group	3.89	2.04

Protecting the intangible cultural heritage of the Maonan ethnic group contributes to the inheritance and transmission of intangible cultural heritage	3.96	1.96
By protecting the intangible cultural heritage of the Maonan ethnic group, we can inherit valuable history and traditions	3.80	1.96
The disappearance of Maonan intangible cultural heritage will cause irreversible losses to the Maonan community	3.90	2.00
Protection of Intangible Cultural Heritage	3.88	1.62

According to the descriptive statistical distribution, the average value of the scale for respondents' perception of intangible cultural heritage when watching Maonan Feitao short videos is in a normal distribution. The respondents' perception of intangible cultural heritage after watching Maonan Feitao short videos scored 3.85 points; The interviewee's perception of the dissemination of intangible cultural heritage after watching the Maonan ethnic fat cover short video was 3.83 points; The respondents' perception of the protection of intangible cultural heritage after watching the Maonan ethnic group fat cover short video was 3.88 points.

The interviewees watching colorful Maonan ethnic short videos and Maonan ethnic fat cover short videos have both been helpful in spreading and protecting intangible cultural heritage.

4) Correlation analysis

When respondents have a sense of identification with intangible cultural heritage, they usually have a willingness to spread and protect it.

Table 4-20 Correlation

Paired	Cultural Identity of Intangible Cultural Heritage	Dissemination of Intangible Cultural Heritage	Protection of Intangible Cultural Heritage
Cultural Identity of	1		

Intangible Cultural Heritage				
Dissemination of Intangible Cultural Heritage	0.881**	1		
Protection of Intangible Cultural Heritage	0.893**	0.886**	1	

** When the confidence level (double test) is 0.01, the correlation is significant

From the above table, it can be seen that there is a significant correlation between respondents' recognition of intangible cultural heritage and their willingness to spread intangible cultural heritage after watching short videos, with a correlation coefficient of 0.881; There is a significant correlation between respondents' recognition of intangible cultural heritage and their willingness to protect it after watching short videos, with a correlation coefficient of 0.893; The respondents' willingness to disseminate intangible cultural heritage and their willingness to protect intangible cultural heritage after watching short videos is significantly correlated, with a correlation coefficient of 0.886.

5) Comparison of the Different Effects of Short Videos on the Protection of Intangible Cultural Heritage

Table 21 Independent Sample T-Test on the Effect of Different Short Videos on the Protection of Intangible Cultural Heritage

Dimension	group	N	Average value (E)	standard deviation	T	P
Cultural Identity of Intangible Cultural Heritage	Colorful Maonan ethnic group	215	3.841	1.602	-0.053	0.958
	Maonan ethnic fat cover	211	3.849	1.658		

Dissemination of Intangible Cultural Heritage	Colorful Maonan ethnic group	215	3.833	1.669	0.038	0.970
	Maonan ethnic fat cover	211	3.827	1.642		
Protection of Intangible Cultural Heritage	Colorful Maonan ethnic group	215	3.798	1.645	-0.486	0.627
	Maonan ethnic fat cover	211	3.875	1.616		

According to the independent sample T-test, there is no significant difference in overall perception of the protective effect of watching colorful Maonan ethnic short videos and Maonan ethnic fat cover short videos on intangible cultural heritage; There was no significant difference in the perception and evaluation of intangible cultural heritage cultural identity among respondents watching different short videos, with a p-value greater than 0.05. The average evaluation of intangible cultural heritage cultural identity after watching colorful Maonan ethnic short videos was 3.841, and the average evaluation of intangible cultural heritage cultural identity after watching Maonan ethnic fat cover short videos was 3.849; There was no significant difference in the perception and evaluation of intangible cultural heritage dissemination among respondents when watching different short videos, with a p-value greater than 0.05. The average recognition and evaluation of intangible cultural heritage after watching colorful Maonan ethnic short videos was 3.833, and the average recognition and evaluation of intangible cultural heritage after watching Maonan ethnic fat cover short videos was 3.827; There was no significant difference in the perception and evaluation of the protection of intangible cultural heritage among respondents who watched different short videos, with a p-value greater than 0.05. The average recognition and evaluation of intangible cultural heritage after watching colorful Maonan ethnic short videos was 3.798, and the average recognition and evaluation of intangible cultural heritage after watching Maonan ethnic fat cover short videos was 3.875.

The research results indicate that:

1) Intangible cultural identity

Two research questionnaires have shown that community participatory production of Maonan intangible cultural heritage short videos can enhance community members' awareness and interest in Maonan intangible cultural heritage culture, thereby enhancing the target audience's sense of pride and identification with Maonan traditional intangible cultural heritage. This sense of identity helps to maintain and inherit intangible cultural heritage, promote cohesion and cultural identity within the community. The community participation theory and cultural identity theory have consistency in this study, both of which emphasize the main position and role of community members in the protection and inheritance of cultural heritage.

2) Dissemination of Intangible Cultural Heritage

This questionnaire indicates that community participatory production of Maonan intangible cultural heritage short videos can utilize diverse forms of expression and communication channels to spread Maonan intangible cultural heritage culture to a wider audience, including other communities, different regions, and countries. This short video dissemination method can stimulate the interest and attention of the target group towards the intangible cultural heritage of the Maonan ethnic group, thereby promoting the exchange and interaction of intangible cultural heritage.

3) Protection of Intangible Cultural Heritage

Research has shown that community participatory production of Maonan intangible cultural heritage short videos can record and protect the history, characteristics, connotations, and other aspects of Maonan intangible cultural heritage. At the same time, this production method can also promote the inheritance and development of Maonan intangible cultural heritage skills, including their knowledge, skills, innovation, and other aspects.



Chapter 5 Conclusion and Recommendations

Through community participation in the production of digital videos of Maonan intangible cultural heritage, after more than a year of production and research, our research has achieved certain results, which are of great significance for the protection of Maonan intangible cultural heritage. The researcher provided a detailed introduction to the conclusions of this study, compared with the research objectives, and focused on the research methods and processes. The following conclusions were drawn:

5.1 summary

5.1.1 Research objectives

- 1) Utilize community participation to create a short video series on the protection and dissemination of Maonan intangible cultural heritage.
- 2) What kind of impact did the shooting of Maonan intangible cultural heritage videos have on the cultural value of Maonan intangible cultural heritage culture.

5.1.2 Research methods

This study adopts a hybrid research method to obtain more comprehensive data. The hybrid research method in this paper combines the advantages of quantitative and qualitative research, and can analyze the process and effectiveness of community participatory Maonan intangible cultural heritage protection video production from different dimensions.

The quantitative research section obtains a large amount of questionnaire data through survey questionnaires, such as the participation level of community residents' representatives, the evaluation of the role of digital technology experts, and audience feedback. These data can provide an understanding of overall trends and general opinions, helping to quantify the impact of community participation on intangible cultural heritage protection.

Qualitative research explores the perspectives and experiences of community residents' representatives, intangible cultural heritage experts, digital technology experts, and other participants through in-depth interviews, random

interviews, and other methods. This can reveal more factors behind emotions, motivations, values, etc., helping to understand their interaction and mutual influence during the production process.

By combining the results of the two methods, research can more accurately analyze the effects, problems, and solutions of various stages in the production process of Maonan intangible cultural heritage protection videos. This comprehensive research method helps to provide more specific and practical suggestions for practical operations, and can also provide a deeper understanding of intangible cultural heritage protection and digital technology applications at the theoretical level.

5.2 Research Conclusion

Community participatory production of intangible cultural heritage digital videos can increase community members' awareness and interest in intangible cultural heritage. Through the participation of community members in the production, community members can gain a deeper understanding of the history and characteristics of intangible cultural heritage in the region, thereby increasing their awareness and interest in the intangible cultural heritage of the region. At the same time, localized digital videos have a wider range of dissemination, allowing more people to understand and appreciate the intangible cultural heritage of the Maonan ethnic group in the local area.

In response to research objective 1: to create a short video series on the protection and dissemination of Maonan intangible cultural heritage through community participation. Based on the researcher's survey data and analysis of previous literature, the researcher has drawn the following conclusions:

Community participation is an important way to produce short videos of Maonan intangible cultural heritage. Mobilizing the interest and willingness of community members, providing training and guidance, can stimulate their creativity and enthusiasm for participation. Integrating community resources is the key to successfully producing short videos. By leveraging resources such as professionals, enthusiasts, and cultural inheritors within the community, valuable knowledge and

skills can be gained to participate in various aspects of the video. The theme selection and content creation should closely combine the characteristics of Maonan intangible cultural heritage. Choose representative and attractive themes, pay attention to local community stories and personal experiences, and highlight the sense of personal and community engagement. Diversified forms of expression help attract more people to participate. By shooting short videos, animations, documentaries, microfilms, and other forms, the charm and value of Maonan's intangible cultural heritage are showcased. Dissemination and dissemination are important links to ensure the influence of short videos. Utilize social media platforms, websites, cultural exhibitions, and other channels to promote and share the information of Maonan intangible cultural heritage to a wider audience.

Firstly, community participatory production is an effective way to protect and inherit digital videos of the intangible cultural heritage of the Maonan ethnic group. By taking community residents as the main participants, they can participate in various stages of digital video production, jointly creating and inheriting Maonan culture. Community participation not only enhances participants' cultural identity and pride, but also helps the younger generation to understand and cultivate interest in cultural traditions.

Secondly, community participatory production of intangible cultural heritage digital videos can promote cooperation and interaction among community members. During the production process, community members need to collaborate and coordinate with each other to enhance their connections and interactions. (Krull, H. 2013) and others have shown that cooperation and interaction in the production process of intangible cultural heritage digital videos can enhance the connection and interaction between community members and enhance community cohesion. Take community residents as the main participants to participate in all aspects of digital video production, including creation, recording, editing, etc., to jointly inherit and protect Maonan culture. Community participation can enhance participants' cultural identity and pride and enhance their awareness and understanding of the intangible cultural heritage of the Maonan ethnic group.

Community participatory production of intangible cultural heritage digital videos can effectively promote the inheritance and development of intangible cultural heritage culture (Thompson, S. 2018). Through the production and dissemination of digital videos, intangible cultural heritage can be spread to a wider range of communities and groups, thereby promoting the inheritance and development of intangible cultural heritage. Research has shown that community participatory intangible cultural heritage inheritance can enhance the cultural identity and pride of community members and promote the development and prosperity of the community.

In addition, the support of policies and regulations is an important guarantee for community participatory digital video production. The government and relevant institutions should establish specific and effective policies and regulations to provide support and protection for community participation, including financial support, knowledge transfer, and venue provision. At the same time, encourage and support the participation of civil organizations, form a multi-party cooperation situation, and jointly promote the protection and inheritance of the intangible cultural heritage of the Maonan ethnic group.

Finally, community participatory production of intangible cultural heritage digital videos requires attention to protecting the original state and cultural characteristics of intangible cultural heritage. In the production process, it is necessary to pay attention to protecting the original taste and cultural characteristics of intangible cultural heritage, avoiding excessive changes and commercialization of intangible cultural heritage, in order to protect the inheritance and protection of intangible cultural heritage. In addition, during the production process, it is necessary to fully listen to the opinions and suggestions of community members, in order to produce digital video works that better meet the needs of community members. Community participatory production of digital videos of intangible cultural heritage of the Maonan ethnic group is a practical and feasible exploration. Through the participation of community residents, broader protection and inheritance of intangible cultural heritage can be achieved, enhancing public awareness and importance of cultural heritage. In summary, community participatory production of

digital videos of Maonan ethnic intangible cultural heritage is an effective way to inherit and promote intangible cultural heritage. It can increase community members' awareness and interest in intangible cultural heritage, promote cooperation and interaction among community members, and promote the inheritance and development of intangible cultural heritage. At the same time, attention should be paid to protecting the original taste and cultural characteristics of intangible cultural heritage. This study provides guidance and implementation suggestions for community participatory digital video production, and has important reference value for promoting community participation, cultural protection, and inheritance.

Regarding research objective 2: What impact does the filming of Maonan intangible cultural heritage videos have on the cultural value of Maonan intangible cultural heritage culture? Based on the researcher's survey data and analysis of previous literature, the researcher has drawn the following conclusions:

The filming of Maonan intangible cultural heritage videos has had a positive impact on the cultural value of Maonan intangible cultural heritage culture. Enhancing cultural dissemination and awareness: By producing Maonan intangible cultural heritage videos, the unique value and charm of Maonan intangible cultural heritage can be conveyed to a wider audience. As a vivid form of media, video can intuitively display the characteristics and connotations of intangible cultural heritage, stimulate audience interest and attention to Maonan intangible cultural heritage, and promote the dissemination and recognition of intangible cultural heritage.

Protecting and Inheriting Intangible Cultural Heritage: Producing Maonan ethnic intangible cultural heritage videos not only helps to record and protect intangible cultural heritage projects, but also promotes the inheritance and development of intangible cultural heritage skills. Through the shooting and display of videos, inheritors of intangible cultural heritage can transmit their knowledge and skills to more people, attract more young generations to participate in the learning and inheritance of intangible cultural heritage, and ensure the continuation of the traditional intangible cultural heritage.

Enhancing cultural identity and pride: The production of Maonan intangible cultural heritage videos allows Maonan community members to better understand

and identify with their cultural heritage, enhancing their sense of pride and identification with Maonan traditional culture. This sense of identity helps to maintain and inherit intangible cultural heritage, promote cohesion and cultural identity within the community, and provide positive impetus for the development of the community.

Encourage and support the participation of non-governmental organizations, form a multi-party cooperation situation, and jointly promote the protection and inheritance of the intangible cultural heritage of the Maonan ethnic group. Community participatory production of digital videos of intangible cultural heritage of the Maonan ethnic group is a practical and feasible exploration. Through the participation of community residents, broader protection and inheritance of intangible cultural heritage can be achieved, enhancing public awareness and importance of cultural heritage.

Community participatory production should combine the cultural characteristics and community needs of the Maonan ethnic group to achieve better protection and inheritance effects. In the process of digital video production, elements such as nature, simplicity, and mystery of the Maonan ethnic group are integrated, reflecting local customs and values. Understand the opinions and expectations of community residents through a survey questionnaire, listen to their opinions and suggestions, and make digital video production closer to their needs and expectations.

5.3 Research Discussion

5.3.1 Development of Digital Video Industry

In the context of modern society, with the continuous progress of technology, the digital video industry has developed rapidly and has become a crucial means of information dissemination. With the widespread popularity of high-definition and high frame rate video devices, video recording technology is no longer the patent of a few professionals. Of particular concern is the promotion and application of 5G technology, which has greatly improved the efficiency of high-quality video transmission and sharing.

At the same time, streaming media platforms and social media are presenting an increasingly rich diversity, attracting numerous users. These platforms provide a vast display space and profit source for short videos and content creators, and also make the video production and dissemination process unprecedentedly convenient. Thanks to the popularity of smartphone technology and convenient video editing tools, the public can easily participate in video production and sharing.

For the intangible cultural heritage of the Maonan ethnic group, such technological progress provides valuable opportunities for dissemination and protection. By utilizing cutting-edge video editing software, even nonprofessional enthusiasts can produce high-quality video works, injecting new vitality into cultural dissemination.

The community participatory shooting mode emphasizes the importance of protecting and promoting the intangible cultural heritage of the Maonan ethnic group. This model fully taps into the potential of the digital video industry, encouraging a wider community to participate in cultural creation and sharing, thereby ensuring that this profound cultural heritage can be passed down and benefit a wider audience.

Discussion:

In the future, researchers anticipate that the digital video industry will continue to integrate with other technologies, such as virtual reality and augmented reality, to achieve deep integration. The integration of similar technologies is expected to bring a more immersive experience to intangible cultural heritage, making the audience feel as if they are immersed in it. In addition, with the advancement of artificial intelligence technology, the personalization and intelligence of video content production and promotion will reach a higher level, achieving precise promotion and dissemination of various cultural content.

At the same time, we must also be vigilant about the challenges that technological progress may bring. For example, the digitization process may challenge the "localization" and "authenticity" of certain traditional cultures. Therefore, we need to find a balance in the application of technology to ensure that

while utilizing modern technology to spread culture, we can still maintain its original appearance and authenticity.

In summary, for the intangible cultural heritage of the Maonan ethnic group, the future technological development is not only an opportunity but also a challenge. We need to embrace these new technologies with an open mindset and constantly reflect on their applications to ensure that technology truly empowers the intangible cultural heritage of ethnic minority areas.

5.3.2 Cultural preservation and dissemination

In the context of the accelerated globalization process, the preservation and dissemination of various types of intangible cultural heritage are of great importance. Video is an intuitive and vivid medium of communication, providing a new way for the inheritance of traditional cultural heritage. By utilizing digital video technology, traditional rituals, techniques, and activities that have disappeared from history can be recorded and disseminated.

A community participatory video production activity for intangible cultural heritage brings together inheritors of intangible cultural heritage, community representatives, and digital technology experts. These "communities" collaborate to protect and inherit cultural heritage. In this context, short videos on the protection of Maonan intangible cultural heritage are not only a tool for dissemination, but also an active practice for cultural preservation and promotion.

The production and dissemination of Maonan intangible cultural heritage protection videos have enabled detailed records of Maonan's traditional handicrafts, folk customs, music, dance, and other intangible cultural heritage. The community participatory model ensures the deep participation of local residents in the protection and dissemination of cultural heritage, ensuring the authenticity and purity of cultural heritage, and also building a way for external audiences to watch. The widespread dissemination of short videos of intangible cultural heritage has promoted the inheritance and popularization of Maonan ethnic intangible cultural heritage, whether on online platforms or in schools, communities, and cultural activities.

Discussion:

In future cultural heritage protection, we will use more advanced technologies such as virtual reality and augmented reality to provide a richer and immersive experience for the dissemination of intangible cultural heritage. The use of these new technologies will strengthen the effectiveness of cultural inheritance and also bring a new dimension of perception to the audience. With the process of globalization, the global protection of intangible cultural heritage is also ongoing, and there may be more opportunities for cross-cultural exchange and cooperation in the future. These opportunities will enable various intangible cultural heritage cultures to present together on a global scale, building a truly multicultural network. Under such expectations, the intangible cultural heritage of the Maonan ethnic group will not only be continuously and deeply inherited, but also more likely to be widely recognized and respected globally.

5.3.3 Protection and Future Prospects of Maonan Ethnic Intangible Cultural Heritage

The protection of intangible cultural heritage of the Maonan ethnic group is an important task, involving cultural inheritance, community participation, and sustainable development. Protecting the intangible cultural heritage of the Maonan ethnic group can help them better identify their cultural positioning. Community participatory filming of Maonan intangible cultural heritage protection short videos is an innovation in the participation mode, emphasizing the role of "localized knowledge" in cultural protection by involving community residents in filming. This mode of participation in filming not only promotes the inheritance of intangible cultural heritage, but also cultivates a sense of responsibility for cultural protection among community residents.

Discussion

We look forward to better development of community participatory short video production for intangible cultural heritage protection in the future. I hope that the community and cultural organizations can strengthen cooperation, expand the group of participants, and improve the quality and creativity of video production.

At the same time, the advancement of digital technology will also provide more possibilities for the protection and dissemination of intangible cultural heritage. Through the implementation of various tasks, we can achieve a wider range of cultural heritage inheritance, thereby promoting the development of Maonan intangible cultural heritage in modern society. At the same time, short videos also provide a channel for Maonan youth to understand and inherit their own cultural system, ensuring that this precious cultural heritage can be inherited and promoted.

The effectiveness of community participatory protection and dissemination model: The effectiveness of community participatory short video production in the protection of Maonan intangible cultural heritage can be discussed. Explore how the role of community resident representatives as ordinary people affects the content and dissemination of videos, as well as their motivation and experience for participation.

The effectiveness of community participatory protection and dissemination models in the protection of Maonan intangible cultural heritage is a topic of great concern. As ordinary people, community residents' representatives play an important role in this model, and have a profound impact on the content and communication effect of videos. By exploring their participation motivations and experiences, we can better understand the value and potential of this model. As ordinary people, community resident representatives' participation can increase the regional and mass nature of intangible cultural heritage protection videos. As representatives of the local community, they can better understand the local characteristics and folk inheritance of Maonan intangible cultural heritage, thereby conveying more authentic and profound cultural connotations in the video production process. Their participation can also increase the community's sense of identity and belonging, making videos more emotionally resonant and infectious. At the same time, as direct participants, community residents' representatives have more direct participation and investment in the content and dissemination of videos, which helps to ensure that video production and dissemination are more in line with local culture and audience needs.

The motivation and experience of community residents' representatives to participate are also important factors that affect the effectiveness of video production. Their participation usually stems from their recognition and love for their own cultural traditions, as well as their sense of responsibility for cultural inheritance. This intrinsic motivation allows them to invest more energy and enthusiasm in the production process, thereby injecting more emotion and sincerity into the video. They may face challenges during the production process, but they can also gain a sense of achievement and satisfaction from it, further stimulating their enthusiasm for participation and creativity. The role and significance of community resident representatives: The role and significance of community resident representatives as ordinary people in intangible cultural heritage protection can be discussed. Explore their level of participation in video production, how to integrate their emotions and cultural identity into the video, and whether this role contributes to enhancing the local and public aspects of intangible cultural heritage protection. The level of participation of community residents' representatives in video production should be high, comprehensive, and proactive. They should have the opportunity and ability to participate in various stages of video planning, filming, editing, and publishing, rather than passively accepting or cooperating with external arrangements (Ding Chenyi, 2023). This study provides strong support for the conclusion of this article.

The application of digital technology in the protection of intangible cultural heritage: The role of digital technology experts can be deeply explored, and how to use advanced technical tools to improve video quality and dissemination effects in the production process. Discuss how new technologies such as virtual reality and augmented reality can be integrated into video production to enhance audience engagement and experience. However, after comparing with relevant research, it was found that there are still many potential and challenges in the application of digital technology in the protection of intangible cultural heritage. On the one hand, digital technology can create more possibilities for intangible cultural heritage, such as cultural element transformation, functional gamification development, and social commercialization cooperation. On the other hand, digital

technology also needs to adapt to the essence of intangible cultural heritage, respect the inherent value and traditional norms of intangible cultural heritage, and prevent distortion, distortion, or distortion in the digitization process (Tan Guoxin&Zhang Lilong, 2019). This viewpoint further elaborates on the viewpoint of this study. Therefore, it is necessary to strengthen professional planning and policy guidance for the digitization of intangible cultural heritage, expand authoritative platforms to connect with social resources, and cultivate young comprehensive talents to undertake development responsibilities.

The balance between cultural inheritance and innovation: It can be discussed how to balance the protection and innovative presentation of traditional culture during the production process. Explore how to preserve the traditional characteristics of Maonan intangible cultural heritage in videos while incorporating modern elements and digital technology to attract more young audiences. On the basis of respecting and preserving the traditional characteristics of Maonan intangible cultural heritage, modern elements and digital technology are integrated to enhance the attractiveness and influence of intangible cultural heritage videos. Related researchers have also mentioned that the production of protected videos requires comprehensive consideration of multiple factors such as the connotation, form, function, and audience of intangible cultural heritage (Huang Haiming, Zhang Rui&Zhang Xinyuan, 2023). Diversified and innovative methods and channels of intangible cultural heritage dissemination are necessary to effectively promote the development of intangible cultural heritage industrialization and enhance the cultural influence of intangible cultural heritage.

5.4 Research Benefits

Through our participation in community participation, we have produced digital videos of Maonan intangible cultural heritage. After more than a year of production and research, our research has achieved certain results, which are of great significance for the protection of Maonan intangible cultural heritage and have an impact on the local community, academia, and researchers.

For the local Maonan community in Huanjiang, participating in the production of Maonan intangible cultural heritage digital videos can enhance the awareness of intangible cultural heritage inheritance. We use community participation to produce Maonan intangible cultural heritage protection videos, which can enhance the awareness of intangible cultural heritage inheritance. Collective participation in video production for the protection of intangible cultural heritage can help participants gain a deeper understanding of the connotation and significance of intangible cultural heritage, thereby enhancing their attention and awareness of the inheritance of intangible cultural heritage. In the process of video production, community participants need to deeply learn and participate in intangible cultural heritage, in order to understand the history, inheritance methods, technical characteristics, and other aspects of intangible cultural heritage. By personally participating in the process, participants can have a more comprehensive understanding of the importance and value of Maonan intangible cultural heritage culture, thus placing greater emphasis on the task and responsibility of inheriting intangible cultural heritage. In the process of participating in video production, participants also need to inherit and promote intangible cultural heritage culture, in order to let more people understand and understand it. This publicity process can not only enhance participants' awareness of intangible cultural heritage inheritance, but also influence more people to understand and value intangible cultural heritage inheritance. Through the process of video production, participants can also gain a deeper understanding of the difficulties and challenges of inheriting intangible cultural heritage, thereby cherishing the inheritance and protection of intangible cultural heritage more. Participants can share their experiences and insights to provide more ideas and methods for the inheritance of Maonan intangible cultural heritage, thereby promoting the inheritance and development of Maonan intangible cultural heritage.

Community participatory production of digital videos of Maonan intangible cultural heritage, promoting the inheritance of Maonan ethnic intangible cultural heritage. Community collective participation in video production for intangible cultural heritage protection can promote the inheritance of intangible cultural

heritage through participants' practical learning and promotion. In the process of video production, participants need to conduct in-depth research and exploration of Maonan intangible cultural heritage culture, in order to understand the history, inheritance methods, technical characteristics, and other aspects of Maonan intangible cultural heritage culture. Through the entire production process of short videos, community participants can learn practical skills such as Maonan intangible cultural heritage techniques and inheritance methods, thereby promoting the inheritance of Maonan intangible cultural heritage culture. The dissemination and promotion of short videos can also create a better environment and conditions for the inheritance and development of Maonan ethnic intangible cultural heritage. Through video promotion and dissemination, more people can understand and understand the Maonan intangible cultural heritage culture, thereby increasing the number and influence of Maonan intangible cultural heritage inheritors. At the same time, the dissemination of videos can also create more commercial opportunities for the inheritance of intangible cultural heritage and promote the development of the Maonan intangible cultural heritage industry.

The collective participation of community members in video production for the protection of intangible cultural heritage of the Maonan ethnic group can help participants gain a deeper understanding of the connotation and significance of intangible cultural heritage, thereby making them cherish and value the inheritance of intangible cultural heritage more. By participating in the process of video production, participants can deeply experience the charm and value of intangible cultural heritage, thereby enhancing their sense of responsibility and mission for the inheritance of intangible cultural heritage. Community participatory short video shooting activities can enhance community cohesion. The collective participation of community members in video production for intangible cultural heritage protection can enhance mutual understanding and interaction among community members, strengthen community cohesion and sense of belonging. In the process of video production, participants need to collaborate to complete the planning, filming, editing, and other tasks of the video. This process can enhance cooperation and interaction among community members. At the same time, participants also need to

conduct in-depth research and exploration on the Maonan intangible cultural heritage culture, in order to understand the history, inheritance methods, technical characteristics, and other aspects of Maonan intangible cultural heritage culture. This process can enhance common language and cultural recognition among community members.

Through collective participation in video production for intangible cultural heritage protection, participants can experience and create together, enhance mutual understanding and trust among community members, and thus strengthen community cohesion and sense of belonging. This process can make community members more identify and cherish their cultural heritage, thereby enhancing their cultural confidence and sense of identity. In addition, the production and dissemination of Maonan intangible cultural heritage protection videos can also enable more people to understand and understand the cultural traditions and characteristics of the community, thereby increasing the influence and cohesion of the community. Through promotion and dissemination, the cultural traditions and characteristics of the community can be better inherited and promoted, thereby contributing to the development and prosperity of the community.

Improving the skill level of community members. In the process of video production, participants need to master certain skills and knowledge, such as photography, editing, music, and other related knowledge. By participating in the video production process, community members can learn these skills and knowledge, thereby improving their skill levels. This process can provide community members with more skills and methods to choose from in future intangible cultural heritage protection and inheritance work, improving their practical and coping abilities. In addition, the production of intangible cultural heritage protection videos can also help community members understand the inheritance methods and technical characteristics of intangible cultural heritage, thereby improving their understanding and understanding of intangible cultural heritage. This process can help community members better grasp the key points and methods of inheriting intangible cultural heritage, and improve the quality and efficiency of intangible cultural heritage inheritance. By improving the skills of community members, the

quality and effectiveness of video production will also be improved, thereby making greater contributions to the inheritance and development of intangible cultural heritage. At the same time, community members can also share the skills and knowledge they have learned during the video production process with others, in order to benefit more people and promote the inheritance and development of intangible cultural heritage.

The significance of community participation in producing digital videos of Maonan intangible cultural heritage for the research community lies in creating new cultural value for the Maonan ethnic group. Collective participation in video production for the protection of intangible cultural heritage can enhance the creative value of the inheritance and development of intangible cultural heritage through innovation and creation. In the process of video production, participants can combine traditional intangible cultural elements with modern audio-visual language through innovation and creation, creating new forms of expression and dissemination methods. This process can provide more creative value for intangible cultural heritage, allowing it to be more widely and deeply disseminated and recognized. Meanwhile, in the process of video production, participants can also provide more ideas and methods for the inheritance and development of intangible cultural heritage by proposing new ideas and ideas. This process can promote innovation and progress in the inheritance and development of intangible cultural heritage, injecting new vitality and vitality into the inheritance and development of intangible cultural heritage. In addition, the production and dissemination of videos can create more business opportunities for the inheritance and development of intangible cultural heritage and promote the development of the intangible cultural heritage industry. This process can provide better support and protection for the inheritance and development of intangible cultural heritage, thereby making greater contributions to the inheritance and development of intangible cultural heritage.

This study provides specific guidance and implementation suggestions for the digital video protection of specific intangible cultural heritage of ethnic minorities, including strengthening the cultivation of community participation awareness, optimizing the digital video production process and content display, promoting

cooperation and collaboration, etc., promoting community participatory digital video production in minority areas of China in the protection and digital protection of intangible cultural heritage of the Maonan ethnic group.

5.5 Opinions and suggestions

During the process of community participatory production of digital videos of Maonan intangible cultural heritage, researchers provided the following suggestions: Investigation and planning stage: Before starting production, in-depth investigation and research can be conducted on the intangible cultural heritage of Maonan to understand its inheritance characteristics and historical background. At the same time, we can communicate with community members and inheritors of intangible cultural heritage to understand their understanding and understanding of inheritance methods and cultural connotations, thereby providing more accurate directions and ideas for video planning and production.

Community participation and collaboration stage: During the production process, more people can participate and improve the quality and effectiveness of the production through community participation and collaboration (Balestrini, M., Bird, J., Marshall, P., Zaro, A., & Rogers, Y. 2014, April). Community members and inheritors of intangible cultural heritage can be invited to participate in the filming, editing, music and other stages of the video, allowing them to showcase their strengths and skills, thereby improving the quality and effectiveness of the video. At the same time, community collaboration can enhance communication and interaction among community members, and promote the enhancement of community cohesion. Pay attention to the division of labor and responsibilities of different roles in the digital video production team, in order to better complete the different tasks of digital video production.

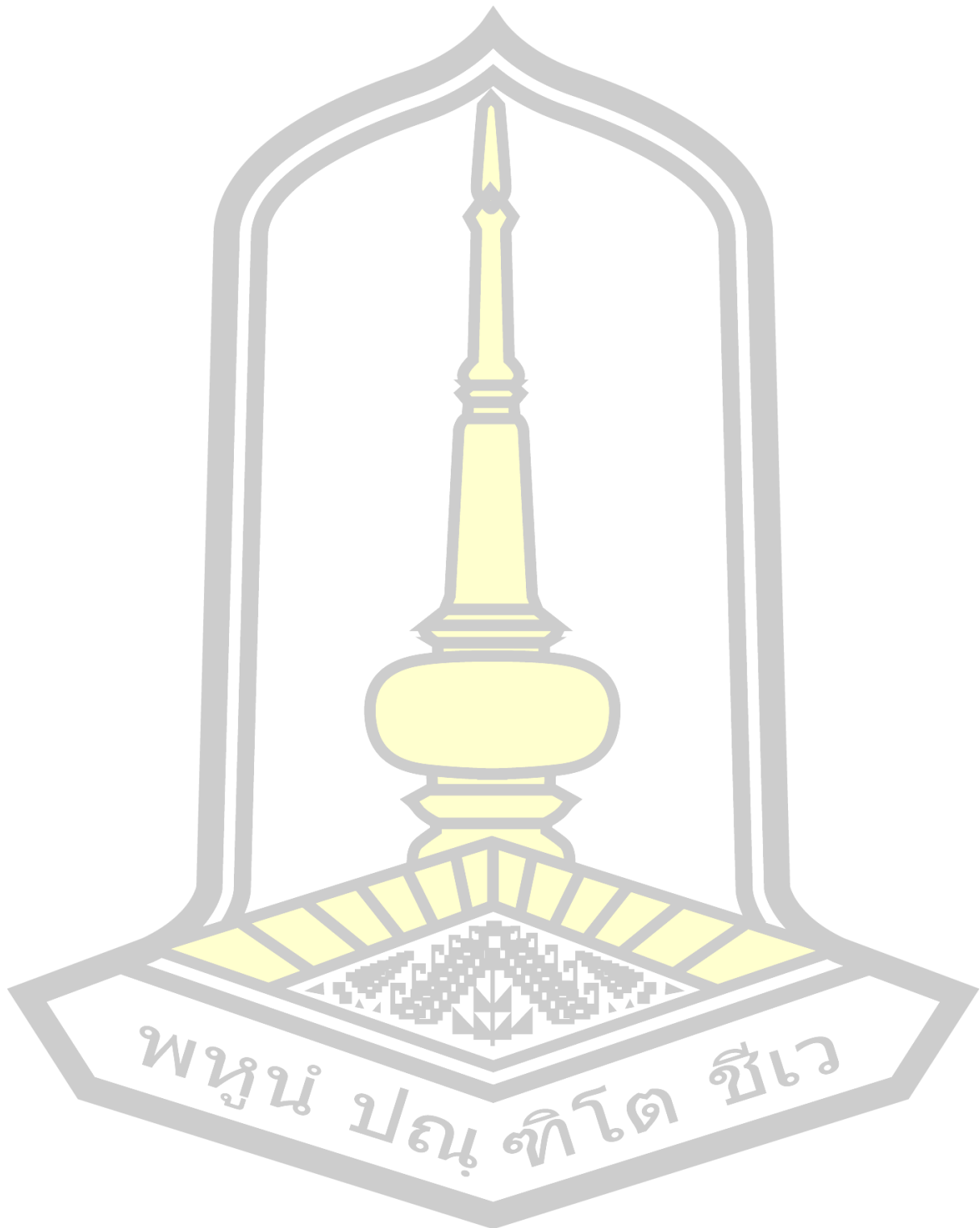
Innovation and Creation Stage: During the production process, traditional Maonan intangible cultural heritage elements can be combined with modern audio-visual language through innovation and creation, creating new forms of expression and dissemination methods. New ideas and ideas can be proposed to provide more ideas and methods for the inheritance and development of intangible cultural

heritage, thereby promoting innovation and progress in the inheritance and development of intangible cultural heritage. Pay attention to the emotional and infectious power of digital video production, in order to better arouse audience resonance and emotional investment, and further promote and spread the Maonan intangible cultural heritage culture.

Promotion and dissemination stage: After the video production is completed, promotion and dissemination can be carried out through various channels, allowing more people to understand and understand the Maonan intangible cultural heritage culture. Exhibitions and promotional activities can be carried out inside and outside the community, leveraging the influence and dissemination of community members, and enabling more people to understand and understand the intangible cultural heritage of Maonan. At the same time, new media platforms such as the Internet can be used to carry out online promotion and dissemination, so that more people can understand and understand intangible cultural heritage culture. In digital video production, emphasis is placed on the inheritance and accuracy of intangible cultural heritage knowledge, while continuously improving and innovating in creative expression, visual effects, cultural accuracy, and other aspects. After the investigation of the video placement, we found that some people have analyzed the reasons why they are unwilling to share intangible cultural heritage videos with others. The reasons include issues with production quality, timeliness of content, and attractiveness. In order to attract more people to share and disseminate intangible cultural heritage, researchers have found that it is necessary to improve the quality of video production (increase the richness of content), combine intangible cultural heritage with contemporary aesthetic trends, and focus on innovation and the attractiveness of content.

In summary, utilizing community participatory production of digital videos of Maonan intangible cultural heritage requires attention to research and planning, community participation and collaboration, innovation and creation, as well as promotion and dissemination. Only by comprehensively, deeply, and effectively carrying out these works can we achieve the goal of inheriting and developing the intangible cultural heritage of the Maonan ethnic group.

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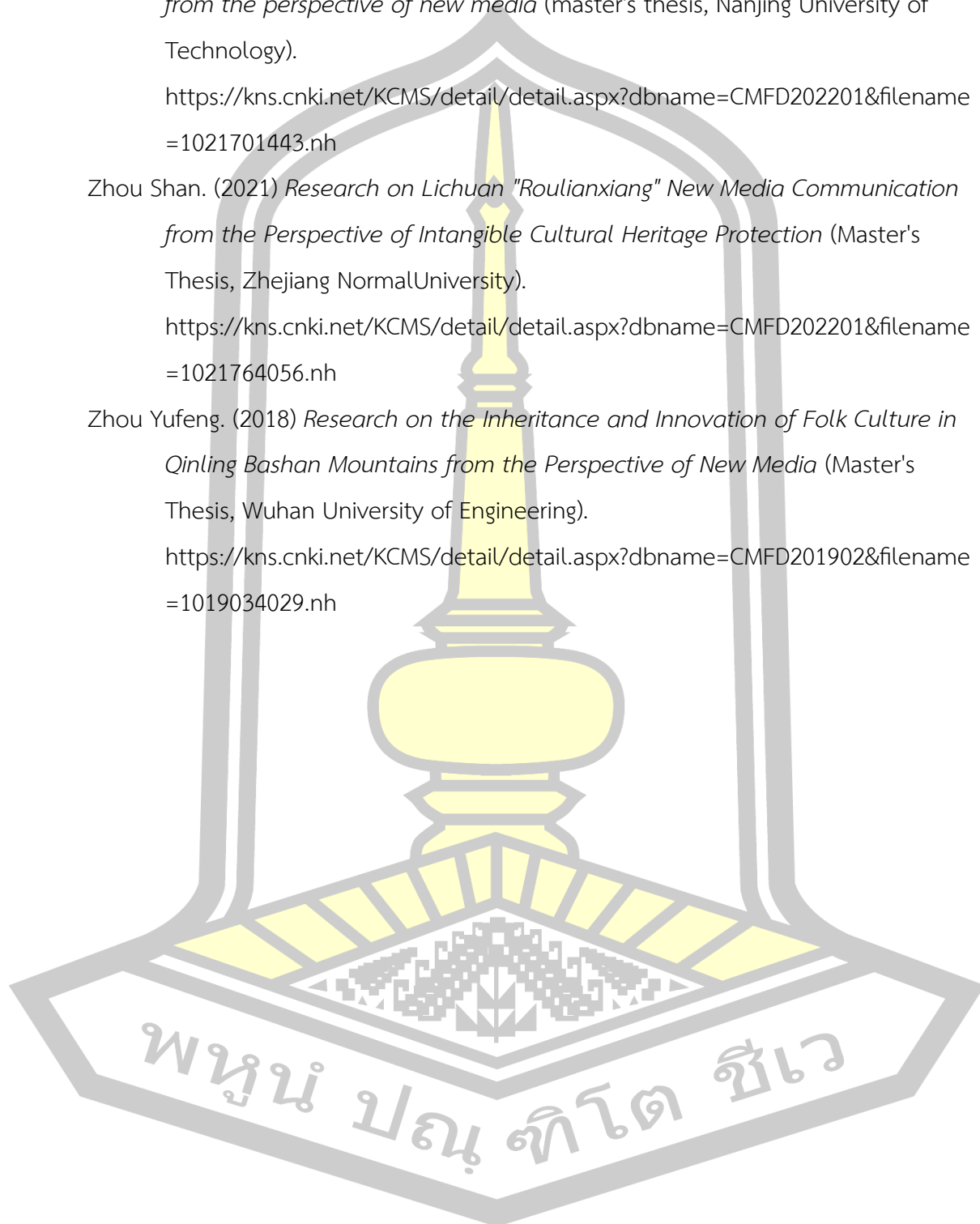
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Research output

1.Study of Action Learning Method in Curriculum Teaching of Advertising Design.

2.Analysis of the Application of Guangxi Intangible Cultural Heritage in Visual Recognition System (VI) Design;

3.Research on Industrial Product Packaging Engineering Design Based on VR and AR Technology the Application of Traditional Chinese Patterns in Advertising Design

4.A Qualitative Study on the Digital Video Style for Protection the Intangible Culture of The Maonan People

