



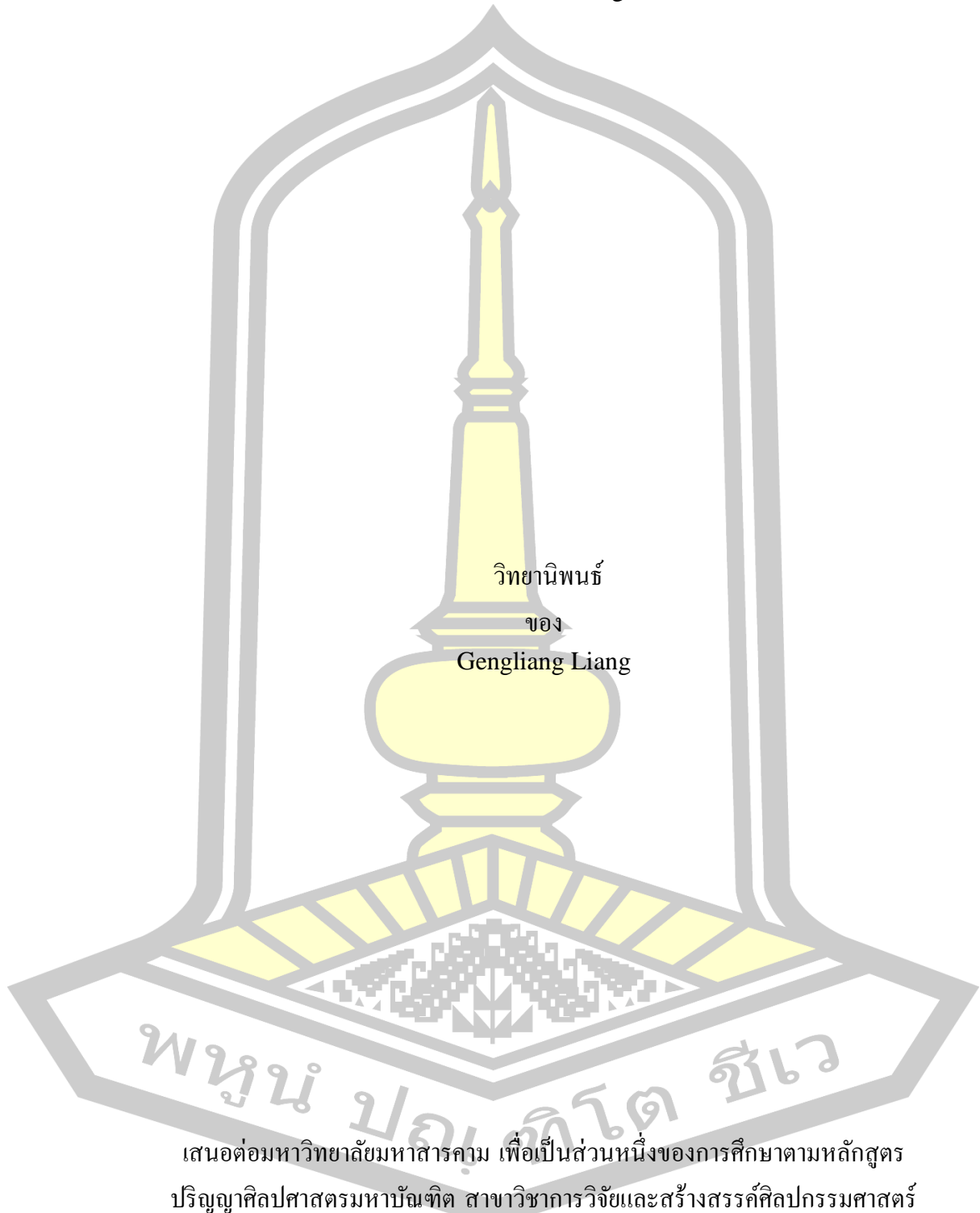
A short video on the culture of the Tanka families in Guangxi, China in the context of cultural tourism integration

Gengliang Liang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
March 2024

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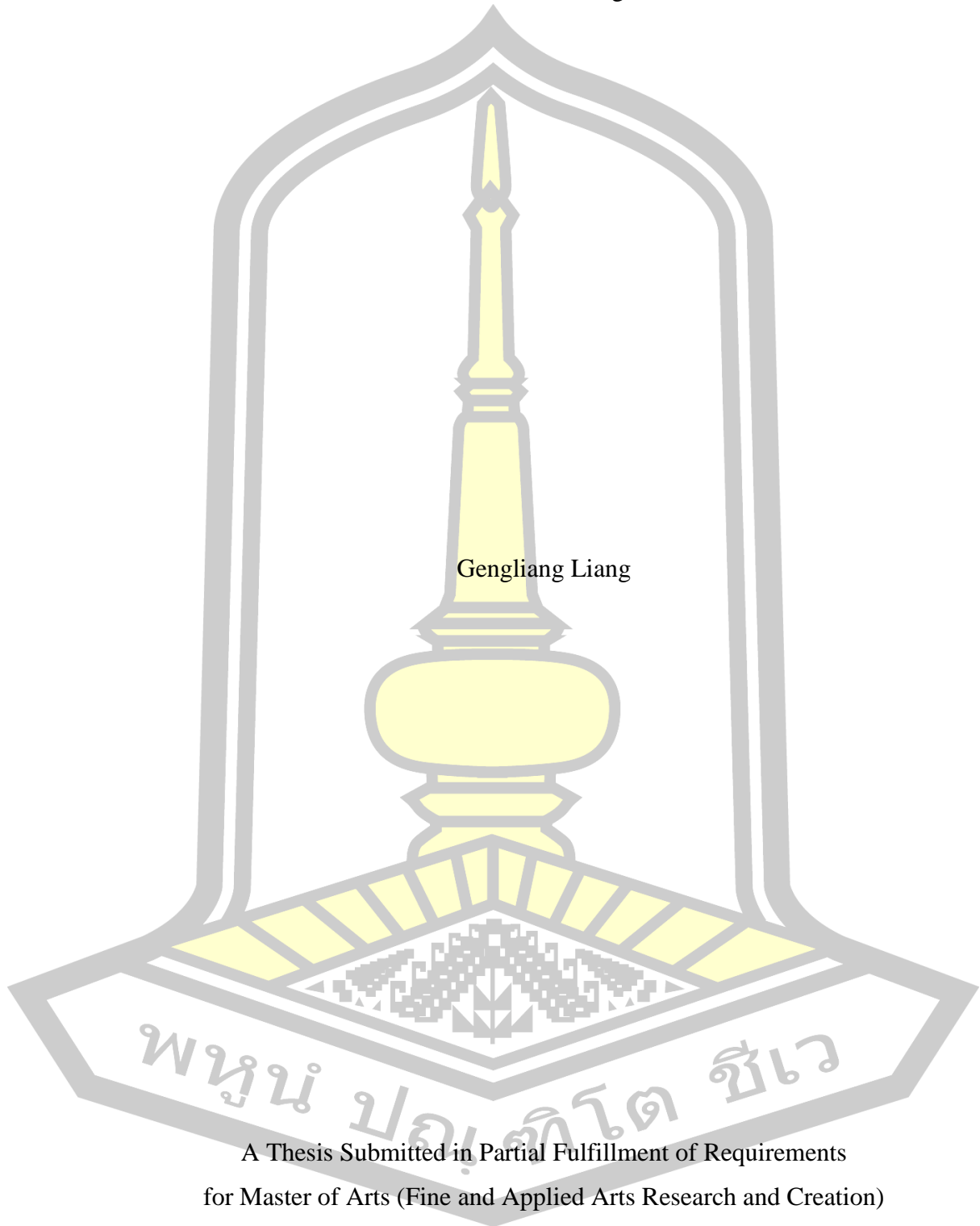


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

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A short video on the culture of the Tanka families in Guangxi, China in the context of cultural tourism integration



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March 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Gengliang Liang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Maharakham University

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มหาวิทยาลัยราชภัฏรำไพพรรณี

TITLE	A short video on the culture of the Tanka families in Guangxi, China in the context of cultural tourism integration		
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DEGREE	Master of Arts	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

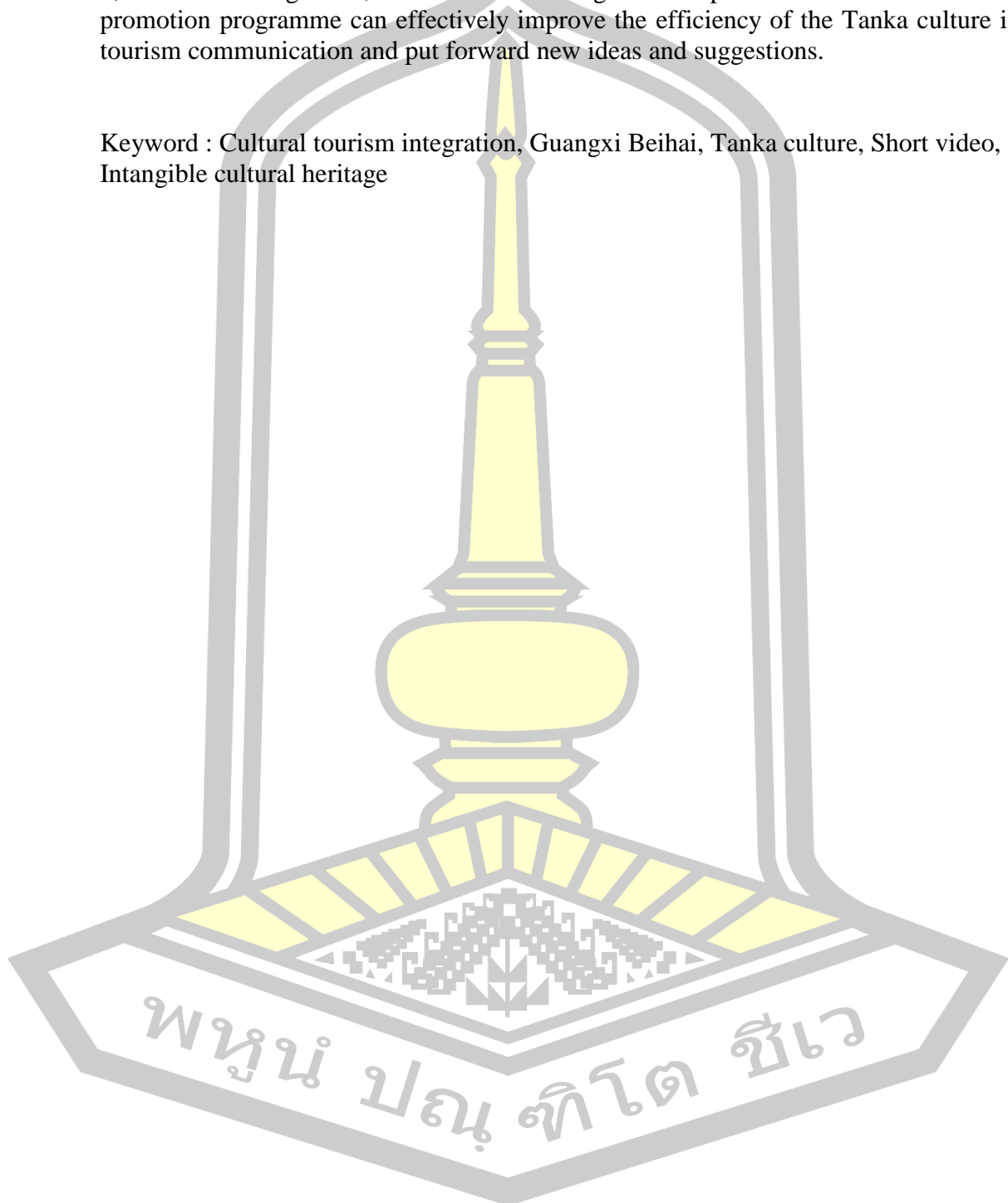
This research is a qualitative. Its purpose: 1) To investigate the contents and types of Tanka culture and its intangible cultural heritage in Beihai; 2) To analyse the unique characteristics and attractive contents of Tanka culture and intangible cultural heritage in Beihai City in the context of the integration of culture and tourism and to collect data for the production of a short video; 3) Produce a short promotional video about Tanka culture in Beihai for tourism. The population and sample of this research were divided into four groups: 1) the group of Tanka family groups living in Beihai; 2) the group of Tanka culture museum staff; 3) the group of film and TV experts; and 4) the group of local versus foreign tourists. The groups were selected through purposive sampling method. The research tool used for data collection in this research was the short video platform data acquisition and questionnaire. The statistics used in the research were mean (\bar{x}) and standard deviation (S.D.).

The research results found that historical and cultural background of Guangxi Beihai Tanka culture. According to the results of this Research, the Tanka culture of Beihai is rich and colourful, with important cultural research value and tourism dissemination value, but the cultural heritage of Beihai boat-dwelling families is facing the threat of extinction in the current situation of social development. The short video platform has become the main channel for cultural and tourism communication, and the short video promotion can effectively promote the tourism of Beihai Tanka culture, so as to achieve the purpose of protecting Beihai Tanka culture. The Research also found that the producers of short videos about Tanka culture in the Beihai were too commercialised in the past, and that the producers did not have a deep understanding of Tanka culture, distorting the true nature of the culture, lacked professional production techniques, and had deficiencies in diversified promotional strategies, which led to poor promotional effects.

In this research, a programme for the extraction of elements of Tanka culture in Beihai and a multifaceted integration programme for the production and promotion of short videos on Tanka culture were designed. And the design programme was applied to produce six groups of short videos and the compilation video of multiple short videos. By analysing the feedback data and satisfaction

questionnaire of the target group on the short video platform, the first place is 67,000 views for the short video collection of Beihai Tanka culture, the second place is 7,808 views for the Beihai Tanka Sea Opening Festival, and the other videos are all below 6,000 views. In general, the innovative design of the production and multifaceted promotion programme can effectively improve the efficiency of the Tanka culture in tourism communication and put forward new ideas and suggestions.

Keyword : Cultural tourism integration, Guangxi Beihai, Tanka culture, Short video, Intangible cultural heritage



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I don't aspire to be able to leap a thousand miles, but only to take a step forward every day. I think it is wonderful to research hard until the last moment of life.

Thanks to everyone who has helped me in this research career, it is your selfless help that gave me the knowledge and strength to do this research successfully. researching at Maha Sarakham has made me truly feel the charm of academic research, and the joy of gradually finding the truth by satisfying one's own search and curiosity under a scientific system is unparalleled. The discovery and exposure to culture in research has brought me many unexpected knowledge and gains.

I am very grateful to my Advisor, Assoc. Prof. Dr. Prathabjai Suwanthada, who guided me through my dissertation and explained all the issues to me. She also taught me how to write a thesis and how to conduct research from multiple perspectives. Thank you very much for your kind smile. I wish you all the best for your health and future.

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I would also like to thank my classmates, who have provided immense support in writing my thesis, traveling to Thailand, enrolling in school, and living in Thailand.

I would like to thank all the people who have helped me, you all have a noble character. I will pass on this spirit of mutual help and let love be passed on forever.

Gengliang Liang

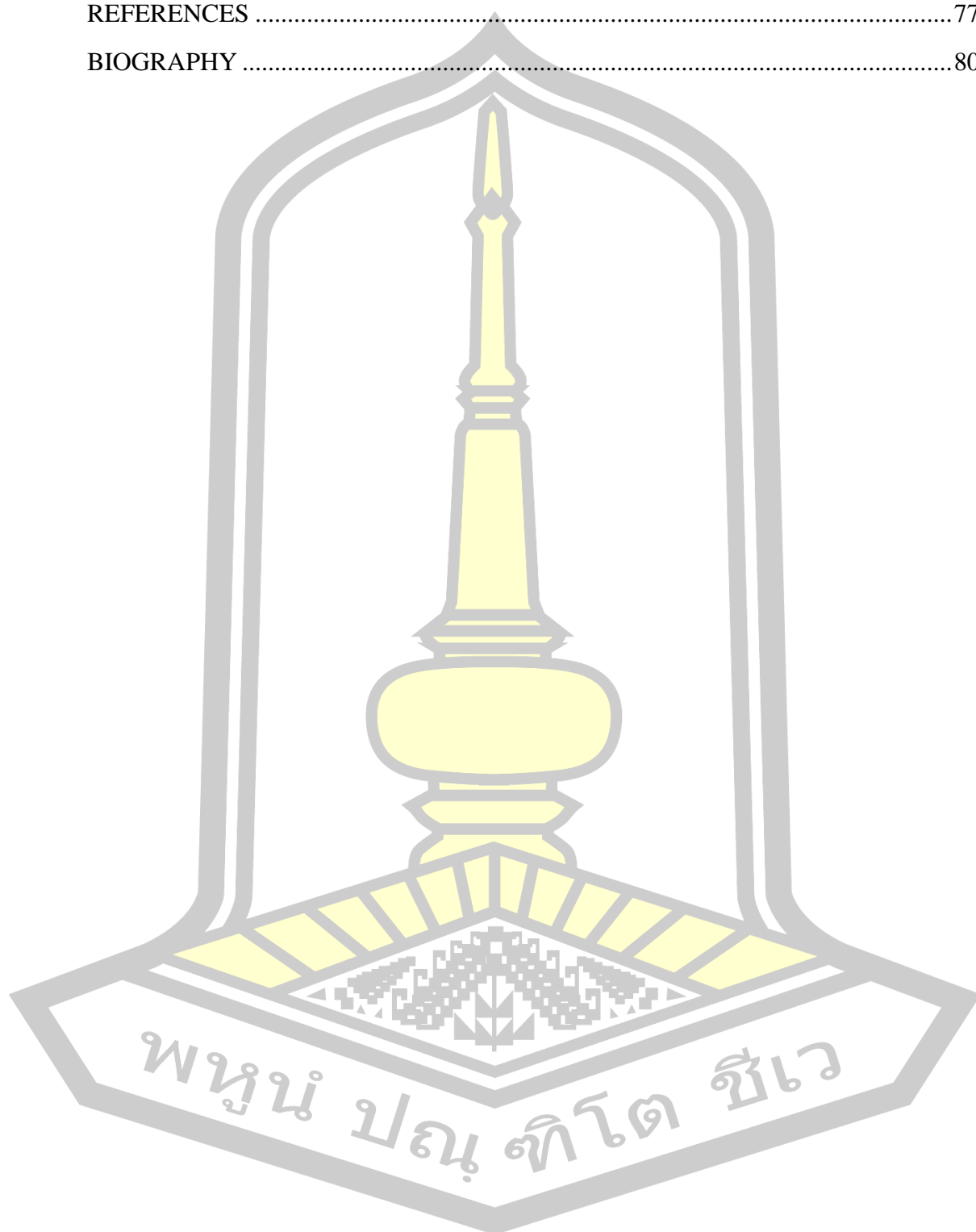
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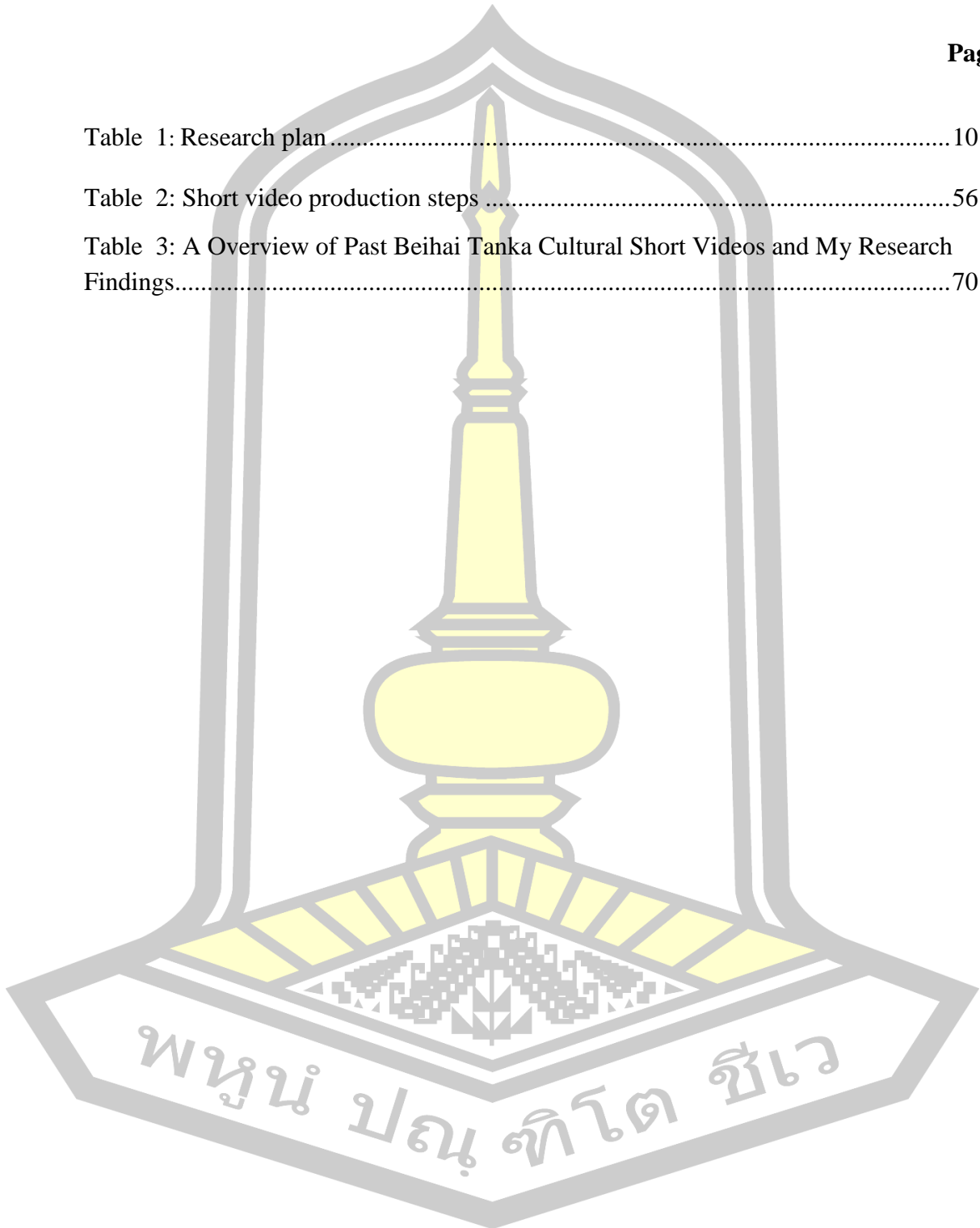
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CHAPTER I

Introduction

1 Background of Research

With the protection of intangible cultural heritage and the policy of achieving the great development and prosperity of marine culture, as well as the promotion and development of the strategy of strengthening the country by sea and the construction of "One Belt, One Road", the research and inheritance of marine culture is becoming more and more important. In the long history of development, the Tanka boat-dwellers have not only formed the marine cultural trait of living by water. On the one hand, the origin and development of the Tanka culture cannot be separated from Chinese culture; on the other hand, marine culture is different from farming culture, grassland culture, farming culture and oasis culture, and the Tanka culture is born by the sea, is the closest relationship with the sea. In a certain sense, the ocean nurtured the Tanka people and created the culture of the Tanka people, and the culture of the Tanka people is an important part of the ocean culture. Guangxi Tanka culture is a precious traditional cultural and humanistic resources with the characteristics of marine culture and Guangxi local cultural connotation, which is of great significance to the research of marine culture and the exploration of Guangxi's historical development, and is one of the treasures in the treasure house of Chinese culture.

It is pointed out in the relevant documents that "deeply digging the traditional culture and customs of the countryside, taking the road of cultural connotation tourism development, actively promoting the characteristic and sustainable development of tourism, inheriting, protecting and innovating the culture of the countryside, constantly meeting the growing demand of the people for tourism and culture, is an important measure to implement the strategy of cultural revitalization of the countryside. Therefore, taking the festival and cultural activities held in recent years in Beihai City, Guangxi as an observation point, digging deeper into the festival and cultural connotation of the Qiaoyue and Guangdong Tanka families, proposing the effective utilization of festival and cultural tourism characteristic resources, promoting the deep integration of festival and custom culture into tourism and tourism bearing festival and custom culture, has important practical significance for inheriting and protecting the festival and custom culture of the Qiaoyue and Guangdong Tanka families in Beihai and promoting its sustainable and innovative development.

1.1 The requirement of national cultural uniqueness and diversity

The birthplace of Beihai Tanka culture is the coastline of the Beihai Peninsula from the island of Waisha and Dijiao port to the town of Qiaogang. The Tanka families living in Beixa, Dijiao, generally agree that their ancestors came from Fujian. And 95% of the Tanka families living in Qiaogang Town are overseas Chinese who returned from Haiphong, Baowan (Jiabao Island), Qinglunshan, Gusu Islands and other places in northern Vietnam, mostly descenTankats of Guangdong Tanka

families, and Qiaogang Town has thus become the only established town in China where Vietnamese returned overseas Tanka families live. Beihai Qiaogang is now a famous fishing town in China, and a rich and beautiful town with marine culture and tourism characteristics. The Tanka people belong to the Han nationality and have the main Han festivals and customs. Due to the difference of natural environment and human environment, the traditional festivals of the Tanka families of Qiaoyue have not only retained the original ecology of the Tanka family "water community", but also have the characteristics of mutual integration and symbiosis of the culture of travel, Zhuangxiang and local fishermen, and the unique festival culture of the Tanka families of Qiaoyue is a very attractive cultural tourism characteristic resource of Qiaogang town.

1.2 The urgent need for the preservation of Tanka culture

With the improvement of people's living standards, the Tanka family has gradually shifted from sea life to land, and some of the unique customs of the Tanka family have gradually disappeared. The Tanka family population is becoming less and less integrated into modern society. The entire cultural heritage is on the verge of extinction, and without the support of economic benefits, it is difficult to preserve the tradition. How to use media art to guide the development and inheritance of the culture of the Tanka family in the context of cultural tourism is the issue to be solved in the present letter.

The unique and rich content of the culture of the Tanka family is a rare tourism resource in Beihai. Nowadays, the unique way of life and ethnic customs of the Tanka family are receiving more and more attention from experts, scholars and tourists at home and abroad. The "salty water song" and costume "tie-dye" skills created in the production work have been listed as intangible cultural heritage items of Beihai, which have high historical and cultural value. However, the production and living environment of the Tanka family has changed under the impact of modern civilization and urbanization, coupled with population migration and other reasons leading to the current Tanka culture has not been well publicized, and the culture of the Tanka family is gradually being forgotten, dissolved, and even facing the Tankager of extinction. However, the culture of the Tanka family as a unique local tourist cultural elements in Beihai, can be built into one of the city's cultural cards, so as to better spread and develop the culture of the Tanka family, attract tourists back to create good economic benefits for the local.

2 Purpose of the research

2.1 To investigate the contents and types of Tanka culture and its intangible cultural heritage in Beihai;

2.2 To analyse the unique characteristics and attractive contents of Tanka culture and intangible cultural heritage in Beihai City in the context of the integration of culture and tourism and to collect data for the production of a short video ;

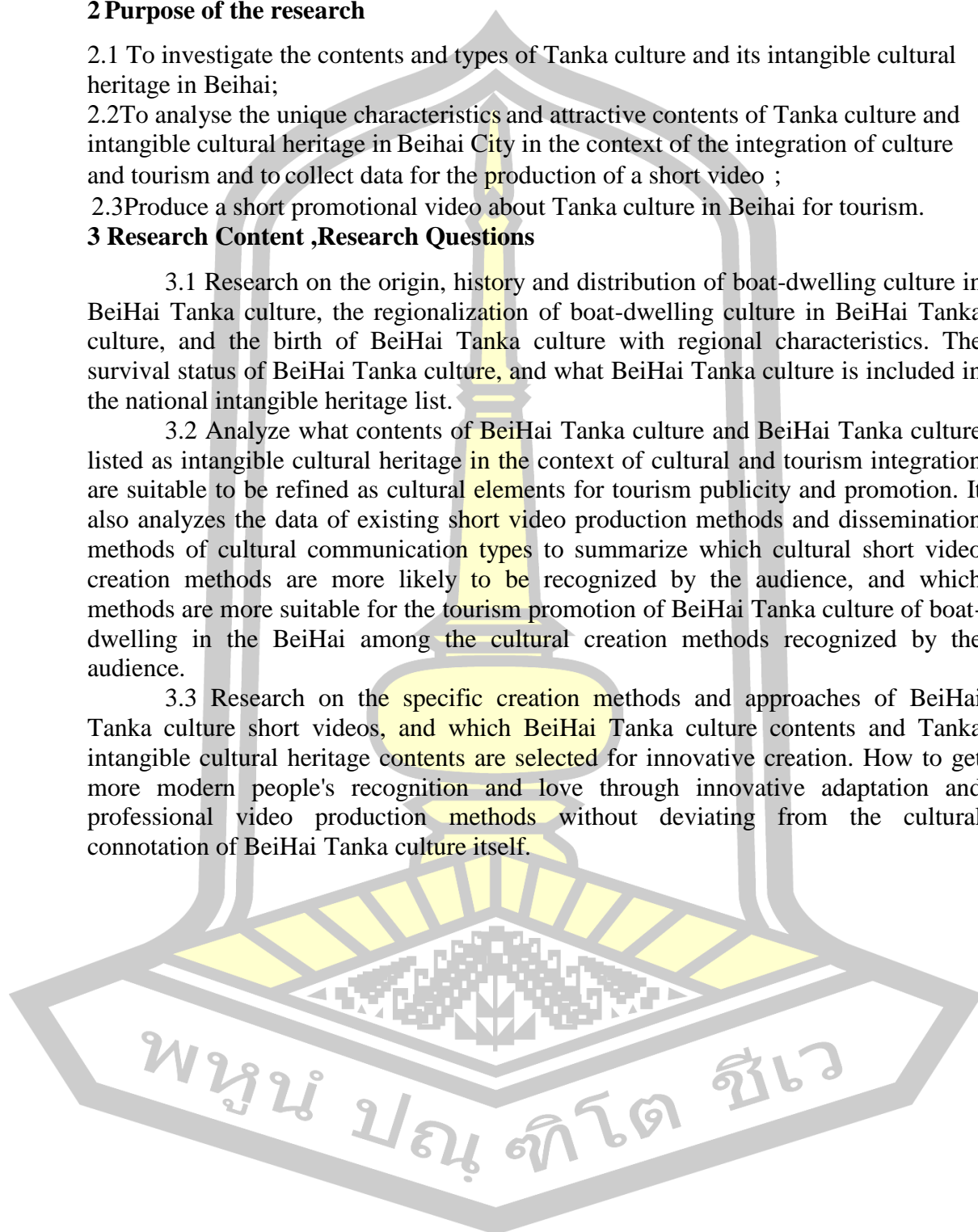
2.3 Produce a short promotional video about Tanka culture in Beihai for tourism.

3 Research Content ,Research Questions

3.1 Research on the origin, history and distribution of boat-dwelling culture in BeiHai Tanka culture, the regionalization of boat-dwelling culture in BeiHai Tanka culture, and the birth of BeiHai Tanka culture with regional characteristics. The survival status of BeiHai Tanka culture, and what BeiHai Tanka culture is included in the national intangible heritage list.

3.2 Analyze what contents of BeiHai Tanka culture and BeiHai Tanka culture listed as intangible cultural heritage in the context of cultural and tourism integration are suitable to be refined as cultural elements for tourism publicity and promotion. It also analyzes the data of existing short video production methods and dissemination methods of cultural communication types to summarize which cultural short video creation methods are more likely to be recognized by the audience, and which methods are more suitable for the tourism promotion of BeiHai Tanka culture of boat-dwelling in the BeiHai among the cultural creation methods recognized by the audience.

3.3 Research on the specific creation methods and approaches of BeiHai Tanka culture short videos, and which BeiHai Tanka culture contents and Tanka intangible cultural heritage contents are selected for innovative creation. How to get more modern people's recognition and love through innovative adaptation and professional video production methods without deviating from the cultural connotation of BeiHai Tanka culture itself.



4 Definition of Terms

Tanka Culture In this research the meaning of Tanka family refers to all Tanka family groups in general . The Tanka family group is a cultural group commonly found in China's coast, with certain common characteristics, such as sea dwelling, living by fishing, belief in the sea goddess A-Ma, etc ..But because of the different geographical areas, many regional characteristics of the Tanka culture have been derived.

Short video In this research short video means a video with an average length of less than 5 minutes . It is mainly used for distribution on short video platforms, such as TIKTOK short video platform and Racer short video platform.

Creative transformation in this research creative transformation means seeking cultural innovation by using divergent thinking, and transforming the cultural elements and forms of traditional culture that are rich in contemporary meaning and have eternal value into contemporary culture through all-round, multi-angle and multi-structural thinking) .Chen, D) .2010 .(What is Art?)Beijing :CITIC Publishing Group (. In this paper, we refer to the transformation of Beihai's intangible cultural heritage of Tanka culture into art works that meet the aesthetics of modern people through cultural innovation.

Cultural and tourism integration In this research the meaning of cultural tourism integration is the phenomenon and process of interpenetration, cross-convergence and reorganization between culture, tourism industry and related elements, gradually breaking through the original industrial boundaries or elemental fields, intermingling with each other and forming a new symbiosis .In this paper, the main concept is to attract tourists through the promotion of culture.

5 Scope of Research

5.1 Research area :

China's Tanka communities are found in the Minjiang River basin in Fujian Province, Chaozhou in Guangdong, the Pearl River system, Beihai in Guangxi, and Sanya in Hainan Province. All of these areas are important fishing bases along the southeast coast of China and where the Tanka people have made their living by fishing for generations. The research scope of this research is conducted in the Tanka cultural gathering place in Beihai, Guangxi Province.

5.2 Time:

The time frame of this research is based on the establishment of the People's Republic of China in 1949 to 2022.

6 Research Methodology

This is a qualitative research using a specific sampling technique to research the past and present social relations of the Chinese Tanka families and their derivatives, the Beihai Tanka families, with the following specific methodology:

6.1 Population and Sample

1) The group of Tanka families living in Beihai Artisans who have inherited the traditional skills of the Tanka family, Tanka artists who have inherited the culture of Tanka songs and Tankaces, and ordinary Tanka family members who have inherited the cultural customs of Tanka life.

2) The staff of the museum of Tanka culture

The staff managing the historical vessels of the culture of the Tanka, the staff managing the written materials of the culture of the Tanka.

3) Film and TV specialists

4) Tourists

Beihai citizens visiting the scenic spots of the culture of the Tanka, foreign tourists visiting the scenic spots of the culture of the Tanka.

6.2 Instruments, tools

1) Observation: Through participant observation and non-participant observation, collect the existing video data related to Beihai Tanka culture such as field life customs, residential architecture, costumes, art Tankaces, etc. as well as field feelings.

2) Interview: On the basis of field information, collect the opinions of the Tanka family, tourists, artisans of cultural heritage of Beihai citizens and the staff of the culture museum of the Tanka family.

3) Questionnaire: to assess the satisfaction of the short video.

6.3 Literature Data Collection

Collect literature and materials related to the culture of Tanka families and the art of film and television in the library and on the Internet.

6.4 Data Analysis

Through interviews and observations, the culture of the Tanka people in Beihai was analyzed. Analyze the content by means of questionnaire survey, analyze the behavior, interest and opinion of the target group through interviews and observations. Satisfaction assessment of the target group (tourists).

7 Review of relevant studies

7.1 A research of the culture of the Tanka family

In terms of monographs on the research of the Tanka culture, Wu Shuitian and Chen Pingping's monograph "Lingnan Tanka cultural landscape", from the geographical and human environment and the historical changes of Lingnan boat-dwellers to explain; Professor Wu Yongzhang in the book "Tanka history, culture and materials" combed the process of the historical development of the boat-dwellers in the Yangtze River basin from the pre-Qin to after entering the Song Dynasty, revealing the historical origin and evolution of Lingnan boat-dwellers, for the Lingnan Tanka data repertoire It includes ancient books and historical records about the Lingnan boat-dwellers, and provides readers with literature reference materials for understanding and researching the history of the boat-dwellers. Qin Pu in the "river Tanka and sea Tanka and pearl Tanka" work on the river Tanka and sea Tanka and pearl Tanka related knowledge is introduced, including the faith status of water residents, the human characteristics of water residents in the Xijiang River basin, the changes in the political life of the Yong boat people, the changes in the social life of the Yong boat people, the situation of culture, education and health.

As for the papers researching the culture of Tanka families and their characteristics, Wu Yu proposed in the article "research on the Survival Situation of the Saltwater Song of the Beihai Tanka Family under the Mass Media" that the saltwater song is a tool for the Tanka family to communicate emotionally in production and life, and it highlights "love", whether it is love, affection or friendship, which reflects the specific thought of the community mentality and spiritual world. Wu Qiuji in the article "The value of the saltwater songs of the Guangxi Beihai Tanka family and its translation benefits", by exploring the value of the saltwater songs, advocates the translation and promotion of the saltwater songs, so as to drive the local economic development and cultural protection. In the article "Research on the inheritance and innovation of the festival culture of the Beihai Qiaoyue Tanka family from the perspective of cultural tourism integration", Pan Chunyan starts from the perspective of cultural tourism integration, takes the festival culture activities of the Beihai Qiaoyue Tanka family in Qiaogang as an observation point, conducts field research on its language, costumes, traditional food customs, salty water songs, blessing culture and other customs, digs deeper into the festival culture connotation of the Qiaoyue Tanka family, proposes the effective use of festival culture and tourism characteristic resources, and promotes Festival culture into tourism, tourism carries

the depth of integration of festival culture, explore the Qiaoyue Tanka family festival culture inheritance and innovation path. Zhang Xinyi in the article "the promotion of Beihai Tanka culture analysis" pointed out that the promotion of Beihai Tanka culture is currently facing the dissemination of shallow content and a single channel and other practical problems, and put forward three promotion measures: in-depth excavation and integration of the promotion of Tanka culture, integration of the new body, the use of a variety of ways to carry out dissemination, to create the special IP of Beihai Tanka town, Tanka culture supported by B&B, to create a new industry of cultural tourism industry.

7.2 Research on the dissemination of intangible cultural heritage

Influenced by the Convention for the Protection of the World Cultural and Natural Heritage (1972), China introduced the concept of this Convention into the country in the late 1980s, and cultural heritage began to become a hot topic for the public. Currently, there is a wealth of academic research on "cultural heritage", with experts and scholars from various fields analyzing and researching from various professional perspectives, such as historical, humanistic, and media directions. This shows that from the perspective of cultural heritage alone, there is great enthusiasm for research in various fields.

In his article "On Short Video Communication of Intangible Cultural Heritage" (2021), Wang Liuqun summarizes the significance of short video communication of intangible cultural heritage, analyzes the problems in the communication of intangible cultural heritage, and makes suggestions on how to make good use of short video communication channels for intangible cultural heritage. Ma Fengteng, in his article "Research on the Communication of Manchu Intangible Cultural Heritage in the Nenjiang River Basin" (2021), based on the Manchu intangible cultural heritage in the Nenjiang River Basin, helps to provide new strategies and insights for the promotion and communication of Manchu intangible cultural heritage in the new era by making use of the diversified efficacy of integrated media. New strategies and new inspirations. In the article "Production and dissemination of short videos of intangible cultural heritage in the context of all media", Ran Hongyan proposes strategies and measures to improve the cultural integration ability of short video creation of intangible cultural heritage, build a community of short video production and intangible cultural heritage, and strengthen the effectiveness of short video dissemination of intangible cultural heritage by mainstream media and local cultural institutions.

7.3 Research on short video development and creation methods

In recent years, short video as a new thing in the academic world has a high degree of research enthusiasm, and the main direction of its research is focused on: short video media research, short video content production research, short video dissemination mode research and short video business marketing research, which shows that the academic research on short video has a strong practical significance and distinctive practical orientation, more in line with the innovation and development of the current network environment. In line with the trend of the times.

From the data search, we know that since short videos became popular in Europe and the United States in 2011, foreign researchers have noticed the inextricable link between short videos and cultural communication, and most researchers have studied cultural heritage in terms of audience, commercial value and media integration. As early as 2007, Gibbs and Colin introduced the development and application of short videos in the article "Short " from may be long-tail for mobile video" and boldly predicted that short videos may become a new competitive direction in the media industry, and also predicted the combination of short videos and traditional culture, and this new form will become It also predicts that the combination of short video and traditional culture will become an important initiative for cultural heritage preservation.

8 Concept, Theory and Conceptual framework

In this conceptual framework, the main research object is the short video of Beihai Tanka legends. The legend of Beihai Tanka culture has not only been passed down in Beihai area since ancient times, but also listed as intangible cultural heritage at the level of Guangxi Autonomous Region of China. It has sufficient cognitive base among the local population of Beihai and other people who have certain understanding of Beihai culture, and the culture of the Tanka family itself is a cultural group prevalent in the coastal areas of the researcher's country, thus creating a cultural identity. Facing the changes of contemporary social life context, and the current promotion needs under the background of cultural tourism integration, the creative transformation of Beihai Tanka culture is implemented through the application of film and television art, and the output series of short video results are put on the short video platform for more people to see and understand.

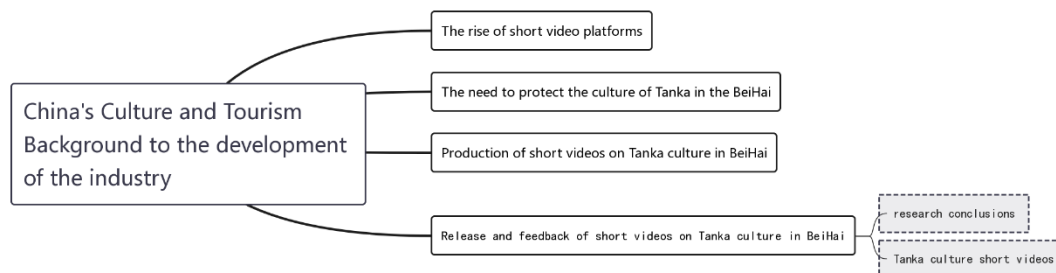


Figure 1: Conceptual Framework

9 Research plan

The one-year work plan is as follows:

Operation period from November 2022 to March 2023 .

No	plans/activities	Period				
		Nov. 2022	Dec. 2022	Jan. 2023	Feb. 2023	Mar. 2023
1.	TS2 Research Proposal					
2.	Data Collection Chapter 2 Literature Review 2.1 Background History Social Context and Tanka Culture in Beihai City 2.2 Principle/Theory 2.3 short video production process research 2.4 Related research	Chapter 2				
3.	Chapter 3 Data Analysis visit the area 3.1 Identity and Content of Tanka Culture in Beihai City Under the Background of Culture and Tourism Integration -Analysis of Tanka culture data for the production of short videos. 3.2.Target group analysis 3.3 Content analysis		Chapter 3			

	3.4 Summary of the analysis)SWOT Analysis(
4.	Chapter 4 Short Video Creation Process 4.1 Pre-Production 4.1 1.production planning 4.1 2.content creation 4.1 .3.Script 4.1.4. Co-ordinate 4.2 Production 4.21. Indoor 4.2.2 Outdoor 4.3 Post-Production 4.3 1.Sequence editing 4.3.2 sound mixing 4.3.3 Validate/Edit 4.3.4 Dissemination/Assessment Satisfaction .			Chapter 4, 4.1	Chapter 4, 4.2, 4.3	
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9.	Chapter 5 Conclusion, Discussion and Recommendations					6
10.	Research presentation -Thesis defense examination -Full report -published research papers					7
11.	Graduation					

Table 1: Research plan

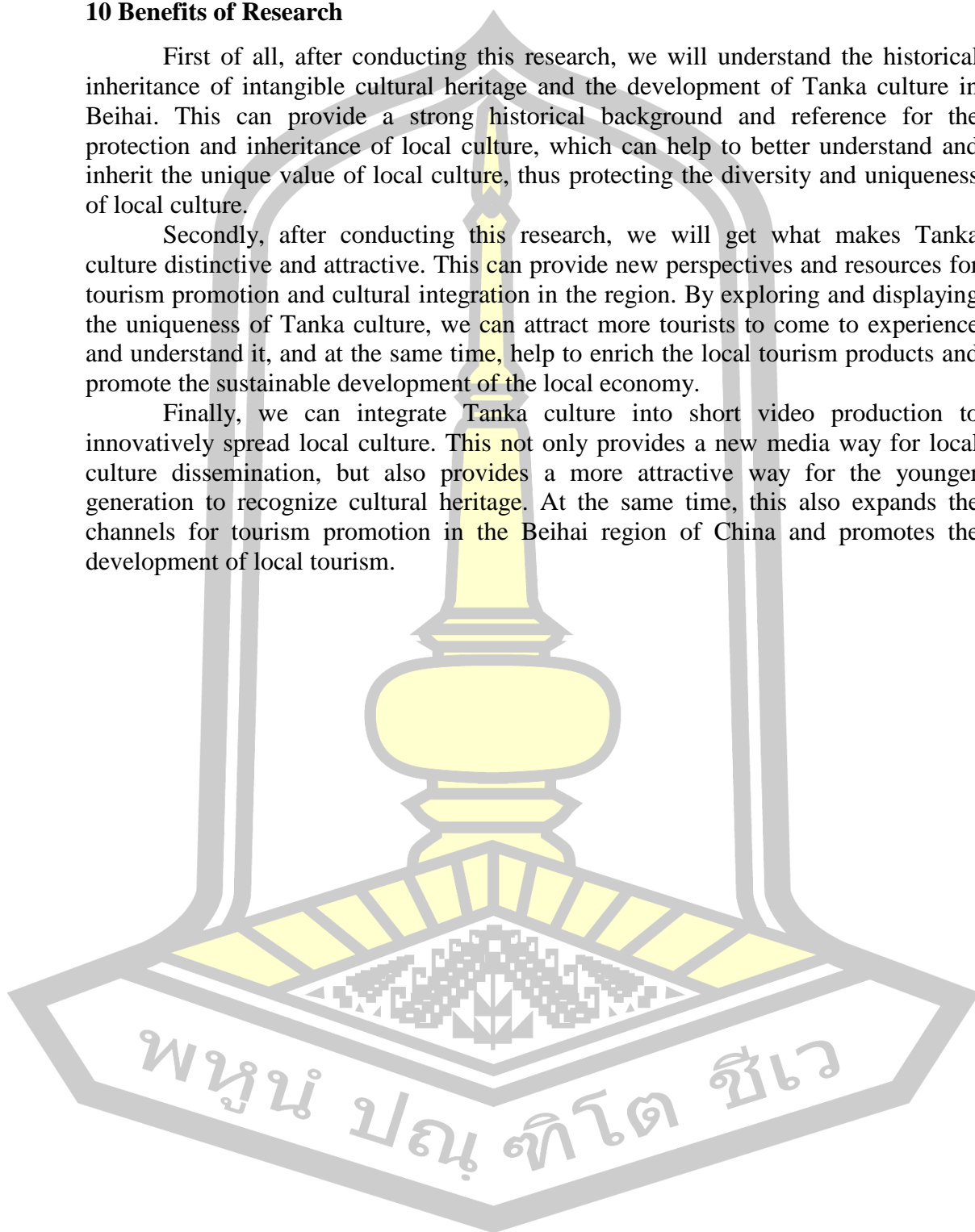
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10 Benefits of Research

First of all, after conducting this research, we will understand the historical inheritance of intangible cultural heritage and the development of Tanka culture in Beihai. This can provide a strong historical background and reference for the protection and inheritance of local culture, which can help to better understand and inherit the unique value of local culture, thus protecting the diversity and uniqueness of local culture.

Secondly, after conducting this research, we will get what makes Tanka culture distinctive and attractive. This can provide new perspectives and resources for tourism promotion and cultural integration in the region. By exploring and displaying the uniqueness of Tanka culture, we can attract more tourists to come to experience and understand it, and at the same time, help to enrich the local tourism products and promote the sustainable development of the local economy.

Finally, we can integrate Tanka culture into short video production to innovatively spread local culture. This not only provides a new media way for local culture dissemination, but also provides a more attractive way for the younger generation to recognize cultural heritage. At the same time, this also expands the channels for tourism promotion in the Beihai region of China and promotes the development of local tourism.



CHAPTER II

Literature Review

This chapter conducts the following research: It explores the socio-cultural background of Beihai City and the recognition of Tanka culture. Firstly, the researcher will review the historical development of Tanka culture, delving deep into its inheritance and evolution in Beihai City. Subsequently, a brief introduction to Tanka culture in Beihai City will be presented, including its characteristics, features, and impact on the community. Then, the research will focus on the beliefs and culture of Tanka, examining the influence of Tanka faith and traditional culture on societal life and value systems. Finally, the researcher will address the extraction methods for short video materials on Tanka culture and the impact of the evolution of Tanka culture on cultural identity.

1 Socio-cultural background of Beihai City, cultural identity of Tanka, and the historical development of Tanka culture

Tanka has been documented from the Qin and Han Dynasties to the Tang Dynasty, undergoing various historical phases: the "Tanka" and "Wu Tanka" of the Pre-Qin period, the "Barbarians of Ba Jun and Nan Jun" during the Han Dynasties, the "Tanka" of the Three Kingdoms, the "Yi Tanka" of Ba during the Jin Dynasties, and the "Man Tanka" of the Southern and Northern Dynasties. They are considered the ancestors of the Tujia ethnic group. Due to the turbulence and fragmentation of the nation during the Southern and Northern Dynasties, local powers were dominant, so the "Northern Tanka" thrived at this time. However, as the Tang Dynasty saw a unified country with a strong centralization of power, the influence of the "Northern Tanka" gradually weakened. Some were forced to migrate, some were assimilated, so after the Tang Dynasty, their records in literature gradually disappeared. They still existed in the Yangtze River Basin under the name of the barbarians. The "Southern Tanka", or the Tanka people of Lingnan, have been documented after the Tang Dynasty. Their origin is the "shell mound people of the Lingnan Neolithic shell mound site." As they developed into the civilized era, they went through phases like the "Yue people" of the Qin and Han Dynasties, the "Jiao people" of the Han and Jin Dynasties, and the "pearl gatherers" of the Han and Tang Dynasties, believed to be the ancestors of the Tanka people from different periods. In terms of totem worship, the "Northern Tanka" revered the white tiger, while the "Southern Tanka" revered the dragon and snake. In terms of ethnic groups, the "Northern Tanka" belonged to the Yu Jun Barbarian lineage, the ancestors of the Tujia ethnic group; the "Southern Tanka" belonged to the Baiyue lineage, believed to be the descendants of the ancient Yue people. Both groups shared the similarity of living near water and being adept at using boats.



Figure 2: Tanka living environment

As early as the Jin Dynasty, Tanka people migrated to the South Bay of Beihai from areas like Jiangsu, Zhejiang, and Fujian. They primarily engaged in fishing and pearl gathering. However, due to the impact of natural disasters such as southwest waves in the South Bay and typhoons, they moved to the inner harbor of Wai Sha. Today, the Tanka in Beihai are mainly distributed along the coastal areas of Wai Sha Island, Di Jiao, and Qiao Harbor. In their long-term production and living habits, they rarely go ashore and seldom interact with land residents. Whether in terms of temperament, language, attire, residence, marriage customs, or religious beliefs, they have carved out a niche for themselves, forming unique lifestyle customs and local culture, also known as "Tanka culture." The Tanka culture is rich in content, encompassing language, attire, daily life customs, alcohol culture, and traditional housing. Among the cultural activities, singing the "Saltwater Song" is common, with the most distinctive feature being the Tanka marriage customs.





Figure 3: Tanka wedding on water

Source: Beihai Photographic Commune Zhiguang Wu.

Tanka wedding customs and culture is a vibrant and culturally rich form with strong regional characteristics. Through the filming and dissemination of short videos, the unique charm of Tanka wedding customs can be effectively showcased, attracting more people to understand, identify with, and perpetuate this cultural heritage.

First and foremost, planning and scripting play a crucial role in the shooting process of Tanka wedding culture short videos. By meticulously planning and writing the script, it ensures that the content, focal points, and expression methods are determined, so the short videos can accurately and vividly display the distinctiveness of Tanka wedding customs.

Secondly, selecting representative scenes for shooting is essential. Traditional wedding venues, village landscapes, and locations of wedding ceremonies can serve as shooting scenes. By presenting these environments, the audience can better perceive the atmosphere and features of Tanka wedding customs.

Third, character introduction is a vital component in Tanka wedding culture short videos. Choosing representative figures to participate in the shooting, such as the hosts of traditional weddings, the newlyweds, and their parents, can vividly showcase Tanka wedding traditions, values, and societal significance through their narratives and actions.

Furthermore, focusing on detailed presentations is an indispensable aspect of Tanka wedding culture short videos. The specifics of traditional wedding attire, the procedures of wedding ceremonies, and traditional wedding items can be intricately displayed using close-up shots, sparking audience interest and curiosity.

Lastly, an appropriate narrative technique is pivotal for the production of Tanka wedding culture short videos. Choosing the right narrative techniques, such as voice-over narration, dialogues, and text subtitles, can help the audience better comprehend

and experience the essence of Tanka wedding customs, enhancing their cultural identification and experience.

Through the above efforts and innovations, Tanka wedding culture short videos will become a potent tool for disseminating Tanka culture. They have the potential to attract more people to understand and identify with Tanka wedding customs, promoting the continuation and development of this culture.

2 Introduction to Tanka Culture in Beihai

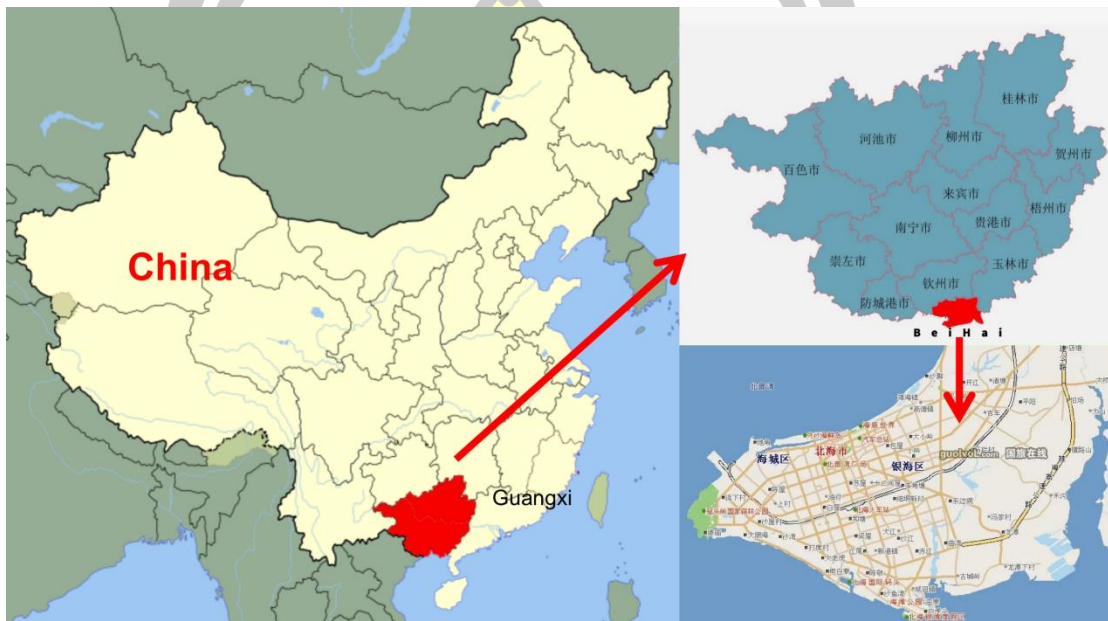


Figure 4: Location of Beihai

Beihai, located in Guangxi, is an ancient yet youthful coastal city. While it embraces an open modern culture, it simultaneously boasts a unique and rich historical heritage. According to the research "Guangxi Beihai Tanka's Brackish Water Songs" by Huang Miaoqi, historically, Beihai had several times been under the jurisdiction of Guangdong Province. The Tanka people of Beihai primarily originated from Guangdong, and since the Ming Dynasty, they had continuously migrated from regions like Jiangmen, Xinhui, and Leizhou Jianghong in Guangdong. The most characteristic folk culture of Beihai is the Tanka culture. This culture offers a snapshot of the daily life of Beihai residents. The Brackish Water Songs are an integral part of the Tanka culture, serving as an avenue for the Tanka people to express their emotions and as a distinctive cultural hallmark.

Post-2020, the COVID-19 pandemic resulted in people being confined to their homes. Traditional models of offline sales and promotions faced a significant setback. However, short-video platforms like Douyin, Bilibili, Video Number, and Kuaishou emerged as dominant forces in this isolated economy, rapidly overtaking various media sectors. These platforms displaced the erstwhile dominance of TV and movie websites and, due to their higher openness, quickly became China's mainstream mediums for communication, sales, and broadcasting. Traditional online businesses either shut down or added short-video channels, evolving into alternative short-video platforms. Short videos gradually became an everyday necessity.

Given this context, Beihai's promotional efforts for its city tourism and culture became inseparable from these short-video platforms and content creation. Essential to effective cultural broadcasting is a profound understanding and research of the culture being represented. Only with such insights can one encapsulate and present the culture in a manner that aligns with modern aesthetics.

For any researcher venturing into this domain, a primary step involves understanding the representative cultural content of Beihai. Upon examination, it was discovered that since 2007, Beihai had emphasized cultural preservation and promotion. To date, 25 cultural items have been listed in the Autonomous Regional Intangible Cultural Heritage Inventory (Beihai City People's Government, 2022). Out of these 25 intangible cultural heritages, this research focuses on Beihai's Tanka culture.



Figure 5: Short video broadcasting platforms

After thorough research into short-video platforms, it was discovered that short videos focused on Beihai's Tanka culture are almost non-existent. Currently, only a handful of amateur creators have chosen this theme for their content, with no professional video creators having delved into refining and producing content on it. Therefore, the researcher's objective shifted from producing a set of short videos on Beihai's culture in general, to focusing solely on creating content about Beihai's Intangible Cultural Heritage, the Tanka culture. As the research on Beihai's Tanka culture deepened, it became evident that the Tanka culture is a prevalent cultural aspect across China's coastal regions. While Beihai's Tanka culture is a part of the broader Tanka cultural system, it also has its unique regional characteristics. This leads to the need to explain what the Tanka culture is and how Beihai's Tanka culture stands distinct within it.

Originating from the southeastern coast of China, the Tanka people, though not a separate ethnic group (predominantly Han Chinese), have their unique culture and customs. Regarding the origins of the Tanka people, the mainstream academic viewpoint believes that around 110 BC, after the people of the Minyue kingdom were conquered by Emperor Wu of Han, a segment of them were displaced, historically referred to as "water Tanka." After Emperor Wu pacified the Minyue kingdom, a portion of the Minyue people fled to the southeastern coast of Fujian. Over time, these

descendants of the Minyue, living in boats along the Min River, drifted and eventually spread across the coastal areas nationwide. During the feudal dynasties, the Tanka people were forbidden from setting foot on land and were not allowed to intermarry with those living ashore. The name 'Tanka' is believed by some to be derived from the group's perennial struggle with the sea's turbulent waves, living in a perilous environment where life is as fragile as an eggshell. Hence, the name 'Tanka', as the pronunciation of 'Tan' in Chinese is similar to 'Tan' which sounds like 'Tanka'.



Figure 6: Scenes of Daily Life in Tanka

Source: Beihai Photographic Commune GuiMing Lin.

3 Beliefs and Culture of the Tanka People

3.1 The Spiritual Beliefs of the Tanka Culture

Regarding the beliefs of the Tanka people, they have long lived on the sea, enduring conditions that are incredibly challenging. They have had to bear hardships often unfathomable to the average person—violent winds, huge waves, harsh sun, and darkness. Given the absence of material support from the outside world, the level of difficulty they faced is evident. As a result, the Tanka people worship Mazu, the Sea Goddess. In every port where Tanka fishing boats are moored, there is a nearby temple dedicated to the Heavenly Queen (Tianhou). The harsh living environment compels individuals to seek spiritual solace, and Mazu has become their guardian deity of the sea.

The history of the Waisha Dragon Mother Temple Festival traces back to the Lingnan region of the West River. After the Qin and Han dynasties, the dragon worship tradition spread to Beihai, merging with the Sea Goddess Mazu faith. Over time, this gave rise to the custom of the Beihai Tanka people venerating the Dragon Mother. Legend has it that a fisherman in the shallow waters of Beihai's Waisha once found a dead carp. Observing its still-red gills, he thought the fish had only recently

died and brought it home, intending to make a delicacy. Little did he know, as he was about to scale the fish, the carp began to move. The fisherman, startled, halted immediately, wondering if this fish might be a manifestation of some sea deity. As the thought crossed his mind, a deity appeared before him, revealing, "This carp is not for consumption; it is an embodiment of the Dragon Mother. Release it and build a temple here to honor her, and she will ensure the safety of fishermen at sea." The fisherman promptly returned the fish to the vast ocean. Later, the Dragon Mother miraculously informed the fisherman that building a temple in her honor would ensure prosperity for Waisha. Thus, the residents of Waisha actively raised funds to erect the Dragon Mother Temple, placing a sacred statue of the Dragon Mother within. The Waisha Dragon Mother Temple soon became a bustling place of worship, with incense burning all year round.



Figure 7: Returning Blessing Ceremony of the Dragon Mother Temple Fair on Waisha Island

Source: Beihai Photographic Commune Jinfeng Han.

The Wai Sha Long Mu Temple Fair boasts a rich array of activities throughout the year. Major events include: Peace ceremonies on the 15th of the lunar January, Blessing ceremonies on the 16th, Society King's birthday on the 2nd of February, Guanyin's birthday on the 19th of February, North Emperor's birthday on the 3rd of March, Guan Yu's birthday on the 12th of May, Long Mu's birthday on the 18th of May, and the Return of Blessings from the 16th to 18th of December. Every occasion sees parades, burning of golden pigs, opera performances, feasts, and incense rituals. Believers and visitors from Wai Sha and Qiao Gang gather to pray for good weather and peace. On the 18th of May, a grand ceremony is held to bless the fishermen, with sacred items sent to believers in Qiao Gang town.

The Return of Blessings, held from December 16th to 18th, is the most significant event of the year. On the morning of the 16th, hundreds dressed in traditional attire parade through the streets. With drums and gongs resounding, they carry banners, flags, sacred images, and perform Tankaces, eventually collecting golden pigs and then heading back to the temple. The parade showcases vibrant folk performances, attracting many onlookers. During these three days, believers from various places flock to the temple, making it bustling day and night.

The Wai Sha Long Mu Temple Fair is a unique cultural event formed in the daily lives of the Beihai fishermen, reflecting the following features:

Marine Deity Worship: The temple centers around the sea goddess, Long Mu, with legends and rituals preserved and passed down. This coastal belief differs from the inland water deity worship, merging marine and river cultures.

Cultural Display: Traditional attire, food culture, and spontaneous singing showcase the depth of Long Mu worship.

Folk Heritage: The temple attracts thousands of believers, with significant feasts sometimes hosting over a hundred tables.

Virtue and Harmony: The temple promotes blessings and good deeds, symbolized by the legendary kind-hearted Long Mu.

The Wai Sha Long Mu Temple Fair is a profound combination of marine and religious cultures. It highlights unique traditions, embodying the excellence of Chinese culture and its significant historical, artistic, and cultural values. The nearly two-century-old fishermen's "sea worship" event attracts numerous believers and visitors. It enhances community cohesion and serves as a platform for preserving traditional culture, fostering a shared belief across regions and communities.

3.2 Tanka Minority Costumes

Regarding the attire of the Tanka people, their clothing is largely similar to that of the Han ethnic group. In the past, they primarily wore traditional Chinese robes, but with the passage of time, contemporary fashion has become dominant. The jewelry preferred by the Tanka people is basically the same as the Han people, but they have a particular fondness for jade. Jade, a luminous and lustrous gemstone, symbolizes purity and beauty. Tanka girls especially love green jade and jadeite. A popular accessory is a single-hole ring, carved from green jade or jadeite, approximately 2 cm in diameter. This is then paired with a fine gold chain weighing around 3 grams, creating a distinctive earring. Tanka girls love to wear their hair in a bun, and these shining gold chain earrings are fastened above their ears, with the radiant green jade or jadeite ring Tankagling below. This adds a charming brilliance to the spirited Tanka girls and symbolizes purity, beauty, wealth, happiness, and good fortune. Beyond their preference for green jade and jadeite, Tanka girls are also particular about the bamboo hats they wear. They often prefer hats with a top diameter of 10 cm and a height of 8 cm, while the bottom half has a diameter of 40 cm and a height of 4 cm. These cylindrical bamboo hats are intricately crafted with fine weave patterns and are coated with a layer of golden-yellow begonia oil. This shiny layer not only protects the bamboo hat but also adds a touch of brilliance.

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Figure 8: Clothing in Tanka Culture

Source: www.baidu.com

3.3 Tanka Minority Language

In terms of language, historically, the Tanka people had their unique language. However, as their contact with Han society deepened, they shifted to speaking Mandarin during the Ming Dynasty. The native language of the Tanka people in Fujian is mostly the local Min dialect. Since the Ming Dynasty, the Tanka people of Fuzhou have predominantly used the Fuzhou dialect as their mother tongue. In the Hailufeng area of Shanwei city in Guangdong, the Tanka people speak the Min dialect. Due to the "Ouchuan dialect" being a special branch of the Hailufeng Hoklo dialect, many coastal residents can identify the Tanka fishermen by just hearing their tone and accent. The Tanka people from coastal areas in Huidong County, Huizhou city, Guangdong - places like the harbor, Xunliao, Renshan, and Yanzhou - migrated from Fujian and Chaozhou during the Song Dynasty. Their local fishing songs are performed in the Chaozhou dialect. The Tanka people in the Pearl River Delta and the western Guangdong and Guangxi maritime regions speak Cantonese.

3.4 Tanka Minority Dietary Habits

Concerning the diet of the Tanka people, they rely on the sea for sustenance. The catch is a crucial daily ingredient. Fishermen will process the freshly caught fish on the boat or nearby docks, cooking or steaming them before selling. This kind of cooked fish is called "fish rice." As for why it's named "fish rice," it relates to Tanka tradition. The Tanka people were formerly known as "those who don't consume grains," meaning they didn't eat staple grains. Therefore, for the Tanka people, fish is their "rice," hence the name "fish rice."



Figure 9: Food habits of Tanka people

3.5 Tanka Minority Residences

Regarding the residences of the Tanka people, a boat is a Tanka home, and a home is a Tanka boat. They were not allowed to live onshore, so in the past, the lives and deaths of the Tanka people rested on a small fishing boat. In life, they drifted aimlessly, wandering far and wide; in death, they were buried on deserted islands, their remains left to the ends of the earth. Even during festivals, they weren't permitted nor had the means to celebrate like those on the mainland. It was only after the Yongzheng era that they could live near the water, leading to the unique dwelling of the Tanka people— the Tanka shack. Traditional Tanka shacks were essentially constructed using wooden and bamboo frames, old boat planks for flooring, walls made from woven coconut leaves, roofs covered with thatch, and doors and windows crafted from flattened bamboo strips. During construction, a square frame was left at the halfway height of the exterior, from which square bamboo blocks were woven and gaps were tightly sealed with a hammer and anvil to make them windproof. This was then hung on the square frame and propped up with wooden sticks, becoming a bamboo window that provides shelter from the wind and rain, and also allows light. Similarly, the door of the Tanka shack was also made of bamboo strips. In the modest Tanka communities of the 1970s, households did not lock their doors at night. They slept with their doors open and, when leaving, would simply thread a stick through the bamboo door as a means of "locking" it. There was a saying that their doors were designed to keep out the wind, not thieves.



Figure 10: House of Tanka people

3.6 Traditional Music of the Tanka People

The culture of the Tanka people reflects the customs of the North Sea aquatic residents. The life of the North Sea inhabitants is essentially a microcosm of the Tanka culture, a treasured piece of intangible cultural heritage. The Salty Water Song is an integral part of the Tanka culture and holds immense value.

The Salty Water Song, also known as the Tanka Fishing Song, refers specifically to the songs sung by the Tanka people who earn their living from fishing. As the name suggests, the song is named after the salty taste of seawater. The Fuzhou Tanka fishing songs are divided into two main forms: "Pan Poems" and "New Year Songs." The lyrics are abundant and closely related to the traditional lives of the Tanka people. When the Tanka fishermen of the North Sea go out to fish, weave nets, or gather with friends and family, they sing of romance, lament the hardships of life, and express their hopes. The Salty Water Song originates from daily life and is often improvised, with its melodies being melodious and easy to understand. These songs reflect their work-life, emotions, attitudes, aesthetics, desires, and thus have developed a lively and distinctive artistic style. Depending on the era, the emotions conveyed by the Salty Water Song vary. Before the feudal era, the songs expressed the sadness and frustrations of the Tanka people. Singing the Salty Water Song was a way for them to vent their frustrations and articulate their tragic fates and inability to integrate into mainstream society. Since the founding of the People's Republic of China, with the overthrow of the feudal society and an enhanced sense of empowerment, the Tanka people began transitioning from living on boats to living on land, integrating into mainstream society, and gaining recognition. Consequently, the content of the Salty Water Song evolved, shifting from lamenting pitiful fates to celebrating the achievements of the working people and extolling the greatness of the nation.



Figure 11: Boat-dwelling people sing salty water songs at the ceremony of the sea-opening festival

From this, it's evident that the salty water songs of Beihai's Tankajia are essentially an oral culture, chronicling the cultural transitions of the Tankajia people. With the shifts in eras and integration of trends, the Tankajia culture has evolved from being sung by the Tankajia people to becoming a part of the "Han-land culture," showcasing the commendable history of the Tankajia people's self-reliance and determination. The salty water songs hold significant historical and cultural value. In the context of limited current texts, translating these songs is an effective way to develop and preserve the Tankajia culture, bringing multifaceted benefits.

3.7 Traditional Customs of the Tanka People

The traditional customs of the Tanka people, which are included in the intangible cultural heritage list, encompass the Tanka wedding ceremonies, Wai Sha Long Mother temple festivals, San Po beliefs, Beihai sea-opening customs, and the Beihai sea dragon boat traditions.

The wedding customs of the Tanka people are unique due to their aquatic lifestyle. Historically known as the Tanka, these people lived on boats. When a male member of the Tanka family was ready for marriage but not yet engaged, a basin of grass would be placed on the boat's stern. For unmarried women, a basin of flowers signified their availability for marriage, beckoning potential matchmakers. During the wedding, songs are sung to welcome each other. If the groom's side sings better, they "capture" the bride and bring her onto their boat.

The "Welcoming the Bride" Tankace is a distinct matrimonial custom for the Tanka people. Living on rivers and seas, their social circle was limited. As they reached the age for marriage, they adopted the tradition of placing a basin of grass at the stern for unmarried males and a basin of flowers at the tail for unmarried females, signifying their availability for marriage. During the wedding, both sides would serenade each other with "saltwater songs." If the groom's side outperforms, they would "seize" the bride onto their boat. During the bride's reception, the groom's side would select a good boat, manned by many oarsmen. Accompanied by the rhythms of drums, gongs, and the crackling of firecrackers, they joyfully row the boat to the bride's side. After welcoming the bride onto their boat, they'd return to the groom's side with the same jubilation. This represents the early and primitive nuptial customs of the Nanao fishermen. When the Tanka people began settling on land, they continued to uphold their aquatic traditions by replicating boat ceremonies on land, referring to them as "dry boats."



Figure 12: Dry boat.

Source: www.baidu.com

4 Evolution and Cultural Identity of Tanka Culture

Through the literature review of the Tanka culture system conducted by researchers, the following information was obtained. The Tanka culture is a unique local culture in the Beihai area of Guangxi, with a long history and rich features. The Tanka culture is typically expressed through forms such as the Tanka Festival, Tanka plays, and Tanka songs, showcasing a rich folkloric flavor and local characteristics.

4.1 Main Features of Tanka Culture:

Family Cohesiveness: Tanka culture emphasizes the importance of family and kinship, underscoring mutual aid, unity, and collective progress within family members. The family is at the heart of Tanka culture.

Rich Folk Activities: Tanka culture includes a plethora of folk activities, such as traditional weddings, festival celebrations, and sacrificial rituals. These activities reflect the Tanka people's adherence to and reverence for traditional customs.

Unique Ethnic Clothing and Architecture: The Tanka people have distinctive ethnic clothing and architectural styles, demonstrating the unique artistic expression and aesthetic characteristics of Tanka culture.

Traditional Crafts: The Tanka people are adept at many traditional crafts and handicrafts, such as weaving, pottery, and wood carving. These crafts, still passed down today, manifest the wisdom and creativity of Tanka culture.

4.2 Evolution of Tanka Culture:

The evolution of Tanka culture can be traced back to ancient times, originating from the lifestyles and customs of the local ethnic minority—the Tanka people. Over time, the Tanka culture gradually integrated elements from Han, Zhuang, and other diverse cultures, culminating in a unique and varied cultural landscape. Influenced by modern

society, the Tanka culture has gone through phases of preservation, transmission, and development, garnering increased attention and research.

The Importance of Traditional Practices and Local Communities: Emphasizing the significance and influence of Tanka culture within local communities. Descriptions can be provided on the transmission and practice of Tanka culture, such as the hosting of Tanka festival celebrations, the active role of Tanka theatrical groups, and the perpetuation of traditional Tanka crafts. Highlight the role of Tanka culture in consolidating local communities and fostering cultural identity, along with its positive impact on residents' lives and societal progression.

Potential and Value in Cultural Tourism Integration: Analyzing the potential and value of Tanka culture in the amalgamation of culture and tourism, highlighting its role in bolstering the tourism and cultural industries. For instance, by initiating cultural tourism activities, hosting Tanka culture exhibitions and performances, and melding Tanka culture with tourist sites and cultural venues, a richer tourism product and experience can be offered. Emphasize the potential of Tanka culture in attracting tourists, enhancing destination imagery, and driving economic development.

4.3 Cultural Identity of Tanka Culture System and Surrounding Cultural Systems:

By deeply exploring the characteristics of Tanka culture and actively engaging in cultural identity practices, the transmission and growth of Tanka culture can be promoted, enhancing community cohesion and the region's cultural allure. Additionally, leveraging modern technological means like short video production and distribution platforms can help broaden the appeal of Tanka culture to a more extensive audience, intensifying societal recognition and attention, further propelling its growth and transmission.

The cultural recognition between Tanka culture and the cultures of other ethnic groups surrounding Beihai can be achieved through:

1. Prioritizing the preservation and promotion of Tanka culture.
2. Strengthening education and publicity efforts surrounding Tanka culture.
3. Encouraging local residents to participate actively in Tanka cultural activities and traditional practices.
4. Exploring the commercial value of Tanka culture.
5. Enhancing collaboration and exchanges with other regions, ethnicities, and relevant research institutions.

In Conclusion: Under the backdrop of integrating culture and tourism, short video research on Tanka culture is of paramount importance for its promotion and propagation. By delving into the history, features, and traditional practices of Tanka culture, and incorporating the concepts and methods of cultural-tourism integration, Tanka culture can be presented to a broader audience in the form of short videos. Moreover, engaging in the filming, promotion, and evaluation of Tanka culture short videos will enhance their quality and influence, further solidifying its identity and transmission.

Overall, the research on Tanka culture short videos, set against the backdrop of cultural-tourism integration, holds significant meaning. Through deep research, practice, and promotion of Tanka culture, its transmission and development can be realized. This not only enriches the community but also elevates local soft cultural power, offering audiences a unique and enriched cultural experience. Achieving this

requires emphasizing collaboration, innovation, and continuous exploration of suitable solutions.

5 Problems Currently Existing in Cultural Tourism

At present, the cultural tourism industry in China is developing rapidly, but it has also exposed certain issues, especially in the Guangxi region, which might affect its long-term sustainability and comprehensive benefits.

First, the excessive commercialization of the culture and tourism industries might become a constraining factor for their future development. In some areas, local entities, in pursuit of economic gains, emphasize commercial development, turning cultural tourism into commoditized products. This neglects the deeper essence of culture, potentially leading to tourists misunderstanding the local culture and causing the culture to lose its unique features and authenticity. Such commercialization might strip cultural tourism of its distinct cultural value.

Cultural ambiguity is another issue. In the quest to satisfy tourist demands, some regions might over-adjust their traditional culture to cater to foreign tourists. Such alterations could blur the distinctiveness of the traditional culture, causing it to lose its unique appeal. In such scenarios, tourists might not truly appreciate the locality's unique culture.

Environmental degradation is also a concerning problem. Due to excessive tourism development and influx of tourists, some attractions may face challenges of environmental degradation and resource wastage. Litter, pollution, and over-development could inflict irreversible harm to the environment, jeopardizing its long-term sustainability.

Innovation is crucial in the cultural tourism industry. Without new cultural tourism products and experiences, tourists might lose interest in repetitive offerings. Therefore, continuous innovation and provision of novel tourism experiences are key to ensuring sustained industry appeal.

Moreover, inadequate marketing strategies should also be considered. Some regions might lack effective promotion and outreach, resulting in high-quality cultural tourism projects failing to attract ample tourists. A successful cultural tourism initiative requires well-thought-out promotional plans in all aspects.

Lastly, insufficient local participation is a challenge. The success of the cultural tourism industry hinges on active participation and sharing by local residents. However, some locals might not fully recognize the potential benefits of cultural tourism, or they may lack opportunities to partake in the industry.

In summary, in the cultural tourism industry of the Guangxi region, there are a series of issues related to commercialization, cultural preservation, environmental concerns, talent development, innovation, marketing, and local participation. To realize the sustainable development of cultural tourism, it's crucial to consider these problems comprehensively and take appropriate measures to address them.

6 Analysis of Short Video Content on Tanka Culture

After a general research and understanding of the Tanka culture, researchers have compiled the following elements of Beihai Tanka culture in Guangxi Autonomous Region that are listed as intangible cultural heritage, as well as some distinctive features of Tanka culture. These include Hepu Pearl Folk Tales, Mermaid Legends, Beihai Saltwater Songs, Beihai Tanka Folk Tankaces, Beihai Tanka Dragon Boat Races, Beihai Tanka Sea Opening Festival, Beihai Wai Sha Long Mother Temple Fair, Beihai Tanka Mazu Worship, Beihai Tanka Wedding, Beihai Sand Crab Juice Production Techniques, Beihai Shell Carving Techniques, Beihai Tanka Clothing Making Techniques, Beihai Tanka Bamboo Weaving Techniques, Beihai Tanka Hut, Beihai Tanka Fish Rice, and Beihai Tanka Seafaring Skills.

Of these, the Hepu Pearl Folk Tales, Mermaid Legends, and other such narratives have narrative features with complete story structures, suitable for extracting as plot elements for scripted short videos. Beihai Saltwater Songs, Beihai Tanka Folk Tankaces, and Beihai Tanka Clothing Making Techniques are suitable for performance-based short video presentations and audiovisual elements. Events and techniques such as the Beihai Wai Sha Long Mother Temple Fair, Beihai Tanka Mazu Worship, Beihai Tanka Dragon Boat Races, Beihai Tanka Sea Opening Festival, Beihai Tanka Wedding, and others represent detailed aspects of the life of the Beihai Tanka people. These can enrich video details or be extracted as standalone content for cultural showcase videos. For tourists, the still-existing details of the life and culture of the Tanka people in Beihai are tangible, visible, and palpable.

Through this research, the team will adapt a Beihai Tanka legend into 3-5 short videos, each controlled within 5 minutes. Placed on short video platforms, they aim to let more people witness the unique culture of the Tanka people in Beihai.



Figure 13: BeiHai Tanka folk culture, dragon boat races

7 Analysis and research of Different Types of Chinese Cultural Short Videos by Researchers

Since the rise of China's short video platforms in 2020, mobile media occupies the majority in China's viewer groups. This segment has a high degree of acceptance towards cultural dissemination and displays strong media stickiness. After viewing and researching a vast number of cultural short videos, researchers have gleaned numerous crucial insights that can facilitate further research. By watching cultural short videos and interviewing the target audience, researchers have identified the current strengths and weaknesses of Chinese cultural short videos.

7.1 Advantages of Chinese Cultural Short Videos:

Rapid and Widespread Dissemination: China is one of the countries with the highest internet penetration rates globally. The widespread use of mobile internet allows cultural short videos to spread rapidly nationwide. Both urban and rural residents can watch cultural short videos anytime, anywhere, facilitating swift cultural information dissemination.

Innovative Formats Attract Young People: China's younger generation is interested in new and innovative formats. Cultural short videos, with their unique production techniques, visual effects, and musical elements, successfully capture the attention of young viewers, motivating them to actively understand and disseminate Chinese culture.

Dissemination of Local Culture: China boasts a rich variety of local cultures. Different regions have their traditions and characteristics. Cultural short videos vividly present the cultural features of various places, allowing local cultures to reach a broader audience beyond their geographical boundaries.

Stimulate Interest and Engagement: Chinese youth might feel alienated from traditional culture, but cultural short videos present in entertaining and interesting ways, making young people more willing to understand and learn. Such active engagement facilitates better interaction with traditional culture.

Diverse Content Display: Chinese culture is vast and diverse, encompassing history, religion, music, drama, etc. Cultural short videos can delve deep into these elements, presenting a multifaceted cultural essence and enriching viewers' cultural perceptions.

Transcending Time and Space: The Chinese culture has millennia of history. Through cultural short videos, viewers can understand ancient cultural traditions and values, experience the historical accumulation of the Chinese nation, and deepen their emotional connection with Chinese culture.

Combining Tradition and Innovation: Chinese cultural short videos retain the essence of traditional culture while integrating modern innovative methods, creating new forms of expression. This combination not only preserves culture but also attracts a broader audience, propelling cultural evolution.

Emphasis on Education: Some cultural short videos focus on imparting cultural knowledge, delving deeper than just surface-level information. In China, this is instrumental in strengthening cultural education and elevating people's cultural literacy.

Promote Tourism and Cultural Exchange: China has a wealth of tourist attractions. Through cultural short videos, viewers can witness beautiful landscapes and cultural sites. This also fosters cultural exchanges between countries, strengthening international friendships.

Establishing Cultural Confidence: Against the backdrop of global cultural diversity, China conveys its cultural confidence through cultural short videos, showcasing its unique cultural allure. This promotes China's soft power, enhancing its international influence.

Promotion of Intangible Cultural Heritage Protection: Many intangible cultural heritages need preservation. Cultural short videos vividly showcase these heritages, raising awareness and promoting their conservation.

In summary, Chinese cultural short videos offer abundant advantages across various aspects. Flourishing within China's unique cultural backdrop, they inject new vitality into the dissemination and development of Chinese culture.

7.2 Problems Presented by Chinese Cultural Short Videos:

Limited Expression and Depth: Due to their nature, most cultural short videos in China last between 30-90 seconds. Such brief durations cannot exhaustively elucidate complex cultural connotations. This can result in a one-sided cultural representation, failing to convey its profound significance.

Cultural Misunderstanding: The brevity of cultural short videos might lead to distorted or misunderstood cultural messages. Viewers might develop inaccurate cultural perceptions, especially concerning China's intricate history and traditions.

Commercialization Tendency: Some platforms might prioritize commercial interests over cultural value, leading to content commercialization that doesn't resonate with the intended cultural message.

Content Generalization: To appeal to a wider audience, some videos might focus on generalized content, overlooking China's diverse cultural elements. This can result in repetitive content and a lack of deep cultural experience.

Blindly Following Trends: Some cultural short videos might overly focus on current trends, neglecting the value of traditional culture.

Insufficient Educational Aspect: The entertainment nature of short videos can overshadow their educational value. This might diminish the younger generation's understanding and interest in traditional culture.

Entertainment Over Culture: Many platforms prioritize entertaining content over genuine cultural conveyance. **Overlooking Regional Differences:** China's vast landscape houses varied regional cultures. Some videos might focus on generic content, neglecting the diverse and distinct regional cultures.

Information Overload: With a plethora of short video content, viewers might struggle to discern valuable cultural knowledge. Hence, professional teams producing cultural short videos can optimize the above shortcomings. Firstly, producers should focus on comprehensively conveying Chinese culture. They should emphasize the essence of Chinese culture while integrating modern innovative elements. Moreover, it is vital to strike a balance between commercial interests and cultural dissemination. Producers should ensure videos remain entertaining yet focus on culture rather than mere superficial amusement. The ultimate goal should be to promote cultural education, enrich the audience's cultural perception, and heighten China's cultural influence.

8 Analysis and research of Beihai Tankajia Cultural Short Videos by Researchers

Beihai Tankajia cultural short videos represent a minor subset of Chinese cultural short videos. Given the relative economic, cultural, and touristic underdevelopment of the Beihai region in Guangxi compared to more prosperous regions in China, the initiation and progression of Beihai Tankajia cultural short videos lag behind. There's a noticeable lack of professional teams dedicated to cultural promotion, and an evident deficiency in the awareness and resources required to produce high-quality cultural short videos.

As previously mentioned, Chinese cultural short videos are characterized by their rapid dissemination, innovative format, and capability to swiftly attract the younger generation. They have the potential to overcome geographical barriers and rapidly spread local cultures. However, this presents challenges as well. Most videos, constrained to a duration of 30-90 seconds, can inadequately encapsulate intricate cultural nuances, especially without professional production teams. This results in a one-sided representation, potentially leaving viewers with a shallow understanding of the profound cultural significance.

Using Beihai Tankajia culture as a case in point, certain short video accounts or individual profiles, like "Yi Jian Beihai," may prioritize appealing aesthetics, such as the colorful facade of Tankajia towns, over the authentic essence of Tankajia culture. While such superficial and traffic-driven production approaches might garner significant likes, they also invite a plethora of negative feedback and controversies. Moreover, the brevity of such videos can distort or misrepresent cultural information. Viewers, extracting cultural insights solely from these condensed contents, may end up with misconceived notions about Tankajia culture.

A growing concern is the over-commercialization trend. As seen in Beihai Tankajia cultural short videos primarily from the catering sector, many have become overtly commercialized, subtly advertising products rather than truly representing Tankajia culture. For instance, videos from certain seafood restaurants might reference Tankajia culture, but their content remains utterly detached from the culture itself. Such commercialization jeopardizes the purity of traditional culture, stripping it of its inherent value.

Furthermore, while there are individuals and groups genuinely keen on disseminating Tankajia culture, their well-crafted videos with accurate cultural expressions often go unnoticed. The lack of an effective promotional strategy results in these commendable works being overshadowed, receiving scant attention and traffic. For example, when searching "Beihai Tankajia culture" on short video platforms and sorting by likes, only negatively reviewed or misleading videos garner significant attention, while earnest cultural depictions receive limited engagement.

In conclusion, although short videos offer a novel and swift avenue for cultural dissemination, they might be ill-suited for profound cultural content, like Tankajia culture, that requires in-depth exploration. To genuinely promote and preserve these cultures, a more comprehensive, nuanced, and deliberate approach is needed, rather than a mere pursuit of views and likes.



Figure 14: Screenshot of the short video platform of the BeiHai Tanka short video

research

9 Fieldwork and analysis of opinions

9.1 Analysis of the types of needs of different target groups

When conducting offline interviews with the target visitor groups, we simultaneously used questionnaires as the main Research tool to obtain more systematic and comprehensive data.

Local tourists clearly indicated in the questionnaire that they preferred to see the restoration about the disappeared parts of Tanka's cultural heritage. This sentiment may stem from nostalgia for the past and a deep affection for their cultural heritage. They would like to revisit or reacquaint themselves with those cultural elements that were once an integral part of their daily lives but may now be gradually forgotten.

And through the questionnaire, we found that foreign tourists showed great interest in the cultural costumes, living scenarios and folklore of Tanka. They want to understand and feel the daily life and traditions of Tanka more intuitively through these elements. In addition, the questionnaire data also show that they have a great interest in themes related to the sea, which may be due to the fact that Tanka culture is inextricably linked to the sea, and this close connection with nature tends to attract the interest of foreign tourists.

Combining the results of the offline interviews and questionnaires, we can clearly see that different groups of tourists have different expectations and points of interest in Tanka culture. Therefore, when promoting or presenting Tanka culture, these differences should be fully taken into account and data from various Research tools should be combined to better meet the needs and interests of different tourists.

9.2 Demand Analysis of Target Groups for Promotion

When I proposed to produce a series of short videos about Tanka culture, different groups of tourists showed their own expectations and interests.

Local tourists pay more attention to the depth and authenticity of the content. They not only hope that the videos can present the real face of boat-dwelling culture, but also hope to learn some practical skills from them. Especially for the aspect of boat-dwelling cultural handicrafts, they hoped that the video could provide clear and detailed teaching on how to make them. This also reflects the local tourists' love for local culture and the importance they attach to the inheritance of skills. They expect not only passive watching, but also to experience and pass on Tanka culture in person through learning and practice.

As for foreign tourists, they prefer to get fresh and interesting experiences from short videos. The boat-dwelling culture of BeiHai is new to them, so they prefer content that is distinctive and fun. They hope the videos can show the uniqueness and charm of Tanka culture, and at the same time provide some fun and entertainment. However, whether they are local or foreign tourists, they have a common expectation that the video's graphics and effects must be exquisite. High-quality production not only better presents the essence of Tanka culture, but also increases the viewing experience and satisfaction of the audience. Superb cinematography, just the right amount of editing and professional post-production are all key elements in their expectations.

Overall, the production of short videos on boat-dwelling culture needs to take into account the needs and expectations of different groups of tourists, and carefully plan the content and presentation to ensure that it has both depth and breadth, meets the needs of learning as well as being entertaining, and at the same time ensures the professional quality of the video and the sense of viewing.

9.3 Analysis of the opinions of the promoted target groups on the short video production programme

When the Research proposed to incorporate professional film and television production techniques into the production of short videos on boat-dwelling culture in BeiHai, most of the feedback was positive. 90% of the respondents expressed support for the idea. They believed that the use of professional production techniques would not only improve the viewability of the video, but also better highlight the unique charm and depth of Tanka culture. For the majority of respondents, they would like to see not just simple documentary images, but high-quality content that can blend storytelling, emotion and visual aesthetics.

However, 6 per cent of respondents also questioned this. They were concerned that the use of film and television techniques might lead to problems of over-glorification or distortion, thus distorting or blurring the true nature of Tanka culture. This group of respondents placed more importance on the authenticity and original presentation of the culture. At the same time, they expressed doubts about whether the Research had sufficient expertise, skills and financial support to realise the vision. For them, authenticity and accuracy are of paramount importance, whether it is a professional approach or a traditional method.

Despite the differences in opinion, the core expectations of both supporters and sceptical respondents were the same: they wanted to see short videos on boat-dwelling culture in the BeiHai that were sophisticated, informative, accurate and interesting. This also provides a clear direction for Research: on the basis of ensuring

the authenticity and accuracy of the content, applying professional techniques to improve the production quality, so as to meet the public's expectations.

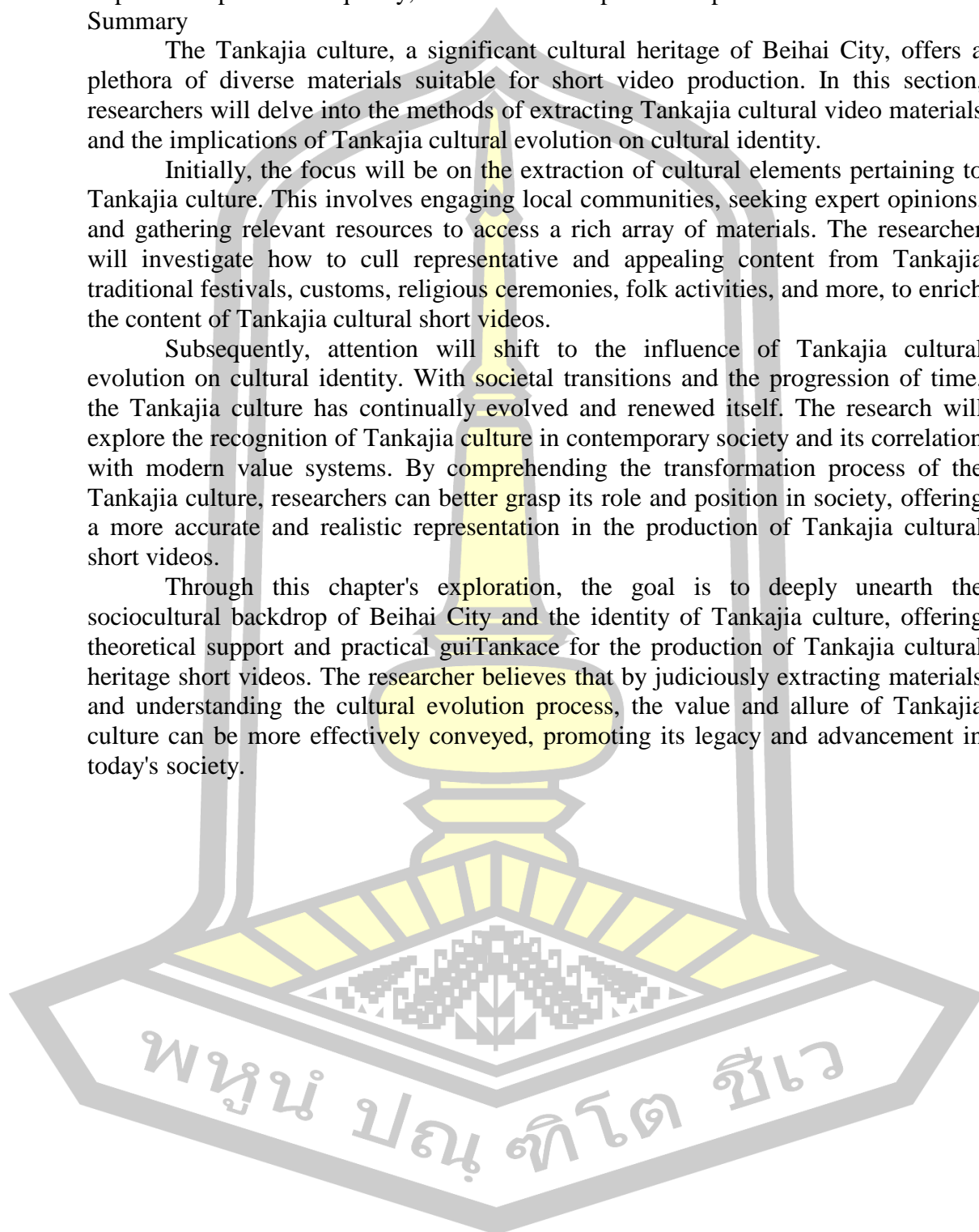
Summary

The Tankajia culture, a significant cultural heritage of Beihai City, offers a plethora of diverse materials suitable for short video production. In this section, researchers will delve into the methods of extracting Tankajia cultural video materials and the implications of Tankajia cultural evolution on cultural identity.

Initially, the focus will be on the extraction of cultural elements pertaining to Tankajia culture. This involves engaging local communities, seeking expert opinions, and gathering relevant resources to access a rich array of materials. The researcher will investigate how to cull representative and appealing content from Tankajia traditional festivals, customs, religious ceremonies, folk activities, and more, to enrich the content of Tankajia cultural short videos.

Subsequently, attention will shift to the influence of Tankajia cultural evolution on cultural identity. With societal transitions and the progression of time, the Tankajia culture has continually evolved and renewed itself. The research will explore the recognition of Tankajia culture in contemporary society and its correlation with modern value systems. By comprehending the transformation process of the Tankajia culture, researchers can better grasp its role and position in society, offering a more accurate and realistic representation in the production of Tankajia cultural short videos.

Through this chapter's exploration, the goal is to deeply unearth the sociocultural backdrop of Beihai City and the identity of Tankajia culture, offering theoretical support and practical guidance for the production of Tankajia cultural heritage short videos. The researcher believes that by judiciously extracting materials and understanding the cultural evolution process, the value and allure of Tankajia culture can be more effectively conveyed, promoting its legacy and advancement in today's society.



CHAPTER III

Data Analysis for Creativity

This chapter conducts the following research: The promotion of Tanka cultural short videos in the context of the cultural and tourism integration in Beihai City. Researchers first emphasize the importance of the integration between the cultural industry and the tourism industry, pointing out its positive effects on local economies and the promotion of the Tanka culture. Next, the significance of promoting Tanka culture is analyzed, which includes the positive impacts on community cohesion, cultural confidence, and economic development. Following this, we focus on the current state and challenges of promoting Beihai Tanka culture, highlighting the existing challenges and deficiencies. Subsequently, we propose specific measures for the promotion of Beihai Tanka culture, including the use of short video platforms and social media channels, adopting innovative strategies and collaborative methods. Lastly, researchers will delve deeply into the issues of Beihai Tanka cultural heritage short videos. Through this chapter's research, researchers hope to provide valuable insights and suggestions for the promotion of Tanka cultural short videos in Beihai City.

1 Analyze the distinctive features and attractive contents of the culture of the Tanka family the intangible cultural heritage of Beihai City in the context of cultural integration.

1.1 Cultural Diversity in Beihai

Beihai City's Tanka culture showcases rich and vibrant characteristics.

Located in Guangxi, Beihai is home to multiple ethnic groups, naturally promoting the fusion of different ethnic cultures. Within this backdrop of cultural blending, the Tanka culture, representing local culture, naturally integrates elements from the Han, Zhuang, Yao, and other ethnicities, forming a distinctive multicultural identity. This multicultural fusion is evident in every aspect of Tanka culture. In the belief system, the religious beliefs and deities of different ethnicities interact, forming the unique religious culture of the Tanka. In customs and habits, the traditional practices of various ethnicities integrate through exchanges, resulting in Tanka-specific traditions like temple fairs and ceremonies. In terms of lifestyle and aesthetic values, elements from different ethnicities, such as lifestyles, clothing, and music, merge to form the unique cultural style of the Tanka.

1.2 Unique Belief System

Tanka culture displays its uniqueness in beliefs, combining religion, deity worship, and folk beliefs, giving it profound spiritual depth. This belief system is not only an integral part of Tanka culture but also the source of its distinctiveness and appeal. The Tanka belief system embodies a reverence for nature and ancestors. The Tanka venerate nature as the creation of the supreme deity. Their belief system emphasizes harmonious coexistence with nature, with a deep understanding of ecological balance and environmental protection. This faith gives the Tanka culture a unique ecological consciousness, making it even more relevant in today's context of environmental protection and sustainable development.



Figure 15: Tourism Vocational Education High Quality Development Forum on Tanka Crafts Presentation

Firstly, strengthen the protection and utilization of cultural resources. By protecting, restoring, and managing cultural sites, historic buildings, and heritage, ensure they maintain their original state. Meanwhile, open these cultural resources to tourists, provide relevant cultural interpretation and tour guide services, allowing visitors to deeply understand and appreciate local cultural heritage.

Secondly, organize cultural festivals and events. By hosting traditional holiday celebrations, art exhibitions, and cultural performances, attract tourists to participate and experience the local culture firsthand. These activities not only offer a rich and diverse cultural experience but also promote the inheritance and development of culture.

Thirdly, develop tourism routes themed around culture. Design and promote tourism routes based on specific cultural themes, such as literary journeys, artists' home tours, and traditional handicraft experiences. These thematic tourism routes will guide tourists to cultural-related attractions and activities, enabling them to fully understand and experience the local cultural characteristics.

Fourthly, promote cultural and creative products. By developing and promoting cultural creative products that embody local characteristics and cultural meanings, such as handicrafts, artworks, and souvenirs, tourists can purchase unique cultural products, further promoting the development of the local cultural industry.

Lastly, establish platforms and mechanisms for cultural exchange. Enhance collaboration and exchanges with other regions, ethnic groups, and related research institutions, learn from their experiences and results, and enrich the Tanka culture's connotation and extension. At the same time, encourage community residents to actively participate in Tanka cultural activities and traditional practices, fostering cultural identity and recognition.

In the integration of culture and tourism, short videos on Tanka culture have significant promotional and dissemination value. Through these short videos, the charm and uniqueness of Tanka culture can be vividly displayed, arousing viewers'

interest in Beihai City's Tanka culture and stimulating their interest in visiting the region. Tanka cultural short videos can serve as an effective promotional tool, enhancing the visibility and appeal of Beihai City as a tourist destination, thus driving the development of the tourism industry.

In summary, by strengthening the protection and utilization of cultural resources, organizing cultural festivals and events, developing cultural-themed tourism routes, promoting cultural creative products, and establishing cultural exchange platforms and cooperation mechanisms, the integration of culture and tourism can be effectively realized. Such integration will enrich the cultural content of tourist destinations, enhance tourists' cultural experience, and make positive contributions to local economic development and cultural heritage. Against the backdrop of the rapid development of Beihai's tourism industry, the integration of culture and tourism holds significant meaning for the promotion of tourism and the inheritance and development of Tanka culture. By integrating culture and tourism, the unique charm of Tanka culture can be infused into the tourist experience, attracting more visitors while also preserving and promoting the Tanka culture.

3 The current status of the promotion of Tanka culture

3.1 Preliminary development

The primary promotional site for Beihai Tanka culture is Tanka Town. Since its official establishment in April 2017, the town has been transformed into the only national town themed around Tanka culture, earning a National 3A-level tourist attraction rating. Over recent years, propelled by local media, the Tanka culture has garnered increasing attention, attracting tourists from both domestically and abroad. Beihai Tanka's saltwater songs and the craftsmanship of Tanka clothing have been enlisted as regional intangible cultural heritages. The Beihai Broadcasting and Television Station aired news reports on Beihai Tanka weddings, reenacting the unique wedding customs of Tanka; the "News Broadcast" program showcased "Moving towards a prosperous life of researchers – Guangxi series Beihai episode: the happy life of Tanka Town", detailing the significant changes in the town; the Beihai Yinhai District Silver Beach Town Party Committee and Government sponsored the "Beihai Tanka" photography contest, searching for the imprints of Tanka. All these initiatives have promoted the Beihai Tanka culture to a certain extent, generating some level of recognition.





Figure 16: Beihai's Tanka Cultural and Tourism Area, "Tanka Town".

3.2 Promotional content is rich

Qiao Hong is one of the main settlements for the Tanka people in Beihai and is the central location for Beihai Tanka cuisine. Delicacies like crab noodles and spring rolls have drawn many people to sample them. The grand opening ceremony of the sea festival is also held in Qiao Hong Town. The Tanka town is a hub for Tanka culture and customs. This year, the Tanka Town "Migratory Birds" Cultural Arts Festival was held for the fourth time. Other events like the Zhuang March Third Festival, "Meeting at Tanka Town and the Ethnic Unity Cultural Performance", and the "Beihai Tanka Cultural Seminar" were all successfully conducted here. The Tanka Folk Culture Park displays various fishing tools, boats, and other sea-related items, as well as traditional clothing and architecture of the Tanka people. Furthermore, online media have also covered Tanka traditional customs.

4 Problems of short video promotion of Beihai Tanka culture

4.1 Shallow and single channel of communication content

By searching and analyzing various short video platforms, it has been found that the main contributors to cultural heritage videos are often individual accounts of inheritors, corporate accounts related to cultural heritage, or official government accounts. These accounts tend to publish videos with repetitive and unoriginal content. This leads to the problem of content homogenization and monotony in current cultural heritage short videos. Homogenization refers to the phenomenon where similar types of content or things gradually become alike. Following trends or "riding the wave" is common in today's short video platforms. After the popularity of Li Ziqi, the homogenization of cultural heritage short videos became even more pronounced. Many imitators adopt similar video scenes and themes, resulting in stale and unoriginal content. Field investigations reveal that there's a wealth of Tanka culture content to promote, but the actual promotional depth is very shallow, with most promotions focusing on displaying physical items.

1) Single channel of communication

Online searches reveal promotional methods for Tanka culture on platforms like Weibo, blogs, forums, Xiaohongshu, and WeChat public accounts. The predominant form of promotion is through travel logs and news reports, lacking a specialized platform for in-depth coverage of Tanka culture, and failing to integrate newer media forms like live streaming and travel short videos.

2) Beihai Tanka Town's theme is not emphasized

Beihai Tanka Town features over 50 guesthouses and hotels, numerous restaurants, and facilities like the Tanka Culture Center, a cultural performance area, small museums (Nanzhu, shell carving, ancient ships), and a "graffiti" creative block. However, the town's primary theme hasn't been effectively highlighted. The graffiti on the buildings, which is one of the town's main attractions, focuses on marine culture but fails to emphasize Tanka culture. There's a lack of Tanka-themed souvenirs, restaurants, and guesthouses to stimulate tourism consumption. The current tourism mode is merely sightseeing, lacking immersive and participatory Tanka cultural experiences.

3) Insufficient exploration of Tanka culture in local accommodations

Tanka accommodations are primarily located in Tanka Town and Wai Sha. Field surveys in Tanka Town show that most accommodations have homogenous designs, with insufficient depth in showcasing Tanka culture. Some accommodations incorporate aspects of Tanka lifestyle, but there's still a "display without explaining" problem. They only rely on platforms like Meituan and Ctrip for publicity, lack a unified promotional platform, and there's insufficient interaction with tourists leading to minimal repeat business.

4.2 Inexperienced communicators and thin production skills

The main broadcasters of cultural heritage short videos primarily include organizations dedicated to cultural heritage protection, individual accounts of cultural heritage inheritors, and official accounts of government institutions. Observations of various types of cultural heritage short videos reveal clear issues of inadequate experience and lack of technical proficiency in video production. Organizations working on cultural heritage protection also exhibit these problems. These video creators have not undergone professional training and often rely on their understanding of short video production or mimic the techniques of other videos. This not only results in the content homogenization mentioned earlier but also reveals the creators' lack of experience and the superficiality of video production.

Although many software developers have noticed these problems and have developed a variety of simplified video production software, these programs often come with numerous editing templates. Video creators do not need to think about editing techniques; they simply shoot videos and fit the content into a template to produce a final piece. As a result, various short videos, including cultural heritage ones, employ the same set of editing templates. This leads to cultural heritage short videos being indistinguishable from other types of short videos, failing to highlight the unique cultural aspects of the heritage itself, and not effectively protecting cultural heritage through the medium of short videos.

4.3 The direction of operation development is unknown

According to data from platforms like Douyin, Kuaishou, and Xiaohongshu, in 2022, topics and videos related to "cultural heritage", "world cultural heritage", and "intangible cultural heritage" exceeded 1 billion in number with over 100 billion views. The data indicates a booming development of cultural heritage short videos on these platforms. As mentioned previously, most creators of cultural heritage short videos lack professional skills, resulting in fewer likes, shares, and comments and low content appeal. Beyond the content issues discussed earlier, there are also deficiencies in video operations. Observations suggest that videos produced by professional teams often garner more attention and admiration.

Unclear video operational directions also lead to a trend of superficial entertainment in video content. This trend, where entertainment-centric fast-food culture prevails in the fast-paced lifestyle, and daily life increasingly prioritizes entertainment, is becoming the norm. On September 2, 2021, the National Radio and Television Administration issued a notice calling for an end to over-promotion, gossip, private scandals, and other tendencies toward superficial entertainment in art programs. With the current online environment and the implementation of the purification movement by the broadcasting authority, cultural heritage short videos need to be cautious of the influence of this trend when disseminating and preserving heritage. The performance of cultural heritage short videos in conveying relevant cultural knowledge and essence needs improvement. To cater to current entertainment demands, creators use superficial cultural forms to stimulate the sensory experiences of viewers, seeking novelty in so-called cultural exchanges, thus overlooking the intrinsic cultural value and depth of the heritage. Due to the difficulty in monetizing cultural heritage short videos, they inevitably drift towards superficial entertainment. Works produced to satisfy the public's curiosity cannot touch audiences with the true essence of the cultural heritage. Over time, protecting cultural heritage will inevitably face challenges and obstacles. Some internet celebrities exploit the name of protecting cultural heritage for sensationalism, affecting its positioning and image in people's minds. Cultural heritage knowledge that netizens glean from short videos often undergoes artistic modification. This knowledge lacks the soul and essence that cultural heritage should embody. Some claim to protect cultural heritage while merely hosting a so-called visual feast. As Neil Postman pointed out in "Amusing Ourselves to Death", "All public discourse in the real world increasingly takes the form of entertainment, and it has become a cultural mindset. Politics, religion, news, sports, education, and commerce willingly become subservient to entertainment, resulting in an 'amusing ourselves to death' species." Cultural heritage short videos are severely eroded by this trend. The public may develop misconceptions about cultural heritage, misinterpreting both the outstanding cultural heritage and the significance of using short videos to protect it.

5 Beihai Tanka culture promotion measures

5.1 In-depth excavation and integration of the promotion of Tanka culture

To make Tanka culture widely known and ensure its sustainable development, it is essential to delve deep into its essence, systematically integrate its intrinsic values, and vigorously promote the unique implicit value of Tanka culture. The uniqueness of Tanka culture lies in its mystique, aesthetics, and its distinct maritime cultural significance. Promotional efforts should primarily focus on the vivacious innovation of Tanka costumes, architecture, cuisine, and folk culture. For instance, distinctive folk cultures such as the Tanka Saltwater Song and Tanka marriage customs can draw inspiration from the live performance of "Impression Liu Sanjie." By creating an "Impression of Tanka Sentiments" in Beihai, we can revive the unique maritime wedding customs of the Beihai Tanka people and depict the legendary history of the Beihai Tanka community.



Figure 17: Impression of Liu Sanjie, the Tanka element in the real-life drama

5.2 Integrating new media and adopting multiple methods for dissemination

Online: In conjunction with current popular fast-paced promotional tactics, the government can consider collaborating with the Tanka villagers of the current Tanka town to co-construct a live streaming platform. Through live streaming, they can showcase their daily sea-harvesting activities, narrate Tanka stories, and teach Tanka shell carving. To capture the attention of more young people, Hezhou Island once leveraged travel bloggers' video content, sparking a trend to discover the "Dreamy Island of Hezhou." Similarly, Tanka town can produce themed travel videos like "Seeking Dreams in the Ocean Village," pinpointing the highlights to captivate tourists.

Social Media Platforms: Publish Tanka culture short videos on widely used social media platforms, such as Weibo, WeChat, and TikTok (Douyin). By carefully choosing titles, tags, and descriptions, you can attract users to click, watch, share, and repost, amplifying the video's reach and impact.

Collaborative Promotion: Collaborate with tourism agencies, travel bloggers, and cultural and arts groups to promote Tanka culture short videos together. The videos can be embedded on official tourism websites or blogs or partnered with cultural and arts groups to host special events, playing Tanka culture videos at the venue.

Offline: Tanka town's shell-carving artisans can showcase the profound and mysterious marine culture through their craft, such as portraying marine life and sea trading stories. By organizing marine-themed shell-carving art exhibitions, tourists can appreciate the unique artistic beauty of Tanka shell carving while gaining insights into marine culture.

Travel Expositions and Events: Showcase Tanka culture short videos at travel expositions, tourism activities, cultural and arts festivals, etc., to attract attendees' attention. Also, provide interactive opportunities, like setting up interactive screens or QR codes for video viewing.

TV Media and Cinemas: Collaborate with local television stations to broadcast Tanka culture short videos during TV programs. Additionally, consider playing these videos during advertisement slots in local cinemas to draw the audience's attention.

6 Short video analysis of Beihai Tanka cultural heritage

The cultural heritage of the Tanka people is a unique folk tradition of Beihai City. Its features and attractions are primarily evident in its multicultural integration, profound belief system, rich folk customs, traditional culinary culture, and the continuation of traditional skills. This blend of multiple cultures allows the Tanka culture to bear the distinctive traits of various ethnicities while offering a platform for multifaceted interactions among the local community and residents. The deep-rooted belief system bestows spiritual depth upon Tanka culture, while the vibrant folk customs enhance community cohesion and identity. The preservation of culinary traditions and the continuation of traditional skills not only enrich cultural significance but also attract tourists and the younger generation. Against the backdrop of cultural amalgamation, these characteristics render the cultural heritage of the Tanka people uniquely valuable and influential in Beihai City and even broader regions.

Based on the aforementioned content, using innovative thinking theory to analyze the issues and relevant video materials, we can explore the challenges faced in its preservation from the following aspects:

6.1 Lack of theoretical guidance for innovative thinking

Currently, the cultural heritage content across various platforms has become homogeneous and lacks innovation. A search reveals that there are 25 representative intangible cultural heritage items at the autonomous regional level in Beihai City, of which more than ten are related to the Tanka culture of Beihai. While the cultural heritage of Beihai Tanka appears rich and varied, most videos on short-video platforms focus on well-known cultural heritages. Videos about the Tanka attire-making skills in Beihai are sparse, and many remain unknown. Therefore, video

creators need to broaden their perspective, considering more innovative aspects when choosing video content.

6.2 Lack of professional force

It's evident from the previous section that most cultural heritage short video accounts are operated by the inheritors themselves, with only a few run by professional teams specializing in cultural videos. Given the traditional constraints, shooting and production cannot be completed independently. As a result, videos made by inheritors lack promotion and consequently have low viewership. An effective cultural heritage short video requires collaboration between a good content creator and a professional production team. Capable producers can generate more content in a shorter time, making it more appealing and easier for the audience to absorb. However, most inheritors have limitations in cultural awareness, mindset, shooting capability, and thus lack professional skills in photography, communication, operation, and marketing. This results in low-quality videos, inconsistent creative styles, and an inability to capture the attention of online users. While short videos offer a platform for many without a professional background, lacking expertise can lead to neglecting the needs of the general public.

The primary features of short videos are their simple production process and low entry barriers. The public can easily produce and publish video content through the internet and mobile apps, but this might amplify the non-professionalism in shooting and editing. It's worth noting that most cultural heritage inheritors are not professionals in the media industry and might lack the skills for video shooting and post-production. This deficit often results in rough and rudimentary videos, which do not effectively represent the profound cultural implications of the heritage. Early short video platforms had time restrictions on video publishing, causing viewers to focus on initial visuals, background music, or superficial audio-visual effects, overlooking the core message and meaning of the videos. These challenges impede the effective preservation of cultural heritage.

The influence of professional teams is evident not just on personal accounts but also on official ones. Typically, government agencies only have one publicity department, which often lacks trained operators. Compared to professional short video operators, videos released by government bodies may be of low quality or quantity. Additionally, government video accounts, being public entities, may come across as directive rather than engaging. The government and relevant institutions, as mainstream official representatives, should proactively engage in using short videos to preserve the Tanka cultural heritage, drawing more attention to the cultural heritage of the Guangxi Beihai region.

6.3 Lack of professional planning

It's clear from earlier sections that the production of cultural heritage short videos often suffers from content uniformity and a lack of diversity. Many inheritors lack understanding and professional training in video production, leading to unprofessional and arbitrary video creation. Observations across platforms and video types indicate that many individual accounts display randomness in themes, content, scenes, and even shooting and editing techniques. The lack of a professional theoretical foundation means videos are often made based on personal perceptions and readily available video templates, lacking originality and failing to capture attention swiftly.

An increasing number of people are venturing into the short video industry, prompting video editing vendors to identify business opportunities and introduce various video editing software, with "Jiaying" from ByteDance being one of them. While such software offers numerous templates, addressing the editing challenges faced by cultural heritage inheritors to some extent, it also leads to arbitrary video editing. Users might not consider how to attract the audience using editing techniques but instead rely on popular templates to present their content.

6.4 Lack of long-term planning

The preservation of cultural heritage and its inheritors are intertwined. Inheritors, adopting a master-apprentice system, spend years researching and researching before they can engage in and inherit specific cultural heritage. They bear the mission of preserving, protecting, and promoting cultural heritage from their apprenticeship days.

Due to shifts in the focus and approach of inheritors and professional teams towards video production, clear positioning for video accounts has become elusive. Cultural heritage videos shouldn't merely rely on sensationalist content to attract viewers. Given the niche and specialized nature of cultural heritage, substantial preparation is needed for short video production. In the current online environment, under the pressure of monetizing content, researchers may not prioritize improving the quality and innovation of cultural heritage videos. A rush to monetize might result in excessive dramatization, misleading promotions, and over-marketing. Such an approach compromises the image of the cultural heritage, fails to establish a clear audience or purpose for the video, and isn't sustainable. On the other hand, since the official launch of Taobao in 2003 to the rise of e-commerce live streaming in 2019, there's been a dramatic shift in market economics. For instance, top influencers like Li Jiaqi can achieve sales of hundreds of millions in a single live stream session. After amassing a certain number of followers, some entities venture into e-commerce live streaming, neglecting the content creation for short videos and prioritizing commercial interests over cultural heritage preservation. However, if the monetizing potential of followers isn't realized, coupled with insufficient short video traffic and dismal sales on e-commerce platforms, it can lead to chaos in the dissemination market for cultural heritage videos. For example, accounts under "Qi Ren Jiang Xin" promoting cultural heritage short videos may have numerous handcrafted cultural heritage products for sale in their Douyin store. However, due to high pricing and insufficient followers, orders are minimal. Chasing profits, current inheritors and the professional organizations supporting them have greatly changed their approach and professional ethics towards cultural heritage preservation, neglecting long-term planning and jeopardizing its enduring protection.

7 Specific Steps for Extracting Cultural Elements

When cultural research involves extracting local characteristic cultural elements, researchers recommend the following methods and steps. This helps various researchers obtain cultural elements from different media and localized materials, making the extraction process operational and suitable for learners to research and use:

Collection and Classification of Cultural Elements:First, we need to classify cultural elements, such as traditional festivals, clothing, architecture, and cuisine. This aids in extracting and learning different categories of cultural elements more

effectively. Gather relevant books, articles, images, videos, etc. Libraries, the internet, and museums are all sources for obtaining cultural elements.

Expert Interviews: Engage in-depth interviews with local cultural experts, historians, or local residents. Through these interviews, knowledge is obtained, and locals can provide in-depth cultural information and stories.

Field Research: Conduct on-site inspections at places of cultural significance to understand the local history, customs, and traditions.

Social Media: Browse relevant topic tags, pages, and content shared by users on social media platforms in the information collection area to capture authentic contemporary cultural elements.

Participation in Cultural Activities: Participate in cultural events, exhibitions, festivals, etc., to personally experience and feel the cultural elements. Watch related movies, documentaries, TV programs, etc., as they often contain rich cultural elements. Utilize online tools and platforms, such as cultural heritage databases, digital museums, and online courses, to obtain detailed cultural information.

Sharing and Learning: Share the extracted cultural elements, whether through blogs, social media, lectures, etc., to share and learn with others.

Collection and Organization: Organize the gathered information, classifying and recording the features, background, and related stories of the cultural elements.

In conclusion, through the methods above, researchers holistically extract local characteristic cultural elements and convert them into knowledge suitable for learning and use. Others can also refer to this set of methods for extracting cultural elements. It is essential to maintain a third-person perspective and accuracy towards local culture, avoiding misunderstandings or distortions of the real meaning of cultural elements.

Summary

This chapter revolves around the promotion of Tanka culture short videos in the context of the integration of culture and tourism in Beihai City. Through discussions on related content, the following conclusions are drawn:

First, the integration of the cultural industry with the tourism industry is of vital significance for the promotion of Tanka culture, promoting local economic development and cultural inheritance.

Second, promoting Tanka culture has multiple meanings, including enhancing community cohesion, boosting cultural confidence, and driving economic growth, among other positive impacts.

However, there are some challenges in promoting Tanka culture in Beihai City, such as ineffective propaganda channels and lack of innovative promotional strategies.

To effectively promote Tanka culture, we have proposed a series of measures, including utilizing short video platforms and social media channels, adopting innovative strategies, and strengthening cooperative methods.

Lastly, a thorough analysis of the issues with short videos on Tanka cultural heritage in Beihai was conducted to provide valuable insights and suggestions for promoting Tanka culture short videos in Beihai City. Through this research, we hope to promote the promotion of Tanka culture short videos in Beihai City, enhance the recognition and dissemination effects of Tanka culture, and further advance the prosperity and development of Tanka culture.

CHAPTER IV

A Create short video research on the culture of the Tanka families in Beihai,Guangxi, China in the context of cultural tourism integration

The following research was conducted in this chapter. We explored innovative thinking strategies for Beihai Tanka cultural heritage short videos. In today's digital age, short videos have become a popular medium of communication, offering new opportunities for the inheritance and promotion of Tanka culture. Firstly, the researcher will delve into the innovative development of Tanka culture and short videos, seeking ways to merge Tanka culture with short videos to produce impactful and attractive works. Secondly, the researcher will examine the importance of establishing a professional Tanka culture team, exploring how to gather expert talent to improve the quality and standard of short video production. Based on this, the researcher will explore strategies to enhance the innovation of Tanka content, investigating how to use innovative thinking and creative methods to infuse Tanka cultural short videos with more imagination and expressiveness.

1 The innovative development of Tanka culture and short video

1.1 Integration of new expressions

The primary reason short videos are favored by many is due to content selection. Stiff and dull video content won't retain viewers, hence the choice of video content is especially crucial.

1) Performance category: There are numerous cultural heritage performances in Beihai, such as the Saltwater Songs. However, after browsing various short video platforms, it was observed that most performance-based short video content mainly features widely recognized cultural heritage performances. These widely known performance short videos still primarily focus on performance, causing viewer fatigue and inhibiting deeper understanding. Firstly, there are fewer categories of Beihai Tanka cultural heritage on short video platforms, resulting in lower views. Therefore, there's a need to expand the performance heritage category, allowing less-known performances to come to the public's attention. Secondly, for those widely recognized performance short videos, there should be innovations built upon the original video content. By integrating with modern music and contemporary dance, new vitality can be injected into performance-based cultural heritage. Short video creation should be based on innovative thinking theory, blending tradition with new modes of expression, allowing the public to further understand the cultural heritage of Beihai Tanka.



Figure 18: Tanka Dragon Boat Culture Adaptation Intersession Performance Short Video Results

2) Traditional Handicrafts: Currently, some users on short video platforms use their understanding of traditional handicrafts to integrate new content and forms of expression, delivering personalized cultural content that attracts a broad audience to view and understand traditional handicraft short videos. For instance, Beihai shell carving skills, Beihai Tanka costume-making techniques, and Beihai sand crab juice production methods are shown through step-by-step breakdowns in the videos. This approach is more captivating and allows viewers to appreciate the charm of the craft better than just displaying the finished traditional handicrafts.



Figure 19: Tanka Shellfish Craft Show short Video Results

3) Folklore Category: The content and presentation of these short videos primarily revolve around explaining the origins and customary practices, such as Tanka weddings and the Opening of the Sea traditions, among others. Taking the Tanka sea weddings as an example, the videos adopt innovative ways to explain the ceremonies, highlighting aspects like the attire, wedding rituals, and differences from Han Chinese weddings. This approach ensures that the audience gains knowledge while watching, aligning with the objective of preserving cultural heritage through short videos.

Other Tanka traditions can also embrace new methods of explanation and content presentation, like the Waisha Longmu Temple Fair, for instance. The origin and significance of the Waisha Longmu Temple Fair can be conveyed through animated forms, as historical tales depicted via animation can better captivate the general public. Thus, Beihai Tanka's folklore cultural heritage can be vividly showcased through animated formats, making seemingly bland cultural tales more intriguing. This approach encourages the public to learn about and experience these traditions, serving the purpose of protecting intangible cultural heritage.

Furthermore, short videos serve as a medium that combines the expertise, entertainment, and engagement aspects of cultural heritage. They offer the public a fresh perspective and understanding of cultural heritage, attracting more long-term attention and participation in its preservation. This can significantly enhance the efficacy of cultural heritage protection through the medium of short videos.



Figure 20: Tanka Open Sea Festival, Folklore Short Video Results

1.2 Integration of New Technological Tools

In recent years, immersive technologies such as AR (Augmented Reality), VR (Virtual Reality), and MR (Mixed Reality) have been applied to the field of cultural heritage, playing a crucial role in its preservation. To meet the current demands of cultural heritage protection, the production of short videos should merge with the unique characteristics of cultural heritage and incorporate new technological means. By "new technological means," we mean integrating the content of cultural heritage short videos with AI animation, dynamic effects, background music (BGM), AR, MR, etc., transitioning from static beauty to dynamic allure. Specific methods include:

1) **Performance Category:**As previously mentioned, performance-based cultural heritage videos primarily record performances. Innovations in these videos demand breaking away from conventional filming methods, embracing new techniques like aerial shots and camera movements. New production methods mean infusing these performance videos with dynamic effects and using the inherent animation features and transitions on video production platforms. Previously, videos from other categories on platforms like TikTok became viral due to their high-quality techniques. Therefore, in the Northeast, performance-based videos that blend traditional Chinese aesthetics with new production techniques can capture attention. The performance videos shed the outdated, mundane feel and become trendily appealing.

2) **Traditional Handicraft Category:**To resonate with the characteristics of current short videos, proper innovation is essential. By blending traditional handicraft content with special effects, BGM, or stop-motion animation, we shift from static to dynamic beauty. Through video effects and animation, integrated with popular music tracks or video clips, a fresh experience emerges. Handicraft videos, combined with renowned music, not only harmonize traditional music with crafts but also make videos vibrant, quickly winning the audience's affection.

3) **Folklore Category:**As discussed earlier, folklore videos tend to be monotonous and lack a fixed style, with different customs dictating varied filming and production methods. Hence, folklore performances can adopt grand production styles, incorporating diverse filming techniques. For example, using large-scale filming equipment for folklore performances can present them as grander and more spectacular. For Tanka traditional weddings, videos can utilize various transitions and camera movements to showcase the different rituals.

2 Formation of Professional Tanka Culture Communication and Production Team

Through interactions with short video content creators, it's evident that traditional methods and content alone cannot uphold cultural heritage preservation. As discussed, from multiple perspectives, future cultural heritage should not be confined to a single domain. To adequately protect the Northeast's cultural heritage via short videos, not only is support and oversight from the state and government necessary, but there's also a need for a professional team or learning about professional short video marketing and production techniques.

Collaboration with Tourism Agencies:Forming partnerships with local tourism agencies, integrating Tanka cultural heritage videos into their official websites, travel apps, or guidance facilities. Offering these to tourists as previews or guiding tools and using Tanka cultural heritage short videos as essential content for local tourism promotional events, like playing them at tourism exhibitions or referencing them in brochures.

Partnering for Promotion:Collaborating with related partners, such as travel agencies, hotels, and guesthouses, to jointly promote Tanka cultural heritage videos. They can be showcased on partners' official websites, social media platforms, or offline venues, attracting their clientele and tourists.



Figure 21: In the opening ceremony of China ASEAN Forum on Quality Development of Tourism Vocational Education, the "Voice of Beihai" is a short video showcasing Beihai's cultural and tourism resources.

Social Media Marketing: Actively promote Tanka cultural heritage short videos on social media platforms. By carefully selecting titles, tags, and descriptions, you can attract user attention and encourage sharing. At the same time, collaborate with travel bloggers and social media influencers to increase the videos' exposure and impact.

Interactive Experience Events: Engage with the audience and encourage their involvement in Tanka cultural heritage through interactive experience events. Leveraging storylines and elements from short videos, design immersive experiences, handicraft workshops, themed exhibitions, and more to deepen the audience's experience and understanding of Tanka culture.

Data Analysis and Optimization: Use data analysis tools to monitor and evaluate the promotional effects of Tanka cultural heritage short videos. Based on the results from the data analysis, make optimizations and adjustments to further enhance the promotional success of the short videos and audience engagement.

2.1 Leverage Professional Teams

Originating from abroad, the MCN model is a form of multi-channel network product, merging PGC (Professional Generated Content). With capital support, it ensures effective output of video content, ultimately realizing stable commercial monetization. This innovative team approach to cultural heritage promotion in the new era diminishes the dominance once solely held by government propaganda departments. Concurrently, national and local governments have launched a series of policies to assist in the inheritance and protection of cultural heritage in impoverished regions.

There's encouragement for urban art groups and cultural workers to regularly perform cultural output to rural areas. The development of rural art groups is supported, as well as aiding rural inheritors of intangible cultural heritage and folk artists in recruiting apprentices and transmitting their crafts. The goal is to develop and preserve excellent traditional performances, minority cultures, and folk culture while safeguarding historically significant towns, traditional villages, ethnic settlements, traditional buildings, agricultural cultural heritage, and ancient and notable trees in ways that resonate with the local populace.

Diverse entities collectively participate, with all sectors striving collaboratively. This "Cultural Heritage + Short Video" model paves the way for simultaneous preservation of culture and production of high-quality videos. Currently, numerous professional teams are emerging and excelling in this direction.

Hence, Beihai's cultural heritage requires professional agencies to assist from video production to promotion. The aim is to strengthen cultural output and protect more forgotten cultural heritages.

2.2 Enhancement of Video Maker's Capacity

In the new era, creatively integrating cultural heritage with short videos is pivotal, and the capabilities of video creators play an indispensable role. People are constantly considering how to infuse more creativity into the existing video models, ensuring content remains engaging, necessitating video creators to constantly learn and elevate their professional standards.

With the ongoing evolution of cultural tourism and the short video industry, more individuals are immersing themselves in short video production. Traditional modes of learning and practice only enable a fraction of people to appreciate cultural heritage without effective dissemination. Hence, in the age of burgeoning short videos, utilizing this medium becomes pivotal for cultural heritage promotion and preservation.

Influenced by familial and educational environments, many aren't adept with video production software. Without professional technical support, videos struggle to garner widespread attention. Therefore, enhancing the video production capabilities of Tanka cultural heritage inheritors and protectors is crucial. Whether self-learning online or relying on professional teams, there's an overarching need to elevate one's video production standards, ultimately using short videos as a means to safeguard cultural heritage from oblivion.

There are numerous online courses for video production on platforms like Bilibili, providing professional assistance to inheritors of cultural heritage.

Deep comprehension of Tanka culture, diversified content presentation, innovative technological approaches, cross-domain collaboration, and continuous learning and practice can significantly elevate the creative production capabilities for Tanka culture short videos. Researchers and creators, by delving deeply into Tanka culture and unearthing its unique facets, can seamlessly integrate these into video production, showcasing its allure. By emphasizing diverse content presentation and utilizing innovative technological methods, the artistic appeal and watchability of Tanka culture short videos can be augmented, drawing more audience attention and resonance. Collaborations across different artistic and creative industries can bring fresh perspectives and highlights, enriching the representation and essence of Tanka culture short videos. Continuous learning and practice are crucial for honing creative abilities. Engaging in training, seminars, and creative endeavors, constantly exploring fresh creative avenues and techniques, accumulating experience, and reflecting and iterating will invariably bolster the creative production capabilities of Tanka culture short videos. Such efforts will facilitate the broader dissemination and portrayal of the unique charm of Tanka culture, attracting more attention and recognition, promoting its legacy and evolution.

3 Enhance the innovative content of Tanka culture

The most important feature of short videos is their "shortness," with the shortest videos lasting only 10 seconds. Due to the time constraint, it's challenging to fully convey the content of cultural heritage in a brief period. Therefore, researchers should overcome the limitation imposed by the video's duration, ensuring that the content is fully represented in the limited time available.

According to the "2020 Douyin KOL Ecology Research Report" by CASS Data, researchers observed that in 2020, the creation of short video content continued to "cool down." Taking Douyin (TikTok) as an example, three aspects are evident:

1) The total number of popular internet hosts, active accounts, and accounts with millions of fans declined, dropping from 147% in 2019 to 92% in 2020, with the growth rate in the second half of 2020 further slowing compared to the first half.

2) The popularity rate of internet talents has decreased. For the development of short videos about cultural heritage, the current state presents both opportunities and challenges. The continuous upgrade in users' demand for short video content provides more development and creative space for cultural, educational, and craft videos. Researchers also sense that cultural heritage short videos from the Northeast region will gain more attention in the future, but it also requires more effort from video creators to innovate and refresh the content.

3.1 Establishing a perfect "character set"

The term "character set" is often used, especially when a public figure faces a scandal or issue, leading to a "character collapse." Initially, the concept was presented in comics, where it typically refers to the appearance, character, and consistent image of a character, always emphasizing the character's features to deepen the audience's first impression. Similarly, many "character sets" exist in short videos. Each character on the internet has its design. Therefore, the cultural heritage of the Northeast region in short videos should also have new character designs to attract more people to appreciate and love the cultural heritage.

The character design for cultural heritage short videos should be distinctive and in line with the characteristics of the heritage bearer. Previously, everyone labeled video characters based on various cultural heritages. There wasn't a comprehensive character design. Hence, the "Great National Craftsman" is an ideal character set. With modern development, things emphasize allure and efficiency. While producing cultural heritage products, there's more focus on production efficiency, blindly chasing quantity without genuinely delving into the craft. As a result, the unique spirit and qualities of cultural heritage are continuously lost. Cultural heritage represents the millennia-old culture of the Chinese nation, different from written words, conveying messages directly yet profoundly.

For short videos about cultural heritage, craftsmanship isn't the only way to promote the videos. In the process of preserving cultural heritage, these heritages embody the unique spirit and excellent cultural traditions of the Chinese nation. It is the ultimate goal of protecting cultural heritage through short videos, which is the primary message that short videos should convey to the audience. The character design for cultural heritage inheritors should primarily focus on the "Great National Craftsman" as the core, providing not only specific character tags but also leaving a lasting impression in a short time.

Through the "Great National Craftsman" character set, two meanings can be clearly expressed through short videos: one is the perfect craftsmanship, and the other is the professional character of "moral and artistic cultivation." Many cultural heritages contain numerous traditional Chinese cultural concepts, pursuing "truth," "goodness," and "beauty," and the concept of "harmony." Traditional Chinese thought values "harmony" and believes that only "harmony" can bring beauty. Hence, "harmony" is a vital point in traditional culture. Regarding the spirit of culture, based on the comments in current short videos about cultural heritage, researchers can see much recognition and praise. Everyone acknowledges the dedication and seriousness of traditional cultural heritage inheritors, the endless pursuit of art, and their contributions to Chinese cultural heritage. These comments reflect the users' appreciation and love for this type of video on short video platforms. Therefore, short videos about Beihai Tanka culture must combine their characteristics, find matching character settings, and touch the audience with suitable scenes and story content to better inherit and protect cultural heritage.

3.2 Build perfect video themes and scenes

In addition to "character sets," researchers also need to rely on scene settings. For short video works to be more attractive, they should not only pursue visuals and characters but also need compelling story backgrounds and scene settings. Tangible cultural heritage, due to its specific geographical location, does not require scene control but needs to find better shooting angles and timings to make the scene more eye-catching.

Intangible cultural heritage does not have a fixed scene like tangible cultural heritage. Many are the working scenes of inheritors, and these working scenes are not attractive when filming. Therefore, short videos of intangible cultural heritage should enhance the shooting scenes and situations to better present the video theme and story content. For instance, performance cultural heritage can go beyond just the stage, returning to nature, going to the beach, and selecting appropriate scenes to match the lyrics. This type of presentation can better retain viewers. Traditional crafts can also choose new scene layouts. In cultural heritage short videos, the theme that should be adhered to the most is "protection." While showcasing cultural heritage, cultural heritage short videos should also elaborate in different ways. Tangible cultural heritage can be narrated through voiceovers or explained by humorous narrators with gestures, talking about the historical background and cultural connotations of the tangible cultural heritage. Intangible cultural heritage can be conveyed through dialogues, self-narratives, narratives, etc., telling the stories behind the intangible cultural heritage and the cultural significance they carry, thereby attracting more people to pay attention to cultural heritage. Turning the theme of inheriting cultural heritage into a narrative story form makes short videos more watchable. In the short video production of [Li Ziqi], through telling her story with her grandmother in the deep mountains, researchers not only learned some intangible cultural heritage handcraft skills but also experienced emotional care.

From a cultural perspective, culture is not only Chinese culture but also global culture. Although the current Beihai Tanka cultural short videos have not yet formed a blazing viewing craze, precise and diversified content choices, suitable character settings, persistent cultural spirit, and the always consistent initial intention to cultural

heritage will inevitably promote cultural heritage into people's lives and move to a broader global stage.

At this stage, researchers should make full use of the rich cultural connotations contained in the Beihai Tanka culture, integrate them into short video production, and expand their influence in the short video field. Making full use of Beihai Tanka culture in short video production will not only help promote and inherit the Beihai Tanka culture but will also make the culture more recognized and loved by more people

4 Innovative thinking to meet market demand

4.1 Create diversified short videos

Looking at the volume of creations, platforms like Douyin, Kuaishou, Huili Huili, Video Number, and Xiaohongshu all have seen a steady increase in monthly releases. Looking at the overall popular topics for the year 2021, researchers can observe that the content focus varies across platforms. Kuaishou is more "populist"; Douyin leans towards platform activity marketing; Xiaohongshu is filled with a diverse and pleasant life atmosphere; Huili Huili gravitates towards gaming, anime, and the "second dimension."

In terms of content trends, there is a growing fascination with general knowledge content, and major short video platforms have become windows for the general public to access knowledge. Douyin officially launched its learning channel at the end of 2021, integrating videos from knowledgeable creators. Kuaishou continued to emphasize the creation of general knowledge content over the past year, rolling out various support plans. Bilibili (B-site) launched its knowledge community in 2019, and it has since grown in scale, with general knowledge content making up nearly half its viewing numbers. On Douyin, one out of every five videos contains general knowledge content, with life skills, popular science, and workplace topics being the top three in this category.

In recent years, user groups on major platforms have varied topic demands and different target audiences. Therefore, short videos on Beihai Tanka culture in Guangxi should find their specific target audience. Efforts should be made to explore different subjects and content, continually expanding the target demographic. By refining the content and seeking diverse user groups, this will lead to more effective dissemination, thereby achieving better preservation. On Douyin, one could sell tangible cultural heritage merchandise and intangible cultural heritage handicrafts. On Kuaishou, one can release engaging cultural heritage-related videos. Through multi-platform collaboration, the cultural heritage of the Beihai Tanka region in Guangxi can be better promoted and protected.

Cultural heritage short videos should also focus on refining video content for specific niches. On one hand, this will help create an organized and accurate content ecosystem for cultural heritage on short video platforms. On the other hand, by categorizing and positioning video content, the videos can be efficiently and precisely promoted to their intended audience.

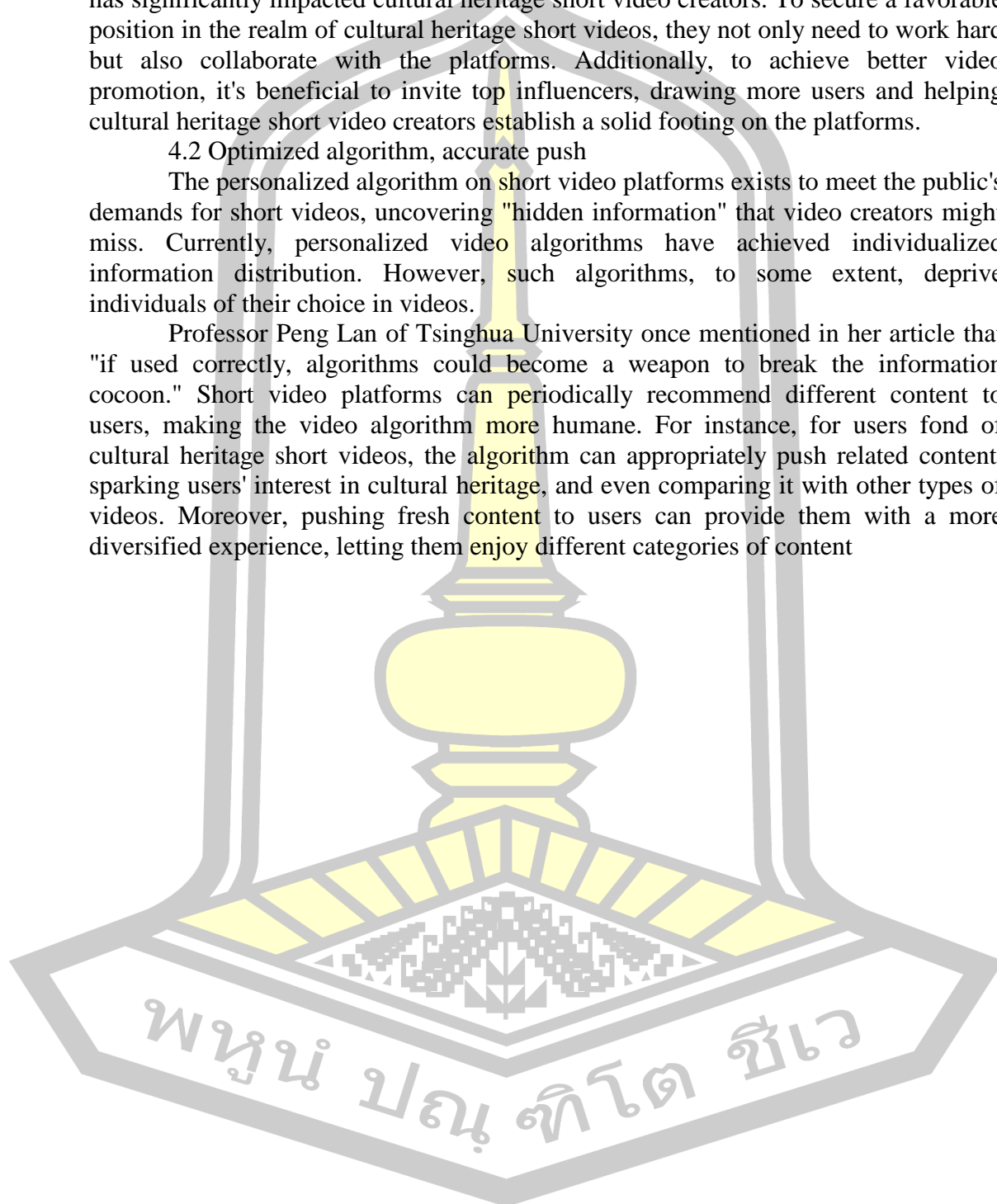
Since the nation began advocating for the preservation and protection of excellent cultural heritage, short video platforms have introduced cultural heritage topics in their cultural channels. They have integrated numerous videos from cultural

heritage inheritors and recommenders, tagging each video accurately with relevant content labels. Each platform, leveraging its strengths, has integrated broadly themed content into more precise thematic links, both time and space-wise. This integration has significantly impacted cultural heritage short video creators. To secure a favorable position in the realm of cultural heritage short videos, they not only need to work hard but also collaborate with the platforms. Additionally, to achieve better video promotion, it's beneficial to invite top influencers, drawing more users and helping cultural heritage short video creators establish a solid footing on the platforms.

4.2 Optimized algorithm, accurate push

The personalized algorithm on short video platforms exists to meet the public's demands for short videos, uncovering "hidden information" that video creators might miss. Currently, personalized video algorithms have achieved individualized information distribution. However, such algorithms, to some extent, deprive individuals of their choice in videos.

Professor Peng Lan of Tsinghua University once mentioned in her article that "if used correctly, algorithms could become a weapon to break the information cocoon." Short video platforms can periodically recommend different content to users, making the video algorithm more humane. For instance, for users fond of cultural heritage short videos, the algorithm can appropriately push related content, sparking users' interest in cultural heritage, and even comparing it with other types of videos. Moreover, pushing fresh content to users can provide them with a more diversified experience, letting them enjoy different categories of content



5 Production methods for short videos on the Tanka culture

After completing the extraction of Tanka cultural elements, the practice, process, and methods of short video shooting can be carried out according to the general steps I have summarized below:

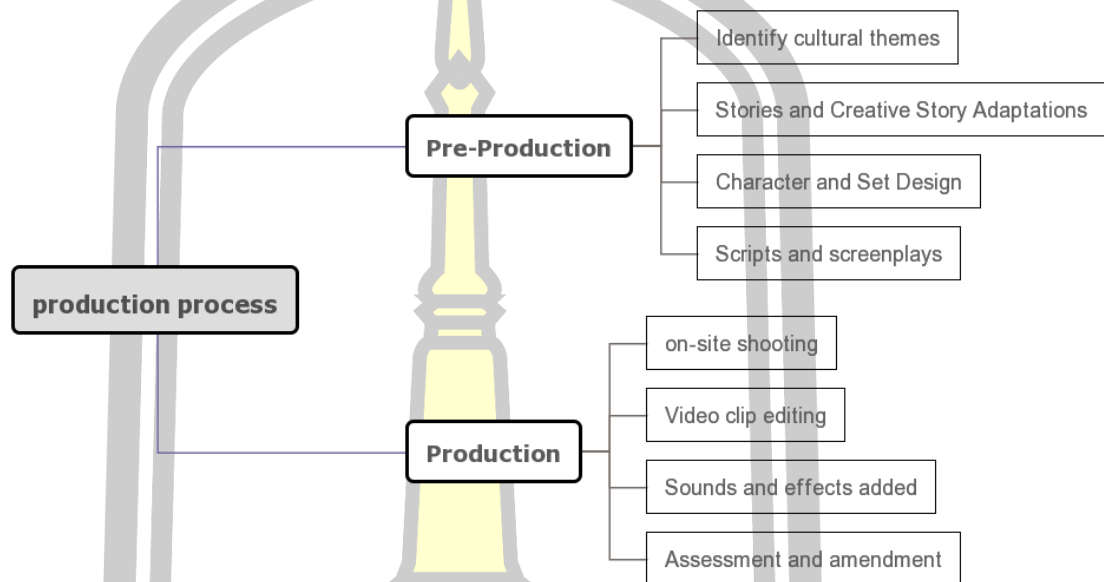


Table 2: Short video production steps

5.1 Pre-production Phase

1) Determining the theme and target audience of the short video: The purpose of the Tanka culture short video is to communicate this unique and historically rich culture to a broader audience, especially targeting tourists and local residents. Initially, we must identify the core theme of the Tanka culture. This may involve the daily lives of the Tanka people, their traditions, festivals, food, handicrafts, or customs related to the sea. The theme should have broad appeal, intriguing tourists while instilling pride in local residents. The primary audience is tourists and locals. For tourists, this short video can serve as a captivating guide, helping them delve deeper into this culture, enriching their travel experience. The content should highlight the uniqueness and allure of the Tanka culture, such as beautiful seascapes, distinctive living environments, and unique foods. For local residents, the Tanka culture short video is a tool to instill pride and a sense of protection towards their indigenous culture. The video should emphasize the value and historical significance of the Tanka culture, allowing locals to appreciate the depth and tradition of their culture. In summary, to make the video appealing to both audiences, the content needs meticulous planning to ensure it conveys both the charm and importance of Tanka culture.

2) Story and creative story adaptation: Beihai Tanka culture is a rich cultural treasure trove, filled with tradition, customs, and history. To successfully convey this culture's charm in a short video, we need an engaging story with a creative twist.

Original story: We can extract a true story from the Tanka people's lives. For example, how a young Tanka person inherits the family's fishing traditions while seeking their identity amidst modern challenges. This story not only showcases the traditions of Tanka culture but also reflects the challenges and changes faced in modern society.

Creative story adaptation: To make the story more captivating, we can add creative elements. For instance, during fishing, the young Tanka person accidentally discovers an ancient object, possibly left behind by ancestors, related to an ancient Tanka legend. He decides to uncover the truth behind this legend, which not only helps him understand his roots but also immerses the audience in Tanka history and traditions.

Incorporating modern elements: We can also integrate modern elements, such as interactions between Tanka people and the local tourism industry, or how they utilize modern technology to preserve and pass down their culture. This combination showcases the traditions of Tanka culture while emphasizing its adaptation and evolution in modern society.

Emotional depth: Characters should be more than just vehicles for action; they should also convey emotion. Emotional bonds within families or deep connections with the sea can add depth to the story, making it more engaging for viewers. Through such story adaptations, our aim is to offer viewers an educational yet entertaining experience of Beihai Tanka culture.

3) **Character and scene design:** Given the Tanka culture's deep historical background and abundant traditional elements, there is ample room for creativity. In designing characters and scenes, the goal is to portray Tanka life and culture authentically and comprehensively.

Character design typically involves main and supporting roles. The protagonist should be an actor embodying Tanka characteristics, representing the young Tanka generation's struggles and aspirations amidst tradition and modernity. Supporting roles can portray middle-aged Tanka people representing tradition and family honor, several young Tanka individuals representing the youth at the confluence of tradition and modern culture, and local actors portraying tourists keen on promoting local culture.

Scene design might include traditional Tanka dwellings showcasing their unique aquatic lifestyle, fishing areas depicting their close ties to the sea, sacred places aligning with Tanka religious practices, and local markets illustrating their daily lives and interactions.

The situational design could encompass rituals, fishing activities, and cultural exchanges, revealing the Tanka people's reverence for the sea, their livelihood skills, and their cultural status in modern society.

Such character and scene designs aim to offer viewers a comprehensive, three-dimensional perspective, enhancing their understanding of Tanka culture and lifestyle. **Script and storyboard design:** Deeply understanding its cultural background and history, ensuring content authenticity through field research and interaction with the Tanka people. After determining the central theme, construct the script's storyline based on representative legends from Beihai Tanka culture. Once the script story is finalized, create a shooting storyboard. In this storyboard, plan the visual presentation of each scene meticulously, considering camera movements, angles, and lighting to

maximize the allure of Tanka culture. Simultaneously, gather feedback from cultural experts and make necessary revisions to ensure the final work is both artistic and authentic.



Figure 22: Pre-production stage

5.2 Production Phase:

1) **On-site Filming:** During the on-site filming process of short video production, preparation is crucial. Firstly, equipment readiness should ensure that all cameras, lights, and audio devices are in good condition and pre-set according to the storyboard requirements. Backup batteries and storage cards should be in place to handle extended filming durations. Secondly, according to the storyboard's framing composition, adjust the camera's position and angle to ensure the scene aligns with the director's and cinematographer's creative intentions. The coordination of actors and other on-site personnel is central to the filming; they need to understand their positions and timing. Directors or on-site assistants should maintain close communication with them to ensure a smooth process. Additionally, considering external disturbances and safety risks like weather changes, noise, and potential obstacles, it's vital to have preventive measures in place. Finally, a rehearsal should be conducted before each shoot to ensure consistency across all segments, with safety precautions ensuring no harm comes to equipment, actors, and staff.

2) **Video Editing:** In the video editing process, the categorization and selection of materials is paramount. Each video clip should be classified in detail according to content, shooting date, scene, or other relevant criteria for easier subsequent processing and retrieval. Selected high-quality material should be marked or labeled with filter numbers to ensure only the best content is used during editing. With the chosen material, editors can employ various presentation techniques like cuts, fades, slow motion, speeding up, etc., to enhance the video's rhythm and emotional depth. Team collaboration is especially vital in this stage. Editors should communicate closely with the director to ensure the video's editing style and content align with the original intentions and the project's overall direction. Simultaneously, sound engineers, colorists, and animators should stay in constant communication with the editor, ensuring the video achieves the best quality across all dimensions. This level of team collaboration guarantees the video maintains consistent quality and style from start to finish.

3) **Sound and Special Effects Editing:** In the sound and special effects editing phase of video production, various techniques are employed to match the

video's ambiance, rhythm, and expressive intent. Firstly, sound selection and processing are aimed at reinforcing the video's mood and atmosphere. For instance, carefully chosen background music can deepen a video's emotional resonance, while sound effects can set the ambiance, immersing the audience. Dialogues or narrations should be clear and coordinated with background music and sound effects to maintain overall harmony. Secondly, using special effects can intensify a video's visual impact and strengthen its expressive intent. Color correction, dynamic image transitions, text animations, etc., can enhance the video's visual appeal and synchronize with the content, ensuring clear information delivery. Team collaboration is crucial in this phase as well. Sound designers and special effects artists must communicate closely with directors and editors to ensure their creations align with the video's overall direction. For example, when a special effects artist adds effects to a scene, the sound designer should also ensure the sound effects match, optimizing the viewing experience. Such collaboration and communication ensure every video element serves a unified purpose: conveying a clear, consistent, and engaging story.

Evaluation and Revision: After completing the Tanka culture short video, evaluation and revision become essential to ensure its quality and accuracy. First, the entire team should watch the finished video together, checking technical details like sound clarity and image stability. Afterward, invite representatives from the target audience and cultural experts to view the video, gather their opinions and feelings, ensuring the content genuinely and accurately conveys the essence of Tanka culture. The collected feedback should be wisely filtered and adjustments made, preserving the video's original idea while ensuring it authentically, respectfully, and precisely displays Tanka culture.



Figure 23: Production stage

6 Case research and Analysis of Tanka Culture Short Video

Following the general steps outlined above, you can produce a professional and captivating video. During the implementation, emphasis should be placed on cooperation and communication with local communities, Tanka culture experts, and relevant institutions. They can offer invaluable opinions, suggestions, and support, ensuring the accuracy, conciseness, and regional characteristics of the short video. Lastly, to evaluate the outcomes and impact of the Tanka short video, metrics such as views, shares, number of comments, and user feedback can be considered. Based on the feedback and evaluation results, make necessary improvements and optimizations to enhance the quality and influence of the short video, and better promote and disseminate Tanka culture.

6.1 Theme Outline:

This documentary aims to delve deep into the vibrant and ancient festival of the Beihai Tanka's Opening Sea Festival, highlighting the charm of the traditional maritime culture it embodies, the lively festival activities, and the unique emotions involved. By presenting the rich connotations of the Opening Sea Festival in detail, we'll deeply understand the significance of this festivity for the city of Beihai and its residents and how it maintains its unique charm against the backdrop of contemporary culture and tourism integration. From historical origins and cultural backgrounds to rituals and festival activities, to traditional arts and crafts, the documentary will capture every facet of the celebration through the lens. Furthermore, we will showcase the active participation of community residents in traditional activities and their efforts towards cultural preservation. Through this documentary, we aim to present a vivid picture to the audience, illustrating the profound cultural meaning and emotional resonance of the Beihai Tanka Opening Sea Festival, while also offering substantive exploration and insights into cultural preservation and tourism promotion.



Figure 24: Close-up of BeiHai Open Sea Festival Flag

6.2 Story Prototype:

The documentary centers around the grandeur of the Beihai Tanka Opening Sea Festival, presenting the entire celebration process from multiple participants' perspectives. Starting from the preparations for the ceremony, we delve deep into the meticulous arrangements and preparations for each segment, from choosing the day for the sea opening, venue setup, to preparations for various traditional decorations and tools. The documentary captures the hard work behind the festival. On the day of the ceremony, we'll follow participants of different roles, like the ritual procession, Tanka song and dance performers, assisting staff, documenting their preparations and involvement. We'll also interview local residents to understand their emotions and expectations for the Opening Sea Festival, highlighting its significance in the community. From the wishing segment of the ceremony, rituals, to various celebrations and performances, the documentary vividly showcases the unique charm and festive atmosphere of the entire Opening Sea Festival by alternating different perspectives. Finally, we'll capture participants' smiles, emotions, and sentiments through the lens, conveying the modern significance and cultural meaning of this ancient festival, providing an immersive viewing experience for the audience, and robust support for the heritage and development of the Beihai Tanka Opening Sea Festival.

6.3 Characters and Scene Design:

For characters in the film, we showcase a diverse group of participants, from everyday locals to distant tourists, cultural workers dedicated to cultural dissemination, to artists performing on stage, each adding their unique color and depth to the celebration. In scene design, we primarily create the festive atmosphere of the Tanka Opening Sea Festival. The venue displays the main activities and gatherings, various stages present the colorful Tanka culture, and various props like altars, colorful banners, add a rich festive atmosphere, making the entire festival more captivating.

6.4 Script and Storyboarding:

In the planning from script to storyboard, the Opening Sea Festival storyboard innovatively integrates cultural tourism elements, providing the audience with a rich, multi-dimensional experience of Beihai. The opening cleverly combines the coastal scenery and the cultural background of the festival, sketching a long-standing festive context for the audience. Different participants' perspectives immerse the audience, letting them feel the festival's charm. Outstanding performances like Tanka songs and dances and sea rituals not only showcase the charm of Tanka culture but also provide new attractions for tourists. Deep emotional experiences let audiences hear the genuine feelings of locals and tourists about this traditional festival. Finally, interviews with cultural workers and traditional craftsmen show the irreplaceability of the festival in cultural heritage, highlighting its maintained cultural value in modern times.

6.5 On-site Filming:

During the filming phase of the Opening Sea Festival video, cinematographers need to fully understand the shooting requirements of each scene to capture every moment accurately. Given that the festival is a grand occasion, the filming team needs to possess keen observational skills and filming techniques to capture the nuances amidst rapidly changing surroundings. This demands setting up equipment in various locations to ensure every angle of the fishing activities, standout performance moments, and participants' genuine emotional expressions are recorded. Through the lens, we will depict different stages of the festival, from the tension and excitement of fishing activities, the joyful atmosphere of the celebration, to the true emotional expressions of participants. We will also pay attention to details, such as meticulous displays of traditional decorations, participants' attire, and facial expressions, to enrich the video content and viewing experience. During the video production phase, our goal is to precisely recreate every scene of the Opening Sea Festival through the lens, allowing the audience to feel the festival's vibrancy and emotion, providing abundant material for the documentary's overall narrative. We will fully utilize filming techniques and creative compositions to showcase the charm of the Beihai Tanka Opening Sea Festival with the best image quality and angles.



Figure 25: Work tidbits images of researcher Liang Gengliang filming the Open Sea Festival

6.6. Editing:

In the video editing of the Beihai Tanka Opening Sea Festival, great emphasis is placed on the categorization and selection of materials. To ensure an efficient workflow, all filmed materials are precisely categorized by content, date, and scene, facilitating the subsequent editing process. After the selection process, the best clips are specially marked to ensure only the most impactful materials are used during the editing process. By utilizing various editing techniques, such as cuts, fades, and speed adjustments, we can infuse the video with more rhythm and emotional depth. Additionally, collaboration within the team is crucial. Editors need to maintain close communication with the director to ensure that the direction of the edit aligns with the core vision of the project. Sound effects, color tones, and animations seamlessly

coordinate with the editor. Together, they strive to ensure that every detail of the video perfectly showcases the unique charm and cultural essence of the Beihai Tanka Opening Sea Festival.



Figure 26: Work tidbits images of researcher Liang Gengliang post-production

6.7. Sound and Special Effects Editing:

In the video production of the Beihai Tanka Opening Sea Festival, the editing of sound and special effects is particularly crucial. To perfectly present the video's ambiance, rhythm, and cultural essence, we've employed various meticulous techniques. For the audio, not only have we chosen background music that aligns with the culture of the Opening Sea Festival to enhance emotional connection and depth, but we've also included authentic on-site sound effects, creating an immersive experience as if one were at the festival. Furthermore, to ensure that viewers can hear every piece of dialogue or narration clearly, we've undergone professional sound processing, ensuring harmony between the dialogues, background music, and sound effects, providing viewers with a coherent and smooth audio experience, further intensifying the presentation and heritage of the Beihai Tanka Opening Sea Festival culture.

6.8. Evaluation and Revision:

During the post-production evaluation of the Beihai Tanka Opening Sea Festival short video, certain issues might arise. For instance, from a technical perspective, a crucial ceremonial clip might become blurred due to camera shake, or the background ambient noise might affect the video's atmosphere. Also, there might be mistakes in the narration, such as using the wrong word, mistaking "晝家" for "旦家".

After screening for target audiences, they might suggest that the ambiance from the Tanka fishing song used as background music isn't intense enough. They might

recommend incorporating the sound of Buddhist temple bells for a stronger religious atmosphere. Even though there might be some cultural inconsistencies, such sounds can provide modern viewers with a more intense sense of immersion.

Faced with such feedback, the production team needs to discuss the comments and evaluate whether the suggestions should be adopted, making selective revisions. Through such evaluations and revisions, the video can better present the true essence of the Beihai Tanka Opening Sea Festival while aligning with wider viewing preferences, achieving the objective of suitable dissemination.

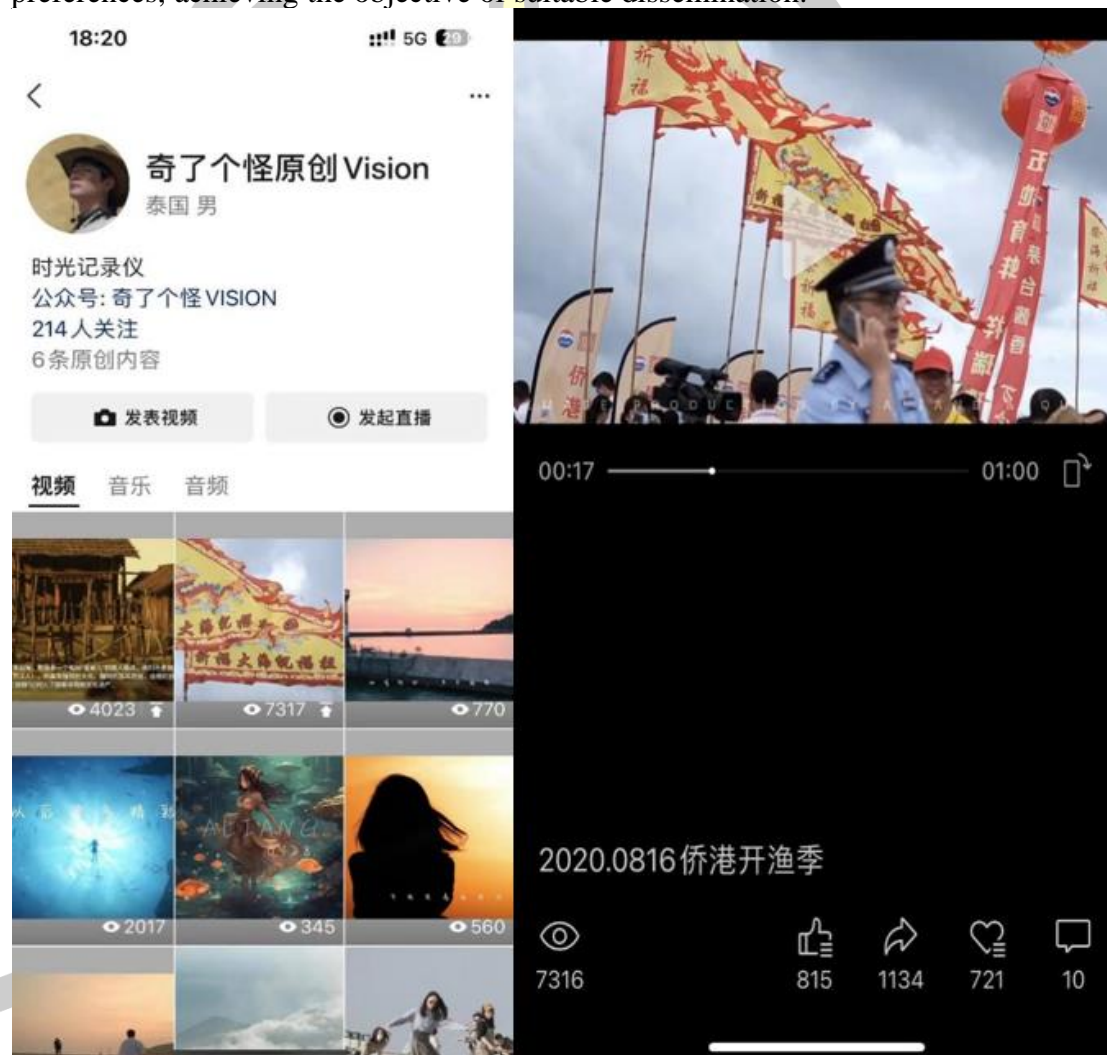


Figure 27: Researcher Liang Gengliang's WeChat Video Number Platform
Researcher Liang Gengliang's Short video Platform:

The video on the Tanka culture's Opening Sea Festival, shot by researcher Liang Gengliang, garnered over 7,350 views on Short video Platform, with 1,134 shares. The Opening Sea Festival video received more than 7,000 online views, underscoring its popularity and level of attention among online viewers.

The number of views not only reflects the public's keen interest in the Beihai Tanka Opening Sea Festival but also demonstrates the outstanding work and creative performance of the video production team. These figures conclusively prove the potential and efficacy of the video in terms of cultural heritage and tourism promotion. By vividly showcasing the grandeur of the celebration, the video not only

provides visual and auditory pleasure to viewers but also offers those who have never been to the event a fresh opportunity to understand the Beihai Tanka Opening Sea Festival. Such viewership also underscores the importance of cultural heritage and tourism promotion in contemporary society, as well as the effectiveness of conveying cultural activities to a broader audience through multimedia platforms. This achievement will further encourage the team to continue producing impactful cultural content, promoting the preservation and development of Tanka culture.

7 Other examples of results of short videos on Tanka culture

7.1 Short video of Tanka houses in BeiHai



Figure 28: BeiHai Tanka house short video

This short video case study features the use of a film sand table model to recreate the classic Tanka houseboat scene that has disappeared from the BeiHai in the past. The first step was to collect information on the shape and construction method of Tanka through online and documentary sources. Then through offline interviews with Mr He Weiguang, an old boat-dweller, and other old boat-dwellers living in the area, as well as museum staff for data verification and comparison. On this basis, the Tanka was recreated in a handmade sand table model.

After the model is physically created, it will be filmed and produced according to the short video production process that I have worked out in Reseach. Through the medium of short video, the original appearance of the disappeared Tanka will be presented to the audience.

7.2 Display of shell carving crafts of short videos families in the BeiHai Tanka



Figure 29: BeiHai Tanka shell carving handicrafts exhibition

This short video case is a showcase of the finished cultural works of Tanka shell carving in collaboration with Ms Li Shan, a Tanka shell carving craftsman. The production of the most expensive shell carvings in the case was done by Ms Li Shan's studio team, then my short video production team filmed it according to the standard production process.

This short video is a typical business co-operation, my short video production team provides video production and promotion services for the display of works. From the data analysis of the promotion results, although the cost of the separate display programme is low, but there are shortcomings in the attractiveness of the content, should be increased appropriately to the production process and link as well as the connotation of the work expressed in the introduction.

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7.3 Production of short micro-lesson videos on marine Tanka cultural and creative products



Figure 30: Microcourse on the production of marine Tanka cultural and creative products

This short video case is also a microclass on the production of marine Tanka cultural and creative products in co-operation with Ms Li Shan, a Tanka shell carving craftsman. Drawing on the experience of the shell carving crafts show, using the micro-classroom teaching method to explain and teach Tanka cultural and creative products, and after the completion of the teaching and then add the finished product show. This time, because of the teaching process, the audience can understand the complete production process of Tanka cultural and creative works, and can learn and produce according to this production process. This greatly enriches the content of the short video and makes it more attractive to the audience.

This group of short videos is divided into two episodes of 5 minutes each for the reason of broadcasting time. Each episode received good user feedback.

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7.4 Tanka Dragon Boat Theme Recess Exercise Promotional Short Video



Figure 31: Tanka Dragon Boat Theme Recess Exercise Promotional Video

Blending tradition and modernity, this short video case is a bold and creative interpretation of the ancient dragon boat culture. At the beginning of the video, we deliberately distilled the unique costumes and energetic movement elements of the Tanka dragon boat culture. Based on these elements, we rearranged and created a set of both traditional and modern recess exercises. After designing this unique set of recess exercises, we then combined it with real clips of traditional dragon boat culture and produced the video according to the professional standard process.

This is not only an ordinary short video, but also a bridge linking the past and present, tradition and innovation. Viewers can not only learn more about the ancient dragon boat culture through it, but also enjoy the novel content with modern creativity. In addition, this short video not only has the potential for commercial promotion, but also has practical teaching value in the choreography of classroom exercises, providing students with a new, culturally rich way of physical exercise.



7.5 Short video of women's militia of in Dijiao Tanka



Figure 32: Women's militia of the Dijiao Tanka

This group of short video cases is not only a simple film and television production, but a careful planning to deeply integrate the elements of Tanka culture into the teaching of Civics and Politics. In this work, the audience is taken back to the 1960s which is full of emotions. At that time, 80 Tanka women, who were female warriors on the ocean, broke free from the shackles of tradition and bravely formed a company of women's militia with unyielding determination and deep love for their country. In the face of foreign enemies, they do not flinch, with strong ideals and beliefs, take up arms and vow to protect the family and the country.

This short video goes beyond describing the heroic deeds of the past; it also skilfully incorporates modern elements. Today's students, after hearing these touching historical stories, are deeply touched and filled with endless respect for those forefathers. Such excellent role models inspire the sense of family and country in their hearts, giving birth to their spontaneous determination to join the army to protect the country, to continue the family honour, and to bravely pursue that great dream.

This short video was completed under the structure of microfilm with limited funding, but it shows the endless charm and possibilities of microfilm creation. Because it involves complex actors, scenes, costumes, make-up as well as props, the investment is naturally more. This also means that this kind of dramatic short video is more suitable for teams with professional knowledge and skills, rather than individual creators. However, it is precisely because of this high degree of professionalism that this microfilm can so vividly and authentically present that exciting period of history and those touching stories.

8 Results and Analysis of the Tanka Culture Short Video

Short Video Title	Views	Likes
"First Sight of Beihai: Beihai Tanka Town Video"	-	2000+
"Wedding in Tanka Songs (Beihai Radio and Television Station)"	-	158
"Local Customs of Beihai Tanka (Understood by Fish Shopkeeper)"	-	59
"Tanka Shell Carving Craft Display"	1724	414
"Beihai Tanka Residential Short Video"	4035	1120
"Tanka Dragon Boat Themed Break Exercise Promotion Video"	2310	541
"Beihai Tanka Sea Opening Festival Short Video"	7808	1514
"Ocean Tanka Cultural Creative Product Production Mini-Course"	3301 (Combined for both parts)	830
"Tanka Women Militia at the Edge of the Land"	2050 (Combined for both parts)	643
"2021 China-ASEAN Tourism Vocational Education High-Quality Development Forum - Tanka Culture Display Collection"	67,000	2221

Table 3: A Overview of Past Beihai Tanka Cultural Short Videos and My Research Findings

Based on past data from short video platforms for team and individual works on Beihai Tanka culture, since we cannot see the view counts from the accounts of others, we take the number of likes as a reference. The highest number of likes was for the video of Beihai Tanka Town by the user "At First Sight of Beihai," with over 2,000 likes. However, this was a promotion that received a large amount of negative feedback from the audience; it was a result of negative promotion. In contrast, the most-liked positive promotion video about Beihai Tanka culture with accurate cultural content was "The Tanka Wedding in Song" from "Beihai Broadcasting Station" on Douyin, which received 158 likes. This was a news documentary video. For individual creators integrating certain art and personal emotions into their short videos about Beihai Tanka culture, the video "Local Traditions of the Beihai Tanka People" within the account "Fish Storekeeper Knows Beihai" received only 59 likes. Objectively comparing the above data and excluding the controversial "At First Sight of Beihai - Beihai Tanka Town Video" that utilized negative feedback for its promotion, we can conclude that the highest number of likes for past positive promotions of Beihai Tanka culture in short videos stands at 158 likes.

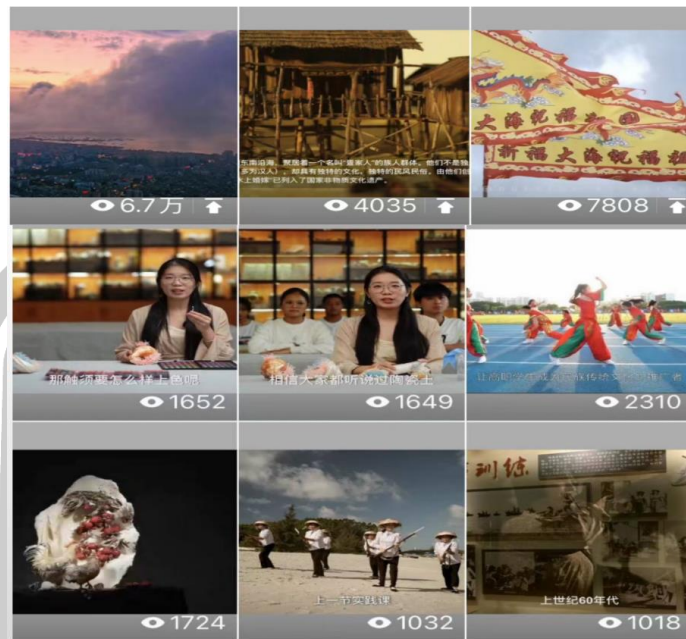


Figure 33: Short video playback data collection

A total of six independent short videos and a collection of ASEAN Tanka culture short videos were produced for this research. They are "Showcase of Shell Carving Crafts of Tanka", "Short Video of Tanka Residence in Beihai", "Short Video of Intersession Exercise of Tanka Dragon Boat", "Short Video of Tanka Open Sea Festival", "Micro-lesson on Production of Marine Tanka Cultural and Creative Products", "Short Video of Tanka Cultural and Creative Products", "Short Video of Tanka Cultural and Creative Products", and "Short Video of Tanka Cultural and Creative Products". Tanka Open Sea Festival Short Video", "Microclasses on Making Marine Tanka Cultural and Creative Products", "Tanka Tanka Tanka Female Militia", "2021 China ASEAN Forum on High Quality Development of Tourism Vocational Education- Tanka Culture Exhibition Collection".

Among them, "Tanka shell carving crafts display" has 1724 views and 414 likes, "Beihai Tanka short video" has 4035 views and 1120 likes, "Tanka dragon boat themed intersessional exercise short film" has 2310 views and 1120 likes, "Tanka dragon boat themed intersessional exercise short film" has 2310 views and 1120 likes. "The number of views is 2310, the number of likes is 541, the number of views is 7808, the number of likes is 1514, the number of views is 3301, the number of likes is 830, the number of views is 3301, the number of views is 830, the number of views is 3301, the number of views is 3301, the number of likes is 3301. 830, "Tanka boat-dwelling women's militia" combined 2050 views and 643 likes.

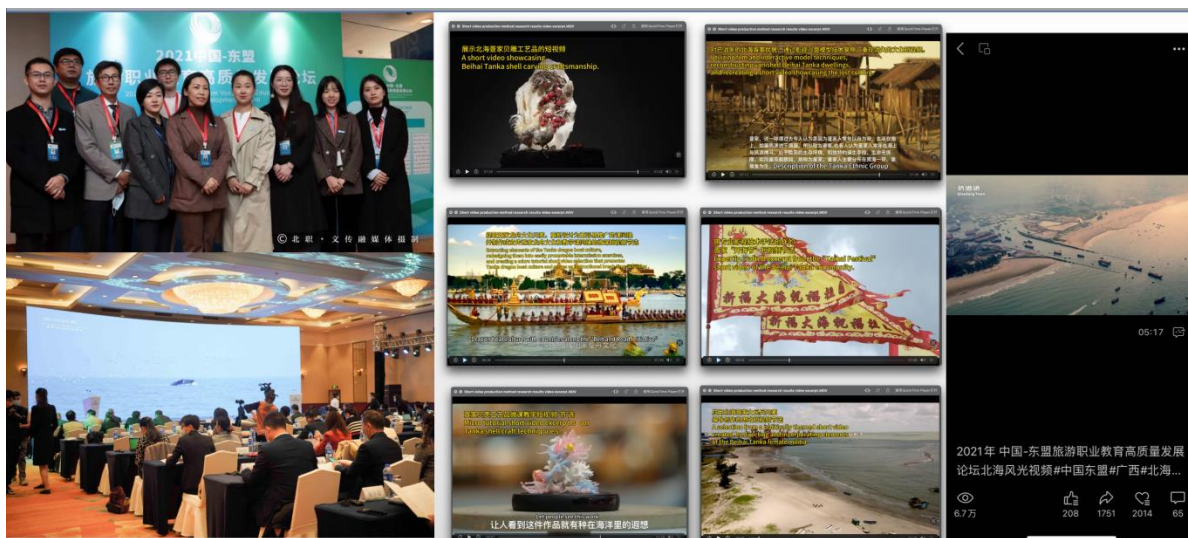


Figure 34: Short Video Showcase at the 2021 China-ASEAN Forum on High-Quality Development of Vocational Education in Tourism

During the "2021 China-ASEAN Tourism Vocational Education High-Quality Development Forum", the professional team I participated in played and promoted the Beihai Tanka culture short video compilation simultaneously at the venue and on online platforms. The "2021 China-ASEAN Tourism Vocational Education High-Quality Development Forum - Tanka Culture Display Compilation" received 67,000 views and 2,221 likes, and it also garnered a large number of positive comments.

From the data mentioned above, it is evident that the Beihai Tanka folk culture short videos produced using professional team methods, such as the "Beihai Tanka Sea Opening Festival Short Video" and the "2021 China-ASEAN Tourism Vocational Education High-Quality Development Forum - Tanka Culture Display Compilation", have achieved relatively high view and like counts. This validates that content created with professional team methods is more recognized and favored by people under the same or similar production costs. This practical result demonstrates the significant social value of applying short videos in the integration of culture and tourism and promoting them through diverse large-scale offline events.

Summary

This research is developmental in nature and involves the production of multiple Beihai Tanka culture videos. Utilizing professional film and television techniques and based on an in-depth investigation and understanding of the Tanka culture by the researchers, the produced short videos disseminate elements of the Beihai Tanka culture and protect its intangible cultural heritage. The research has crafted short videos of Beihai Tanka culture with greater artistic and cultural communication value. Leveraging the promotional capabilities of short video platforms, it allows more people to see, understand, and identify with Beihai Tanka culture, thereby promoting cultural tourism development in Beihai. This also enhances the cultural value and practical significance of the Beihai Tanka culture.

Through the discussion in this chapter, the researcher will provide theoretical support and practical guidance for the creation of Beihai Tanka cultural heritage short videos, promoting the inheritance and propagation of Tanka culture while showcasing the infinite potential of short videos as an innovative medium. With innovative thinking

and collaboration with a professional team, the researcher is confident in presenting the charm of Tanka culture to a broader audience, injecting new vitality and momentum into its inheritance and development. Furthermore, the researcher will focus on how innovative thinking meets market demands, exploring ways to align Tanka culture short videos with contemporary audience preferences and needs, achieving the dual goals of cultural inheritance and marketization. Additionally, discussions will revolve around the extraction of Tanka culture and techniques of short video production, delving into selecting appropriate material from the rich Tanka cultural heritage and transforming it into engaging and valuable short video content. Lastly, through practical case studies, the researcher will demonstrate the actual operational process and experience sharing of Tanka short video production, hoping to offer practical guidance and inspiration for innovative thinking in Tanka cultural heritage short videos.



CHAPTER V

Conclusion, Discussion and Recommendations

Under the context of cultural tourism integration, the researcher's conclusions, discussions, and recommendations regarding short video research on the Tanka culture in Guangxi, China are as follows:

1 Conclusion

1.1 BeiHai Tanka Culture Research Conclusion

After visiting tourists and experts, conducting field research in Tanka settlements, and collecting literature and online data to explore and understand the BeiHai Tanka culture and its intangible cultural heritage, it is concluded that the BeiHai Tanka culture, being the most distinctive folk culture in BeiHai, is inevitably facing dilution. Many wonderful cultural aspects are gradually being lost. However, a wealth of valuable cultural content, such as BeiHai Tanka legends, Tanka shell carving skills, Tanka cuisine, Tanka festivals, and Tanka clothing, still remain. These are local cultural treasures of BeiHai that deserve attention and protection. Given the current popularity of cultural tourism and short video promotions, it is crucial to leverage policies and opportunities to harness the power of short video dissemination, revitalizing the value of the endangered BeiHai Tanka culture, and transforming it into a renewable local cultural resource.

1.2 Comparative Analysis of the Impact of Short Videos on the Promotion of Cultural Tourism and the Production Program Conclusion

By observing and analyzing various short videos with varying production costs, time costs, and popularity on major short video platforms like Douyin, Kuaishou, and WeChat Video, several production modes were identified: storytelling, filming with cinematic techniques, reviving historical artifacts with new technology, and curriculum development. Each of these popular methods for promoting culture via short videos has its advantages and limitations. The benefits of storytelling, technology-driven historical reconstructions, and curriculum developments are not bound by time and space, effectively presenting and disseminating BeiHai Tanka culture in ways that modern audiences can easily relate to. The downside is their high production costs. On the other hand, recording with cinematography techniques offers an affordable option with high cost-performance, capturing existing folk events and ceremonies as they happen. However, this method is limited by the fixed timings and locations of these events. Despite these challenges, all these short video production methods can promote cultural content very efficiently, providing significant support to local cultural tourism.

1.3 Summary of Innovative Short Video Production Methods for BeiHai Tanka Culture and Conclusion of Audience Feedback Data Analysis

After analyzing data from the six Tanka culture short videos I produced and distributed on short video platforms for tourism promotion, and from offline audience feedback surveys, the conclusion is drawn that videos professionally produced using video production techniques and methods, such as the BeiHai Tanka Opening Sea

Festival short video, are more easily accepted by audiences. Story adaptation in the form of short dramas offers creative freedom but requires significant funding. Data reconstruction and historical resource collection to recreate historically lost Tanka homes are also costly. Direct filming of Tanka shell carving products, although cost-effective, lacks engaging content and struggles to win audience approval. Extracting Tanka dragon boat cultural elements to create an interlude exercise video and a Tanka shellcraft teaching video involves significant curriculum design costs.

In conclusion, utilizing short videos to disseminate Tanka culture still faces many challenges. To fully leverage the unique advantages of short videos, concerted efforts from various sectors are required. By employing innovative thinking, understanding audience psychology, and adhering to media rules, bolder explorations in content and form need to be undertaken. This will facilitate more effective protection of the BeiHai Tanka cultural heritage. By exploring the promotion path of BeiHai Tanka culture through short videos, the transmission of Tanka culture can be better promoted, preserving Tanka traditions and the ancestral Tanka culture. The aim is to prevent any cultural heritage from fading from public view, allowing more hidden cultural heritages to gain broader attention. This not only protects the cultural value of these heritages but also further explores their economic value, thereby stimulating economic development in impoverished areas and promoting shared prosperity.

2 Discussion

In the discussion, the researcher delved into the methods of extracting materials for short videos on the Danjia cultural heritage. This includes obtaining a rich and diverse array of materials through the participation of local communities, soliciting expert opinions, and collecting relevant information. The researcher also explored the potential and value of short videos on the Danjia cultural heritage in the integration of culture and tourism, such as using them as promotional tools, tourist guides, and vehicles for cultural education. In addition, the researcher proposed development strategies for innovative thinking in short videos of the Danjia cultural heritage, including diversified content, technological innovation, and the integration of marketing and promotional strategies.

3 Recommendations

3.1 Suggestions for utilizing research

Mining Rich Danjia Cultural Heritage Short Video Materials: Actively mine short video materials from the Danjia cultural heritage, including historical architecture, traditional crafts, and folk activities of the Danjia culture, to showcase its diversity and charm. During the material collection process, collaboration with local communities and relevant experts can ensure the accuracy and richness of the materials.

Integrating Danjia Cultural Heritage Short Videos into the Culture-Tourism Integration Environment: Collaborate with tourism agencies and partners to incorporate Danjia cultural heritage short videos into tourism routes and promotional activities. By playing short videos at tourist attractions, cultural exhibitions, and other

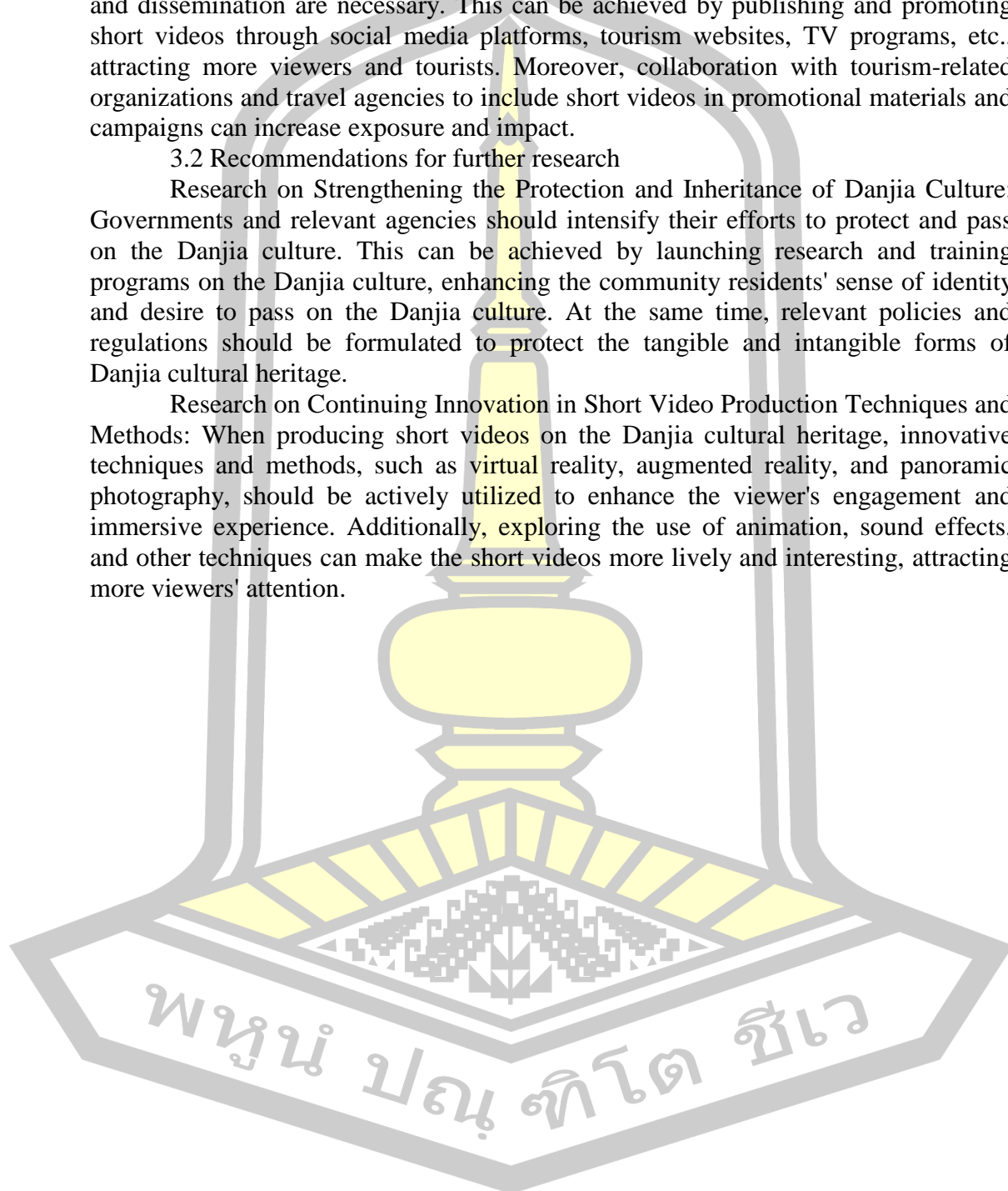
venues, the Danjia culture is integrated into the tourist experience, enhancing tourists' awareness and interest in Danjia culture.

Strengthening the Promotion and Dissemination of Short Videos: After producing exquisite short videos on the Danjia cultural heritage, effective promotion and dissemination are necessary. This can be achieved by publishing and promoting short videos through social media platforms, tourism websites, TV programs, etc., attracting more viewers and tourists. Moreover, collaboration with tourism-related organizations and travel agencies to include short videos in promotional materials and campaigns can increase exposure and impact.

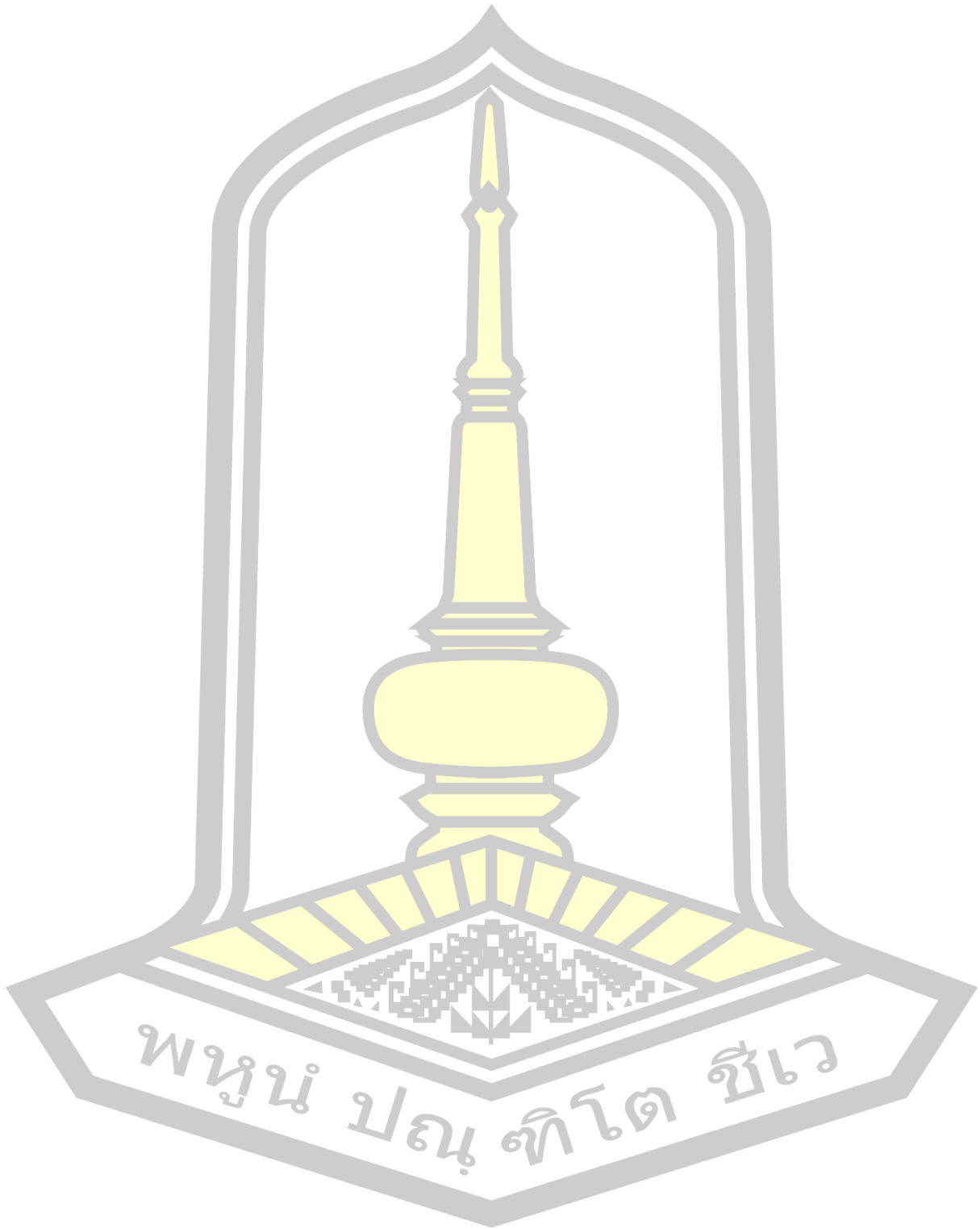
3.2 Recommendations for further research

Research on Strengthening the Protection and Inheritance of Danjia Culture: Governments and relevant agencies should intensify their efforts to protect and pass on the Danjia culture. This can be achieved by launching research and training programs on the Danjia culture, enhancing the community residents' sense of identity and desire to pass on the Danjia culture. At the same time, relevant policies and regulations should be formulated to protect the tangible and intangible forms of Danjia cultural heritage.

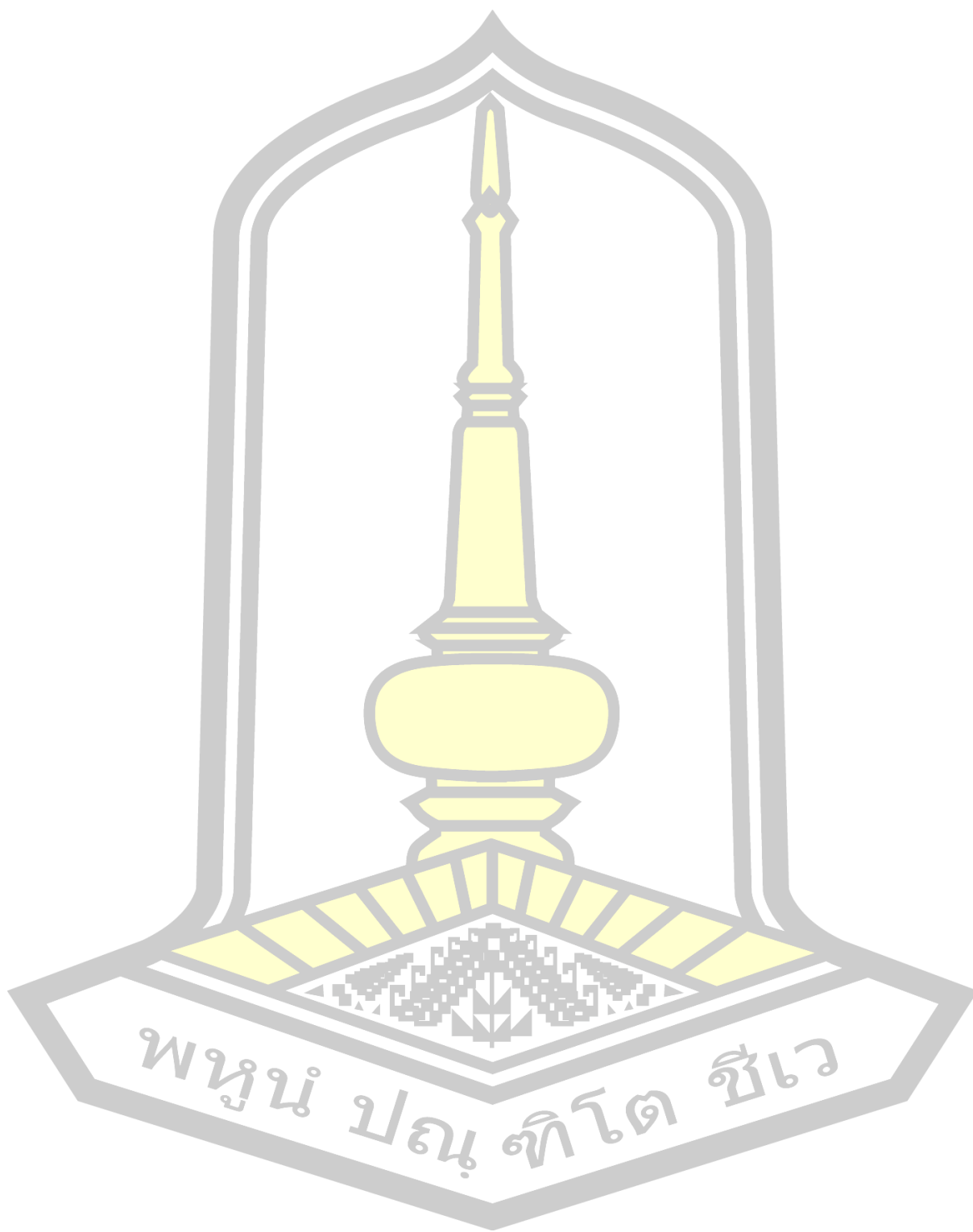
Research on Continuing Innovation in Short Video Production Techniques and Methods: When producing short videos on the Danjia cultural heritage, innovative techniques and methods, such as virtual reality, augmented reality, and panoramic photography, should be actively utilized to enhance the viewer's engagement and immersive experience. Additionally, exploring the use of animation, sound effects, and other techniques can make the short videos more lively and interesting, attracting more viewers' attention.



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