



## The dissemination strategy of intangible cultural heritage on the Douyin platform and cultural identity among young people

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**SUMMARY:** *China places great importance on the inheritance and development of intangible cultural heritage. Through multiple field investigations and research on intangible cultural heritage projects, the importance of promoting the inheritance and development of excellent traditional culture has been emphasized. This paper introduces the SIPS model of social communication generated in the new media era to conduct a quantitative analysis of the dissemination strategies of intangible cultural heritage on the Douyin platform. The average scores for the four stages of the SIPS model among respondents were 3.725, 3.664, 3.608, and 3.719, respectively, all exceeding 3 points, indicating that the analytical results of the SIPS model are highly valid. Young people face negative issues such as anxiety and confusion regarding cultural identity. This paper re-examines the effectiveness of cultural identity among young people on the Douyin platform and proposes three breakthrough paths: youth identity, integration, and innovation. An analysis of the effectiveness of these pathways reveals that young people have a high level of cultural identity toward intangible cultural heritage, with an average score of 3.956, and all dimensions averaging above 3.7, indicating that young people have strong emotional and behavioral intentions toward learning and protecting intangible cultural heritage.*

**KEYWORDS:** *social communication SIPS model; intangible cultural heritage; communication strategies; young people; cultural identity*

## 1 Introduction

Intangible cultural heritage encompasses cultural expressions such as oral traditions, traditional performing arts, folk activities and rituals, and traditional craftsmanship skills. It embodies the wisdom of China's millennia-old civilization, and its dissemination, transmission, and protection have long been topics of great interest. However, traditional methods of dissemination and transmission require time, effort, and space, and are easily constrained by factors such as time, environment, and human resources, leading to the gradual disappearance of many intangible cultural heritage elements in modern society [1-4]. The rapid development of the internet has driven innovations in new media technology and the expansion of social media, providing a new avenue for disseminating excellent traditional culture. Social short video platforms have become an important base for the living transmission of intangible cultural heritage [5-7]. Through short videos, intangible cultural heritage such as shadow puppetry,

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Kunqu opera, Shaanbei storytelling, Peking opera, Longquan celadon, and traditional handicrafts can be recorded, disseminated, and introduced in a visual manner, enhancing the promotional effectiveness of intangible cultural heritage and expanding its influence [8-10]. Additionally, short videos can attract more young people's attention, spark their interest in intangible cultural heritage, and facilitate two-way interaction through comment sections and private messages, thereby promoting the dissemination, inheritance, and protection of traditional culture [11, 12].

Douyin, with its 600 million daily active users and industry-leading algorithmic recommendation mechanism, has established itself as the core platform for the digital dissemination of intangible cultural heritage [13]. By the end of December 2024, the number of videos related to national-level intangible cultural heritage projects on the Douyin platform had exceeded 200 million; daily live streams related to intangible cultural heritage reached 65,000; and over 2,000 intangible cultural heritage inheritors had joined Douyin. The fragmented dissemination characteristics of short videos have deeply integrated with intangible cultural heritage, effectively breaking through the temporal and spatial limitations of traditional dissemination channels. Douyin's vast content ecosystem and massive user base have ushered intangible cultural heritage dissemination into a "golden age," presenting a new cultural landscape and dissemination method. However, there is still room for improvement and upgrading in the excavation and dissemination of intangible cultural heritage [14-16].

Wang et al. [17] identified the account factors influencing the effectiveness of ICH cultural dissemination on the Douyin platform through fuzzy set qualitative comparative analysis, namely the length of the profile description, update frequency, and the proportion of content featuring individuals. Wang et al. [18] revealed the distribution of groups disseminating intangible cultural heritage on Douyin, with government-affiliated groups and indigenous groups as the main bodies. However, audiences tend to prefer dissemination by external organizations and ordinary individuals. Jiang and Wang [19] studied the cultural dissemination effects of digital illustrations themed around Yi ethnic clothing on Douyin, which were significantly influenced by illustration segmentation, the time of publication, and the number of caption tags. Ma [20] analyzed the current state of the dissemination of Miao wax printing from Guangxi on Douyin, noting that while some achievements have been made, there are insufficient integration of content quality, dissemination, and market development. It is necessary to utilize new media technology to improve the quality of dissemination videos and promote the integration of dissemination and market development. Li et al. [21] found that young people contribute to the protection of intangible cultural heritage on the Douyin platform as both consumers and creators. Consumer groups gain an understanding of intangible cultural heritage products through consumption and cultural participation, while creators promote the dissemination and inheritance of intangible cultural heritage by innovating the content of intangible cultural heritage products. However, live streaming and videos shorter than 30 seconds lack depth in dissemination and result in superficial understanding, such as equating ethnic clothing with ancient-style photography. Widespread statistics from Douyin show that currently, nearly 75% of ICH short videos are less than 30 seconds in length, and the accuracy of matching ICH video content with tags has decreased. Handi and Noordin [22] pointed out that the popular short drama "Escape from the British Museum" on the Douyin platform, which anthropomorphizes cultural relics to showcase Chinese culture, resonates with audiences, deepens cultural identity and audience memory, and disseminates China's excellent traditional culture. Zhu and Wechkama [23] explored strategies for the protection and dissemination of the Luoyang dialect on Douyin, using short dramas combined with user-generated content and interactive features to effectively expand the cultural dissemination of the Luoyang dialect and strengthen cultural identity.

Additionally, over 60% of Douyin users are in the 18-35 age group, and creators related to intangible cultural heritage projects are primarily from the post-95 and post-00 generations. However, young inheritors account for less than 20% of the platform, and the young generation's understanding of intangible cultural heritage remains superficial, lacking deep engagement, interaction, and recognition of its cultural value [24]. Therefore, how to construct an effective Douyin ICH cultural dissemination strategy and cultural narrative has become a focus of academic research.

This paper, considering the backdrop of the new media era, constructs the SIPS model, opening up new research avenues for the dissemination of intangible cultural heritage (ICH) on the Douyin platform. It analyzes the feasibility of ICH dissemination on social short-video platforms represented by Douyin, and develops relevant dissemination strategies based on four stages: resonance, confirmation, participation, and sharing. Using a sampling effect testing method, the effectiveness of the dissemination strategies is empirically investigated. Additionally, based on the real-world challenges faced by young people in cultural identity formation, the study re-examines the effects of cultural identity among young people, summarizes the pathways for cultural identity construction among young people on the Douyin platform, and analyzes the results of cultural identity formation from both overall characteristics and sub-dimensional characteristics perspectives.

## **2 Strategies and analysis for the dissemination of intangible cultural heritage on the Douyin platform**

### **2.1 Research on the Advantages of Intangible Cultural Heritage Communication Based on the SIPS Model**

By applying the SIPS model—a customized social media communication framework tailored for the new media era—new avenues have been opened for the dissemination of intangible cultural heritage through short videos. The SIPS model is a theoretical framework proposed by Dentsu Inc. of Japan in 2011 to analyze consumer behavior patterns in the social media era. The model categorizes audience behavior into four stages: empathy, identification, participation, and sharing [25]. This model can be applied to short video dissemination research to analyze and summarize user (audience) behavior patterns on social media, thereby better interpreting the evolution of intangible cultural heritage in the short video era.

#### **2.1.1 Empathy Factors in Social Short Videos**

The formation of a sense of community among the Chinese nation involves at least two categories: historical knowledge and emotional identification. Short videos can evoke emotional resonance among audiences through their sensory form, and in terms of content, they have established a chain of dissemination for intangible cultural heritage knowledge within the new media context. From the perspectives of semiotics and discourse theory, short videos are the latest and most typical form of multimodal discourse. The multimodal discourse form further intensifies the symbolic meaning of emotional expression. It is generally believed that Chinese characters, as a high-context culture, raise the threshold for the dissemination of linguistic symbols. However, diverse ethnic symbols, such as colors and music reflecting ethnic characteristics, allow audiences to experience the emotional personality of a nation through shared sensory experiences. In the new era, “media life” has evolved beyond the traditional read-only, listen-only, or view-only dimensions into immersive and experiential forms. Short videos can enhance the expression and appeal of intangible cultural heritage, disseminating

high-context culture in a more accessible and understandable manner. This makes it easier to convey its ideological content. Therefore, in this theoretical model, the generation of empathy becomes the primary influencing factor in the dissemination of intangible cultural heritage short videos.

### **2.1.2 Social short videos easily gain user recognition of intangible cultural heritage**

Intangible cultural heritage is a collective memory of a nation that has been preserved for a long time and is a spiritual and cultural symbol [26]. In the continuous development of history, human beings continue to carry out symbolic reorganization and achieve new cultural breakthroughs. Grafting the original culture and realizing the symbolization of content through digital technology is the only way for traditional culture to realize the transformation of new media. Short videos aggregate and reorganize symbols to more intuitively convey the multiple meanings implied by a single symbol. At the content level, the audience immerses themselves in the national culture by paying attention to traditional Chinese skills, and then gives birth to national identity and affects cultural cognition, so attaching importance to the audience's sense of identity is more conducive to the dissemination of short videos. The use of short videos expands the time and space of intangible cultural heritage, this multi-modal expression and dissemination method arouses empathy and recognition, in the refitting and reshaping of multi-modal symbols, the audience participates in intangible cultural heritage, and the participation of this short video will inevitably promote the sharing and diffusion of intangible cultural heritage while sublimating and innovating intangible cultural heritage.

Culture is both the crystallization of human social practices and the aggregation of human emotions. It is precisely through people's concrete sensory activities that the cultural world is created, endowing the lived world with meaning. Therefore, the transmission and development of culture can only be truly achieved through the empathy, recognition, participation, and dissemination of successive generations. Without these four behaviors from the people, cultural heritage will vanish into the black hole of civilizational history, much like the many extinct civilizations in the long river of world history. Fortunately, the cultural heritage of the Chinese nation has been passed down continuously and has endured to this day. The formation of the Chinese nation's sense of community is manifested both as a historical process of creating a material world and as a logical process of constructing a symbolic world. In the process of forming the Chinese nation's sense of community, the collective mythical memory of ancestral origins, concrete linguistic symbols, diverse artistic forms, and the internalized, strong sense of national pride, self-respect, and self-awareness—all cultural symbolic achievements—have formed a powerful force of integration and cohesion, playing a significant role in unifying and constructing the nation. The crystallization of practices and emotions contained in intangible cultural heritage, through more intuitive and vivid multimedia presentations, enables users on social short video platforms to re-recognize, experience, and integrate into the world of traditional culture, thereby becoming participants and disseminators of traditional culture. The influence of the four-stage elements of SIPS has played a positive role in the dissemination of this system.

## **2.2 Four stages of short videos on intangible cultural heritage and corresponding communication strategies**

### **2.2.1 Resonance (S)**

Building content value and evoking emotional resonance. The establishment of social consensus and cultural values requires a shared emotional space, identifying commonalities across different categories, and collectively promoting shared cultural values, integrating

marketing elements into emotional and symbolic value. Additionally, people inherently feel drawn to things related to their geographical and blood ties, and intangible cultural heritage naturally possesses this characteristic. Therefore, by emphasizing regional and emotional characteristics within broader foundational communication, audiences with strong emotional resonance can derive a sense of accomplishment and belonging from the product, thereby building a deep emotional connection between intangible cultural heritage and users.

### **2.2.2 Confirmation (I)**

Awaken a sense of agency and guide users to confirm their participation. The protection and transmission of intangible cultural heritage (ICH) require widespread public participation, which is of utmost importance. While ICH traditions are well-known across the country, it is still necessary to enhance the public's awareness of ICH transmission. Marketing strategies should be employed to encourage active participation, enabling the public to play a proactive role in genuinely realizing the transmission of ICH craftsmanship culture.

### **2.2.3 Participation (P)**

Strengthen fan engagement and encourage user participation. Develop value-added products based on intangible cultural heritage (ICH) traditional craftsmanship using the SIPS model, and enhance the value or introduce innovative elements to ICH traditional handicrafts through user participation. Through this approach, audiences can truly understand the philosophy and essence of ICH handicrafts, enjoy personalized marketing services, and increase their sense of identification with ICH handicrafts.

### **2.2.4 Sharing (S)**

Build a communication matrix to promote sharing and dissemination. Space is one of the three elements of narrative storytelling. Social media platforms are breaking down the barriers between information producers and consumers, and users are becoming an indispensable part of the marketing mix. Sharing and promoting users' consumption experiences through social media helps form a cohesive marketing strategy. In addition, user-generated content can further enrich the platform's marketing content from different angles, creating a perfect closed loop.

## **2.3 Analysis of Intangible Cultural Heritage Dissemination Strategies Based on the SIPS Model**

### **2.3.1 Survey Implementation**

#### **(1) Sampling Effect Control and Testing**

This questionnaire survey was conducted primarily through an online-offline combination approach, with online distribution as the main method and offline completion as a supplement. The participants for offline completion were randomly selected by the author, targeting individuals with an interest in intangible cultural heritage and a habit of watching short videos. Prior to distributing the offline questionnaires, background information on the respondents was collected, and they were subjected to preliminary screening through simple initial questions to select eligible participants for the survey, ensuring the reliability of the results. A total of 500 questionnaires were distributed (450 online and 50 offline), with 36 invalid questionnaires excluded, resulting in an effective response rate of 92.8%. This study will conduct quantitative analysis using the final confirmed valid questionnaires.

#### **(2) Analysis Methods**

This study utilized SPSS 20.0 software to process the data collected from the returned

questionnaires, analyze the questionnaire results, test the strategic hypotheses, and derive relevant research conclusions.

### 2.3.2 User acceptance level

#### (1) Resonance

Table 1 presents the descriptive statistics for the resonance section. The average level of agreement among respondents regarding resonance strategies was 3.725. Specifically, the statement “Non-heritage short videos with more innovative filming styles are more likely to resonate with you” received the highest level of agreement (3.849), while the statement “Non-heritage short videos that are closer to everyday life make you feel more connected” received a relatively lower level of agreement (3.543). Overall, the mean score for this section exceeds 3, indicating that the views presented in the items are generally endorsed by respondents, suggesting that the strategies outlined in these items are highly effective.

*Table 1: Sympathetic partial descriptive statistics*

Name	Sample size	Minimum value	Maximum value	Mean value	Standard deviation	Median
The more innovative is more likely to resonate with you	464	1	5	3.849	1.295	4
The non-emporated short-shift that is close to life makes you more intimate	464	1	5	3.543	1.169	4
You would prefer to watch a short sight with a moving plot	464	1	5	3.848	1.468	4
The short-frequency associated with hot current events will appeal to your eyes	464	1	5	3.636	1.123	4
The short frequency of the interesting title will attract your attention	464	1	5	3.748	1.248	4

#### (2) Confirmation

Table 2 shows the analysis of the confirmation section. The average level of agreement among respondents regarding the confirmation section strategy was 3.664. Specifically, the statement “Recommendations from key opinion leaders (such as Weibo influencers) influence your choice of intangible cultural heritage short videos” received the lowest level of agreement from respondents, while “Video accounts with distinct personalities attract your attention and interest” received a relatively high level of agreement, with average values of 3.525 and 3.748, respectively. Overall, the mean score for this section exceeds 3, indicating that the views presented in the items are generally endorsed by respondents, suggesting that the strategies outlined in these items are highly effective.

*Table 2: Descriptive statistical analysis of the confirmation section*

Name	Sample size	Minimum value	Maximum value	Mean value	Standard deviation	Median
The video account set by a distinct person will cause your attention and interest	464	1	5	3.748	1.138	4
The recommendation of the opinion leader (wechat, etc.) will affect your choice of non-embeing	464	1	5	3.525	1.334	4
The short-frequency change of timing changes your habit of watching non-emetted shorttime	464	1	5	3.718	1.096	4

### (3) Participation

Participation Part As shown in Table 3, the average level of agreement among respondents regarding participation strategies was 3.608. The specific rankings of the item averages are as follows: “Interactions via text messages or private messages from short video bloggers make you feel cared for and valued” < “Effective community management and operations make you more willing to interact with short video bloggers” < “Bloggers setting interactive topics in videos can increase your enthusiasm for participating in short video discussions” < “Receiving responses from short video bloggers to your comments in the short video comment section makes you feel happy” < “Short video bloggers hosting in-person events (such as offline visits to publishing houses) can bring you closer to short video bloggers.” The average values are 3.425, 3.584, 3.648, 3.686, and 3.698, respectively.

*Table 3: Participate in some descriptive statistics*

Name	Sample size	Minimum value	Maximum value	Mean value	Standard deviation	Median
The interaction of bloggers in video can improve your motivation to participate in the discussion of myopia	464	1	5	3.648	1.248	4
In the short-view area, your comments will make you happy when you get a short visual response	464	1	5	3.686	1.398	4
Short text or private letter interaction in short or short - frequency bloggers can make you feel cared and valued	464	1	5	3.425	1.165	4
The field activities (such as offline visitors) can be taken closer to you and the short-sighted frequency bloggers	464	1	5	3.698	1.398	4
Good community management and operations will make you more willing to interact with the short-sighted users	464	1	5	3.584	1.069	4

### (4) Sharing

Descriptive statistics for the sharing section are shown in Table 4. The mean score for

respondents' agreement with the sharing section strategies was 3.719. Overall, the cognitive scores for this section exceeded 3.5, indicating that the effectiveness of the sharing (S) strategy in the SIPS strategy model is relatively high.

*Table 4: Share some descriptive statistics*

Name	Sample size	Minimum value	Maximum value	Mean value	Standard deviation	Median
Some spiritual or material rewards will inspire your desire to forward	464	1	5	3.848	1.248	4
The interboundary span of the span of different fields is more likely to inspire your forward desire	464	1	5	3.569	1.269	4
The short frequency of the short frequency of the multiple short-frequency platforms can motivate you to forward your desire	464	1	5	3.789	1.134	4
The short-frequency of the use of advanced technology ((aii, vr, etc.) will be more likely to inspire your forward desire	464	1	5	3.669	1.285	4

### **2.3.3 Effectiveness of the Strategy**

A Pearson correlation analysis was conducted between the variables, with the results shown in Figure 1. It can be seen that the significance levels for the variables of resonance behavior, confirmation behavior, participation behavior, and sharing behavior are all 0.000, <0.05, and the Pearson correlation coefficients are all greater than 0, with the correlation coefficient range between [0.562, 0.918]. This indicates that there is a significant positive correlation between resonance behavior, confirmation behavior, participation behavior, and sharing behavior. It is worth noting that the frequency of watching intangible cultural heritage short videos on the Douyin platform and the typical duration of watching such videos are positively correlated with resonance behavior, confirmation behavior, participation behavior, and sharing behavior. It is concluded that the higher the frequency of watching intangible cultural heritage short videos on the Douyin platform and the longer the typical duration of watching such videos, the greater the improvement in resonance behavior, confirmation behavior, participation behavior, and sharing behavior.

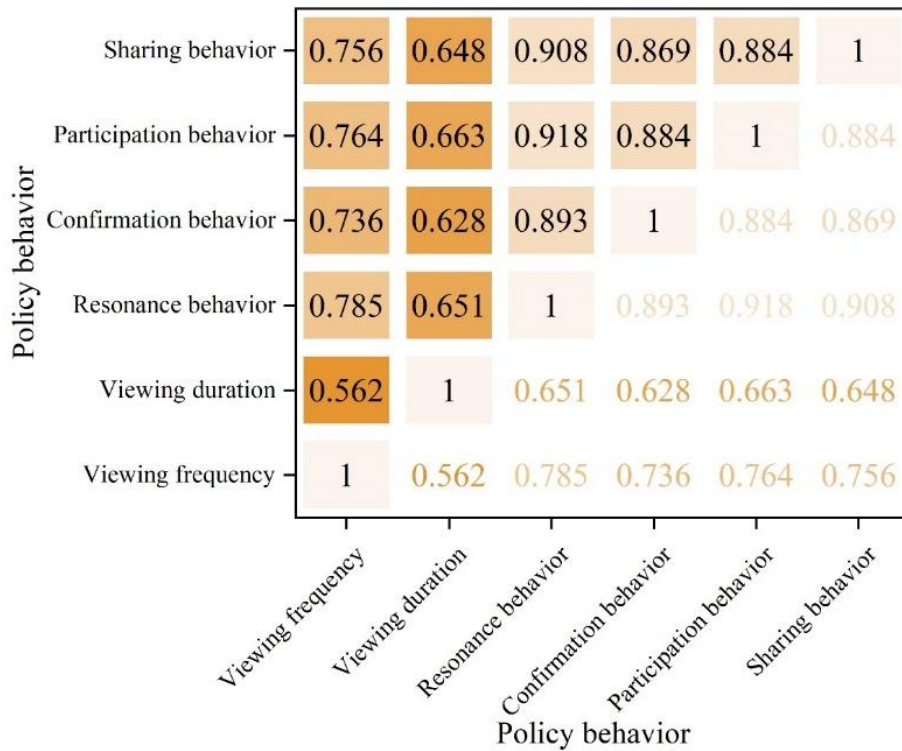


Figure 1: Correlation coefficient

**2.3.4 Mediating effect of participation behavior**

Table 5 presents the decomposition of total effects, direct effects, and mediating effects. The analysis was conducted using Process V4.1 Model 4 (with 5,000 bootstrap samples). The 95% confidence interval for the mediating effect is [0.204, 0.348], which does not include 0, indicating a significant mediating effect. The direct effect of resonance behavior on the dependent variables of sharing and diffusion behavior has a 95% confidence interval of [0.529, 0.572], which does not include 0, indicating that the direct effect of resonance behavior on the dependent variable of sharing behavior remains significant even after controlling for participation behavior. SE = 0.034, and the mediating effect accounts for 31.66% of the total effect. This result demonstrates that resonance behavior indirectly influences respondents' sharing behavior through a partial mediating effect via participation behavior.

Table 5: Test of the mediating effect of participation behavior

/	Effect value	Standard error	Confidence interval		/
			Lower limit	Upper limit	Relative effect
Total effect	0.875	0.015	0.842	0.948	/
Direct effect	0.596	0.039	0.529	0.572	68.34%
Intermediary effect of participation	0.279	0.034	0.204	0.348	31.66%

**2.3.5 Testing the moderated mediation model**

Table 6 presents the results of the regression analysis, indicating that resonance behavior exerts a positive influence on sharing behavior, while confirmation behavior plays a moderating role, specifically a negative moderating effect. In Equation 1, it was observed that the influence relationships between resonance behavior, confirmation behavior, and participation behavior

on sharing behavior are all significant and positive, with correlation coefficients  $\beta$  of 0.515, 0.186, and 0.242, respectively, at the 0.05 significance level. Compared to Equation 3, Equation 2 includes confirmation behavior and the interaction term between resonance behavior and confirmation behavior. Observing Equations 2 and 3, the interaction term exhibits a significant and negative influence relationship (correlation coefficient  $\beta = -0.218$ ,  $t = -8.21$ ). After adding the interaction term, the influence relationship of resonance behavior is enhanced, indicating that confirmation behavior plays a negative moderating role in the influence relationship between resonance behavior and sharing behavior.

Table 6: Regression analysis

Predictor variable	Equation 1: sharing behavior		Equation 2: sharing behavior		Equation 3: sharing behavior	
	$\beta$	t	$\beta$	t	$\beta$	t
Gender	0.005	0.194	0.034	0.915	0.026	0.648
Age	-0.024	-1.428	-0.023	-1.135	-0.024	-1.024
Education degree	-0.006	-0.486	-0.007	-0.348	-0.003	-0.296
Occupation	0.003	0.124	-0.018	-0.782	-0.004	-0.548
Monthly income	0.007	0.369	0.026	0.848	0.013	0.418
Resonance behavior	0.515**	11.569	0.875**	51.269	1.248**	15.648
Confirmation behavior	0.186**	4.798			1.026**	10.364
Participation behavior	0.242**	5.569				
Resonance behavior ×Confirmation behavior					-0.218**	-8.21
$R^2$	0.869		0.824		0.859	
$F$	402.148		460.348		430.189	

### 3 Realization of cultural identity among young people

#### 3.1 Anxiety over loss of identity among young people

##### 3.1.1 Confusion about self-identity

The construction of group identity is not merely about individuals identifying with the activities and values of a group; it also requires individuals to have a clear understanding of their own identity. When individuals feel confused about their social circumstances and engage in self-reflection, they gradually develop a clear conception of their own identity, and the self becomes a form of imaginative projection. Compared to the early 21st century, the smart media era has opened more windows for people to understand the world. Traditional notions of a mundane life and stable work have been challenged. Diverse intangible cultural heritage traditions not only add color to people's lives but also stimulate young people to seek opportunities to express their self-identity. The desire for self-realization and social respect even surpasses the pursuit of improving living standards.

##### 3.1.2 Conflict between front-end and back-end roles

When participating in social activities, members of society are always expected to assume or are assigned a certain role identity. To establish oneself in society, individuals must meet society's normative expectations of its members, adhere to the recognized social order, and strive to interpret the assigned "front-stage role" in their social practices. However, the

presentation of the “front-stage” role is not simply a matter of following rules and achieving standardized behavior. An individual's understanding of the role and their own thoughts also influence the presentation of the front-stage role. Taking the youth group as an example, the role they present in accordance with the regulations of public domains such as workplaces and schools is the front-stage role, while expressing their true selves within interest groups is viewed as the back-stage role.

### **3.1.3 Anxiety about the gaze of others**

The evaluation of others serves as a “mirror” for individuals to reflect on themselves. Individuals will experience emotions based on whether others' evaluations align with their imagined self-image, leading to potential “anxiety” under attitudes of satisfaction or dissatisfaction. This anxiety drives their behavior from both positive and negative perspectives, further shaping their interpretation of their own role. The “gaze theory” originates from psychoanalyst Jacques Lacan, who posits that while individuals gain self-awareness by gazing into the “mirror,” the mirror also gazes back at the individual as an “other.”

## **3.2 Re-examining the Effect of Cultural Identity Among Young People on the Douyin Platform**

Research on the impact of communication activities targeting young people on short video platforms on the construction of cultural identity has found that extracting communicative value from traditional culture plays a certain role in enhancing national confidence and alleviating identity anxiety among young people. Currently, intangible cultural heritage (ICH) traditions active on short video platforms no longer adhere strictly to traditional forms but increasingly blend modern and traditional elements. In this process, traditional elements and young people's individual expressions demonstrate a high degree of harmonious unity. Individual cultural identity and ethnic belonging are further highlighted through connections with “tradition.”

### **3.2.1 Reinventing “tradition”: The solution to young people's identity anxiety**

“Revitalizing tradition” is essentially a cultural redemption, activating the spiritual genes of tradition through innovation and providing young people with cultural weapons to combat anxiety. This is undoubtedly a beneficial attempt to eliminate identity anxiety among young people and can also provide useful reference for the development of intangible cultural heritage in recent years. This reveals a path to resolving the identity crisis: starting from traditional culture, based on cultural confidence, and driven by youth co-creation.

### **3.2.2 Deconstructing “Tradition”: The “Digital Demystification” of Tradition and Its Meaning**

Traditional culture has shifted its meaning under the discipline of arithmetic, and has been alienated from a "carrier of inheritance" to a "traffic tool". The deconstruction of traditional culture by short videos is essentially a colonization of "technological modernity" over "cultural traditionality" - when traditional culture becomes a foil for transition special effects and intangible cultural heritage becomes the material for curiosity videos, cultural identity falls into a rootless state. Only by adhering to the subjectivity and historicity of culture in the algorithm frenzy can we resist the hollowing out of meaning and let tradition truly "live" in the present.

### **3.3 Pathways for Building Cultural Identity Among Young People on the Douyin Platform**

#### **3.3.1 Youth Identity: Uncovering Cultural Driving Forces**

Proactively enhance cultural awareness. On the one hand, young people should make full use of university resources, pay attention to cultural studies courses and electives offered by universities, systematically study cultural theory, deeply analyze cultural resources in various regions, and transform them into practical cases for building cultural confidence. On the other hand, young people should improve themselves through various channels. They can read cultural classics and academic articles, watch cultural documentaries and art films, and widely explore the cultural characteristics of different regions. Deeply understand and respect diverse cultures, draw nourishment from cultural resources, and strengthen recognition and confidence in Chinese excellent cultures such as ethnic culture and red culture.

#### **3.3.2 Youth Integration: Forging a Cultural Core**

Build a systematic cultural resource database. Young people should take the initiative to form practical research teams to organize cultural resources. When reviewing literature, delve into various academic materials and historical archives to identify the development trajectory and distinctive elements of culture. Visit folk artists to record firsthand information on traditional skills and oral cultural heritage, and engage in discussions with cultural scholars to deepen understanding of cultural connotations and values from a professional perspective. Systematically organize scattered cultural elements such as folk customs, skills, and oral histories to form a shareable repository. Through compiling cultural atlases and establishing audiovisual archives, integrate multimodal cultural data to provide a foundational framework for future research and dissemination.

#### **3.3.3 Youth Innovation: Activating Internal Cultural Forces**

Young people should actively explore new avenues for integrating science and technology with culture, particularly through bold innovations in interactive art and installation art. For example, creative installations can be set up in cultural venues, incorporating local cultural elements to attract public participation and turn them into popular highlights for cultural dissemination. Additionally, young people should take the initiative to organize various themed cultural experience activities, allowing participants to actively engage in the cultural creation process, such as live-action role-playing games, traditional handicraft making, and cultural story writing. Through these innovative experiential formats, participants can deepen their understanding and memory of culture, stimulate cultural innovation vitality, and enhance cultural confidence.

### **3.4 Analysis of Cultural Identity Among Young People**

#### **3.4.1 General cultural identity characteristics**

Table 7 presents the overall characteristics of young people's recognition of intangible cultural heritage (ICH). In general, young people demonstrate a high level of recognition toward ICH (mean score of 3.956), with mean scores for all dimensions exceeding 3.7. Most responses fall into the categories of “moderate recognition” and “relatively high recognition.” However, there are some differences in the levels of recognition across dimensions. Among them, cultural perception recognition is the highest (mean of 4.169), followed by intentional behavior (mean of 3.958) and cultural emotion (mean of 3.948), while cultural cognitive recognition is the lowest (mean of 3.748). This indicates that young people have the highest level of cultural

perceptual identity regarding the uniqueness of intangible cultural heritage and the need to strengthen cultural protection, development, and inheritance. Their cultural emotional and intentional behavioral identities regarding “liking” and ‘willingness’ to purchase, learn, and protect intangible cultural heritage are also relatively strong. In contrast, their cultural cognitive identity regarding understanding the development and inheritance status of intangible cultural heritage is characterized by “moderate agreement.”

Table 7: The youth group features the general characteristics of non-genetic culture

Dimension of identity	Maximum value	Minimum value	Standard deviation	Mean
Cultural identity	5	1.748	1.048	3.748
Cultural perception	5	2.049	0.896	4.169
Cultural emotion	5	2.018	0.948	3.948
Intentional behavior	5	1.356	0.928	3.958
General identity	5	2.598	0.648	3.956

### 3.4.2 Cultural Identity Dimension Characteristics

#### (1) Cultural Awareness

Figure 2 shows the characteristics of young people's recognition of intangible cultural heritage (ICH) traditional culture. X1-X8 represent “I often see people wearing ICH traditional culture,” “I often see or hear about activities related to ICH traditional culture,” “I understand the basic characteristics of intangible cultural heritage,” “I understand the formation and evolution of intangible cultural heritage,” “I understand the cultural connotations of patterns and designs in intangible cultural heritage,” “I understand the spirit conveyed by intangible cultural heritage,” “I understand the customs associated with intangible cultural heritage,” and “I understand the current state of development and inheritance of intangible cultural heritage.” Regarding the cultural cognition of “I often see people carrying intangible cultural heritage creative products” (X1) and “I often see or hear about activities related to intangible cultural heritage” (X2), young people most frequently held the view of “strongly agree,” accounting for 42.053% and 33.442%, respectively, with 33.329%.

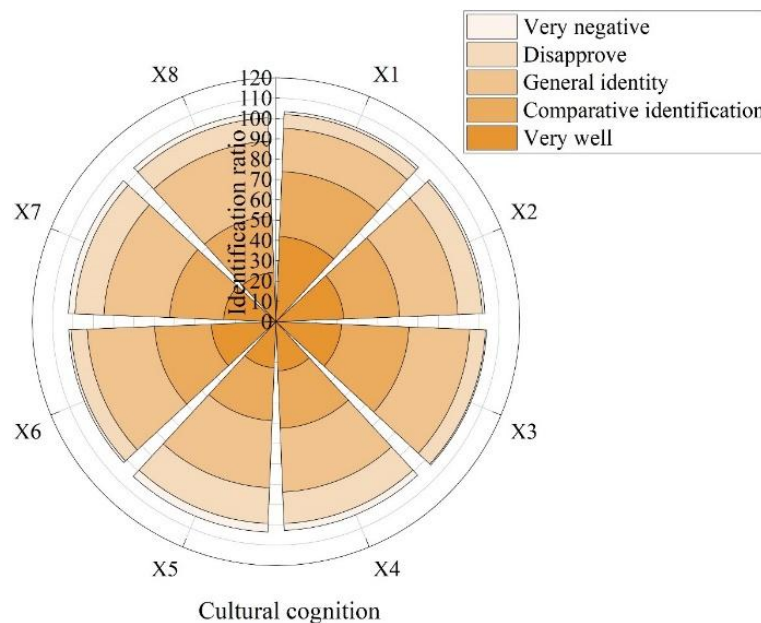


Figure 2: Identity characteristics of youth groups on non-genetic culture cognition

## (2) Cultural Perception

Figure 3 shows the characteristics of young people's recognition of intangible cultural heritage (ICH) traditional culture. X9–X15 represent the following statements: “I believe ICH traditional culture is very distinctive,” “I believe ICH traditional culture is an important symbol of Hui'an,” “I believe the patterns and designs of ICH traditional culture are very beautiful,” “I believe ICH traditional culture has deep cultural roots,” “I believe the development and inheritance of ICH traditional culture are very important,” “I believe the current development of ICH traditional culture is insufficient,” and “I believe the current inheritance of ICH traditional culture is insufficient.” The young population demonstrated strong recognition of all seven cultural perceptions, with the majority expressing “strong agreement” (42.717%) and “some agreement” (34.64%), indicating that the vast majority of the young population recognizes the value of intangible cultural heritage and the importance of its preservation and development.

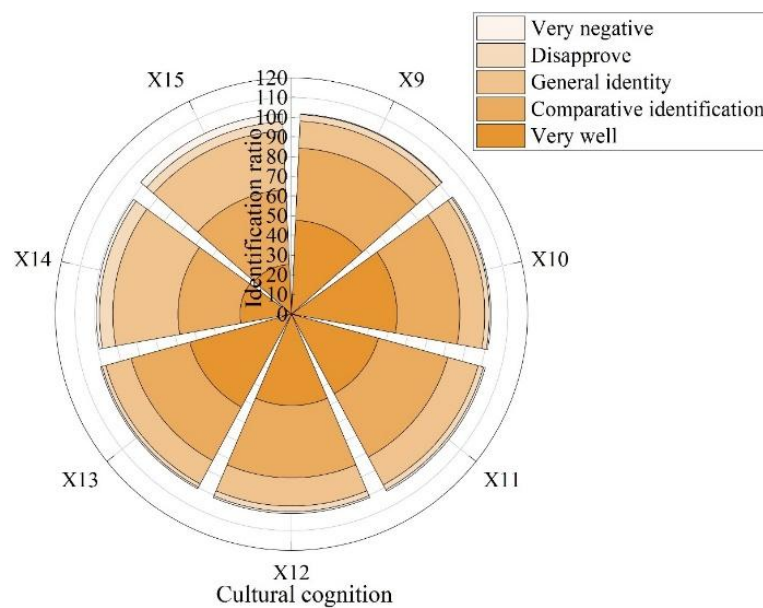


Figure 3: Identity characteristics of youth groups on non-genetic culture perception

## (3) Cultural emotions

The analysis of the youth group's identification with the intangible cultural heritage traditional culture is shown in Figure 4, the youth group generally has a higher emotion towards the intangible cultural heritage traditional culture, of which "very much agree" and "relatively agree" account for 59.149% ~ 75.707%, "very and relatively agree" and "I have great expectations for the development of intangible cultural heritage traditional culture" (X16) account for the highest proportion (75.707%), followed by "I like the patterns of intangible cultural heritage traditional culture" (X17, accounting for 68.439%), "I like the color matching of intangible cultural heritage traditional culture" (X18, accounting for 67.873) and "I like to wear (or watch others wear) intangible cultural heritage traditional culture" (X19, accounting for 59.149%), and "I do not agree" and "I like to wear (or watch others wear) intangible cultural heritage traditional culture" (X19) only 9.686% of the young people. There are also 20.673%~31.607% of the youth group who express "general recognition" with the intangible cultural heritage traditional culture.

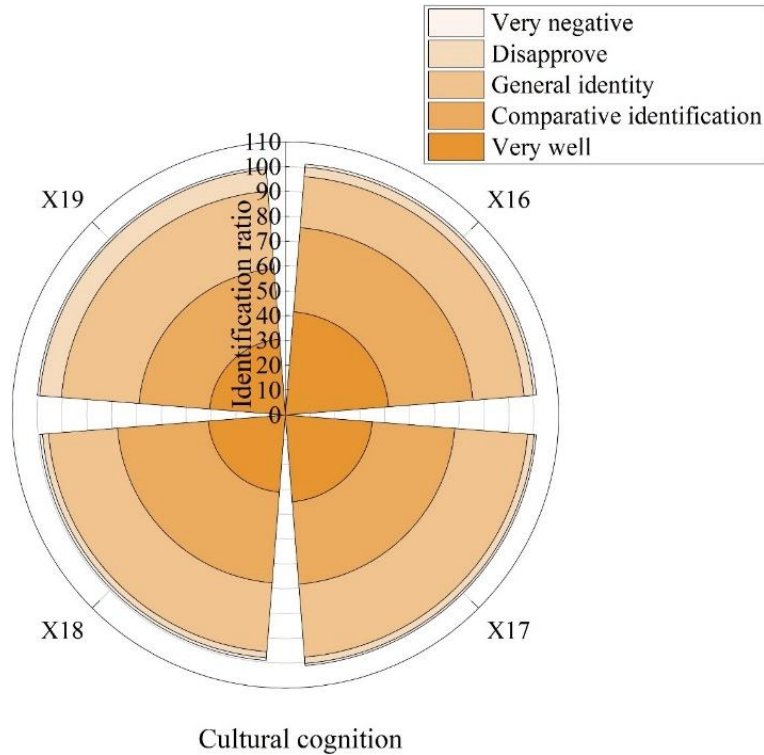


Figure 4: Analysis of the identification of non-genetic cultural emotions in youth groups

(4) Intentional Behavior

An analysis of young people's intentional behaviors toward intangible cultural heritage (ICH) is shown in Figure 5. Overall, young people demonstrate proactive and positive attitudes toward ICH, with the majority expressing “strong agreement” or “some agreement” (accounting for 54.74% to 83.756%). Among these, the statement “I am willing to protect and promote ICH” (X28) had the highest percentage (83.756%), while “I am willing to learn the craftsmanship of intangible cultural heritage” (X27) had the lowest proportion (54.74%). Additionally, among young people's intentional behaviors toward intangible cultural heritage, “somewhat agree” accounted for 15.288% to 33.139%, while ‘disagree’ was the most common response for “I am willing to learn the craftsmanship of intangible cultural heritage” (X27) at 14.847%, followed by “disagree” for “I am willing for my family to wear intangible cultural heritage traditional clothing in daily life” (X20) and “I am willing to purchase intangible cultural heritage traditional products” (X25) followed, accounting for 13.371% and 11.233%, respectively. It is evident that a portion of the youth population still exhibits some resistance toward actively learning the craftsmanship of intangible cultural heritage traditional culture, wearing intangible cultural heritage traditional clothing for themselves or their family, and actively purchasing intangible cultural heritage traditional products.

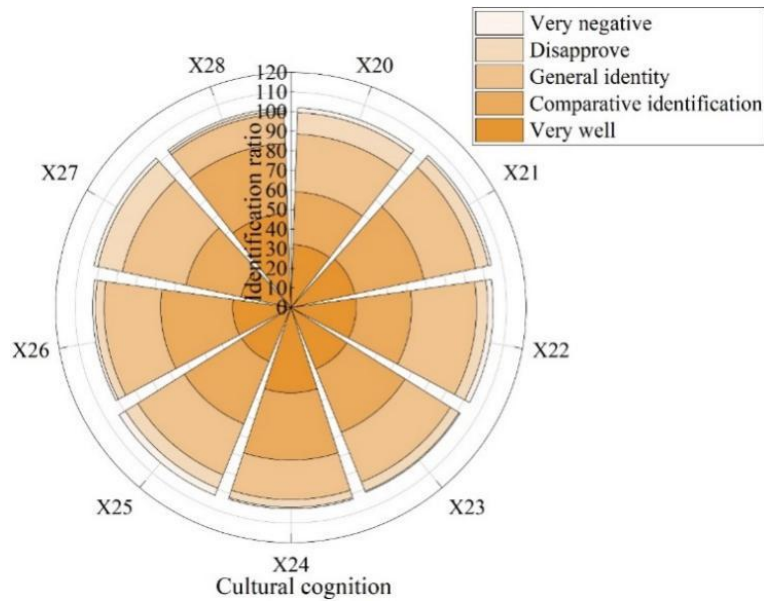


Figure 5: Analysis of the identification of non-genetic cultural intent behavior in youth groups

## 4 Conclusion

This paper is based on the SIPS model and divides the dissemination strategy for intangible cultural heritage (ICH) short videos into four stages: resonance, confirmation, participation, and sharing. It conducts research on the advantages of ICH dissemination. Pearson correlation analysis was performed on the variables, and significant positive correlations were found between the variables of resonance behavior, confirmation behavior, participation behavior, and sharing behavior, with correlation coefficients ranging from [0.562, 0.918]. Through Bootstrap sampling tests, the direct effect of resonance behavior on the dependent variable of sharing behavior is significant, with a standard deviation of 0.034, and the mediating effect accounts for 31.66% of the total effect. The results of the decomposed regression analysis showed that when the confirmation behavior and the interaction term between resonance behavior and confirmation behavior were added to Equation 3, the correlation coefficient and t-value of this term were -0.218 and -8.21, respectively. This suggests that confirmation behavior plays a negative moderating role in the relationship between resonance behavior and sharing behavior.

This paper summarizes and summarizes the practical dilemma of contemporary youth group cultural identity, rethinks the dilemma, constructs three paths related to youth group cultural identity that excavate, condenses and activates cultural vitality, and analyzes the practical effect of the path. On the whole, the youth group has a high degree of recognition of intangible cultural heritage traditional culture, with an average value of 3.956 and an average of more than 3.7 in each dimension. Specifically, the youth group showed "relatively agree" and "very much agreed" with the intentional behavior of intangible cultural heritage, accounting for 54.74%~83.756%.

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