

# The Process Aesthetic Dissemination Path of Intangible Cultural Heritage Short Videos from the Perspective of Emotional Binding

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**Abstract:** Under the background of digital technology reshaping the cultural dissemination pattern, intangible cultural heritage short videos have constructed a unique aesthetic dissemination system through an emotional binding mechanism. Based on the theory of emotional binding and in combination with the core features of process aesthetics, this article systematically explains how short videos of intangible cultural heritage achieve the modern translation of cultural memory through emotional resonance. Research has found that short videos on intangible cultural heritage transform static cultural symbols into dynamic aesthetic objects through three paths: narrative reconstruction, symbol transformation, and experience upgrade, completing the creative transformation of cultural genes in the process of emotional resonance. This dissemination model not only breaks through the temporal and spatial barriers of traditional intangible cultural heritage dissemination, but also provides a theoretical paradigm for the dynamic inheritance of cultural heritage in the digital age.

**Keywords:** Emotional Binding; Short Videos on Intangible Cultural Heritage; Process Aesthetics; Cultural Dissemination; Living Inheritance

## 1. Introduction

Emotional binding, as the core mechanism of cultural dissemination, essentially achieves the construction of cultural identity through the emotional coding of the symbolic system. From the perspective of communication studies, emotional binding involves three progressive levels: the emotional attachment of surface symbols, that is, the initial emotional response is triggered through sensory stimuli such as vision and hearing; The emotional resonance of middle-level narratives builds emotional

connexions through storytelling expression. The emotional identification with deep values forms a stable value orientation in the perception of the cultural core [1]. This hierarchical mechanism makes emotional binding an effective tool to bridge cultural barriers, providing theoretical support for the dissemination of intangible cultural heritage.

In the era of digital communication, the realisation path of emotional binding has undergone fundamental changes. Short-video platforms, through algorithmic recommendation mechanisms, aggregate scattered individual emotional needs into a cultural community, forming an "emotional resonance field". This kind of emotional binding empowered by technology not only retains the warmth of "oral transmission and personal instruction" in the traditional dissemination of intangible cultural heritage, but also breaks through the limitations of geographical space, making the construction of cultural identity more widely participatory [2]. Research shows that the algorithmic recommendation mechanism of short-video platforms can precisely push content related to intangible cultural heritage based on users' browsing history and interest preferences, thereby enhancing the emotional connexion between users and intangible cultural heritage [3].

The theory of emotional binding can be traced back to the theory of symbolic interaction. Symbolic interactivity theory emphasises that individuals construct social reality and self-identity through the exchange and interpretation of symbols [4]. In the dissemination of short videos on intangible cultural heritage, intangible cultural heritage elements, as cultural symbols, are spread and interpreted through the medium of short videos. During the viewing process, the audience interacts with these symbols, thereby building up their cognition and emotional identification with intangible cultural heritage. This interactive process not only involves the transmission of

symbols but also the exchange and resonance of emotions [5].

The dissemination of traditional intangible cultural heritage is confronted with three major predicaments: the inheritance gap caused by the ageing of the inheritors, the loss of audience due to the single dissemination channel, and the cultural barrier caused by the solidification of the expression form. [6] The rise of short-video platforms has provided a new path to solve these problems. Its fragmented dissemination characteristics are highly consistent with the information reception habits of the younger generation. The duration setting of 15 to 60 seconds not only conforms to the viewing scenarios on mobile devices but also enhances the memory points through high-density information presentation [7].

The theory of process aesthetics provides a theoretical framework for understanding this transformation. This theory emphasises "infinite possibilities in finite forms", holding that the value of art lies in the dynamic generation process rather than the static result [8]. Intangible cultural heritage short videos, by documenting the production process of techniques and presenting the life stories of inheritors, transform the "process" itself into an aesthetic object, allowing the audience to experience the dynamic beauty of cultural generation while watching, and achieve a paradigm upgrade from the dissemination of "objects" to that of "people" [9]. For instance, in short videos documenting the process of traditional handicraft making, the audience can observe every detail of the handicraft artisans from the selection of raw materials to the production of finished products, and feel the hardship and charm of the inheritance of skills. This dynamic aesthetic experience is something that traditional static displays cannot offer.

The paradigm transformation of intangible cultural heritage dissemination is also influenced by the trend of cultural consumption. With the improvement of people's living standards and the diversification of cultural demands, the audience's requirements for cultural products are no longer merely about acquiring knowledge; they pay more attention to emotional experiences and spiritual enjoyment [10]. Short-video platforms, with their rich content and interactivity, can meet such demands of the audience and provide a broader space for the dissemination of intangible cultural heritage.

Meanwhile, the dissemination of short videos on intangible cultural heritage has also promoted the upgrading of cultural consumption and driven the development of the intangible cultural heritage industry.

## 2. Analysis of the Implementation Mechanism of Emotional Binding

### 2.1 Narrative Reconstruction: From Linear Recording to Emotional Narrative

Traditional intangible cultural heritage documentaries mostly adopt a linear narrative structure, focusing on the complete documentation of the craftsmanship process. Short-video platforms, through the "micro-narrative" strategy, deconstruct grand cultural themes into concrete emotional units. This narrative reconstruction is reflected in three dimensions: perspective shift, from "the gaze of the other" to "the subject's discourse", where the inheritor tells the life stories behind the skills from a first-person perspective; Space-time compression, through montage techniques, condenses the production cycle of months or even years into a visual narrative of just a few minutes; Suspense setting: Set up suspense nodes in key production stages to stimulate continuous attention through "unfinished states". This narrative strategy enables the dissemination of intangible cultural heritage to break away from the knowledge indoctrination model and shift toward an emotional resonance model. When the audience sees a silverware artisan spend thirty years polishing a piece of work, what they perceive is not only the exquisite craftsmanship but also the inheritance of the artisan spirit. When the audience follows the inheritors of Suzhou embroidery to experience the "splitting silk" technique, what they feel is not only the complexity of the craftsmanship, but also the continuation of the cultural genes. This emotional narrative endows the dissemination of intangible cultural heritage with stronger appeal and dissemination power.

### 2.2 Symbolic Transformation: From Material Carriers to Meaning Networks

Intangible cultural heritage short videos achieve the proliferation of cultural significance through the reconstruction of the symbol system. This transformation encompasses three levels: the visual translation of material symbols, converting abstract concepts in traditional

craftsmanship into concrete visual symbols, such as presenting the texture changes of the clay in ceramic throwing through a macro lens; The contextualised embedding of cultural symbols, integrating intangible cultural heritage elements into modern life scenarios, such as the combination of oil-paper umbrellas and urban street photography; The intertextuality construction of meaning symbols generates new meaning through the juxtaposition of cross-cultural symbols, such as the combination of paper-cutting art and Western geometric shapes.

This symbolic transformation process realises the dynamic generation of cultural significance. When traditional symbols break away from their original context and enter new meaning networks, their cultural connotations are expanded and deepened. For instance, Miao silver ornaments have been transformed from accessories of ethnic costumes into fashionable design elements, preserving their cultural authenticity while also acquiring modern aesthetic value. This transformation enables the dissemination of intangible cultural heritage to break through cultural barriers and create the possibility of cross-cultural dialogue.

### **2.3 Experience Upgrade: From Physical Space to Emotional Field**

Short-video platforms build immersive communication scenarios through technological empowerment, transforming audiences from onlookers to participants. This experience upgrade is reflected in: the coordinated stimulation of multiple sensory channels, simulating the real craftsmanship production scene through multi-dimensional information such as background music, environmental sound effects, and picture texture; The deep integration of the interaction mechanism, the comment section and the bullet screen system form an immediate feedback loop, and the emotional expression of the audience becomes a component of the narrative continuation. The gradual penetration of virtual reality technology and the application of AR/VR technology enable the audience to "enter" the on-site production of intangible cultural heritage.

This upgraded experience creates an "emotional community". When the audience shares their viewing experiences in the comment section, when inheritors respond to the audience's questions, and when audiences from different

regions communicate through bullet comments, a cultural community that transcends time and space is taking shape. This kind of community not only enhances cultural identity but also strengthens the sustainability of cultural inheritance through the construction of collective memory.

### **3. Realisation of the Communication Effectiveness of Process Aesthetics**

#### **3.1 Dynamic Generation of Aesthetic Experience**

Process aesthetics emphasises the aesthetic value of "incompleteness", which is highly consistent with the inheritance characteristics of intangible cultural heritage skills. Short videos transform cultural inheritance into an observable dynamic process by documenting the "ongoing tense" of skills. The audience not only acquires knowledge-based cognition during the viewing process, but also experiences aesthetic pleasure through the uncertainty of the evolution of skills. This dynamic generation mechanism breaks the "specimenization" tendency of traditional intangible cultural heritage dissemination, endowing cultural inheritance with vitality.

For instance, in short videos documenting the ancient papermaking techniques, the audience can witness the gradual change of the pulp from liquid to solid, and can observe the subtle variations in the production parameters adjusted by the inheritors according to the environmental humidity. The aesthetic experience brought about by this uncertainty is far more attractive than that presented through standardised processes. The audience completes the aesthetic experience in anticipation and surprise, and cultural inheritance thus gains a more lasting charm.

#### **3.2 Collective Construction of Cultural Memory**

The emotional binding mechanism promotes the collective construction of cultural memory. The social attribute of short-video platforms elevates individual memory to collective memory. Through interactive behaviours such as liking, sharing, and commenting, scattered fragments of cultural memory are integrated into cultural schemas with consensus. The construction of this collective memory has the characteristic of intergenerational transmission, and the young group completes the modern translation of

cultural genes through participation and interaction.

When post-2000s audiences learn about intangible cultural heritage skills through short videos, they are not only receiving cultural information but also creating new cultural memories. They share their viewing experiences in the comment section, spread the highlights on social media, and even try to imitate and produce. These behaviours constantly refresh and enrich cultural memory, forming a "reproduction of memory". This dynamic process of memory construction ensures the adaptability of intangible cultural heritage to The Times.

### 3.3 Deep Transformation of Value Recognition

The dissemination path of process aesthetics promotes the transformation of cultural identity from surface cognition to deep value. When the audience experiences the craftsmanship spirit and cultural wisdom behind the skills through short videos, cultural identity transcends the level of formal appreciation and rises to a conscious recognition of cultural values. This transformation of identification is achieved through three stages: sensory attraction triggers initial interest, emotional resonance establishes emotional connexion, and internalisation of value forms stable identification.

For instance, when watching short videos about mortise and tenon techniques, the audience may initially be attracted by the exquisite structure, then be moved by the inheritor's insistence on "not using a single nail", and eventually understand the philosophical thought of "harmony between man and nature" contained therein. This transformation process from "appreciation of skills" to "recognition of value" endows the dissemination of intangible cultural heritage with a deeper cultural significance. The audience not only becomes cultural disseminators but also practitioners of cultural values.

## 4. Optimisation Strategies for the Dissemination Path

### 4.1 Differentiated Innovation in Content Production

The key to avoiding homogeneous competition lies in the production of differentiated content. This requires the establishment of a "cultural gene map", a typological classification of

intangible cultural heritage projects, and the exploration of the unique cultural code of each project. For instance, intangible cultural heritage projects can be classified into different types such as skills, rituals, and performances, and differentiated communication strategies can be designed for each type. At the same time, a "successor IP matrix" should be constructed to enhance cultural recognition through personified dissemination.

Content innovation should follow the principle of "upholding tradition while seeking innovation", and explore expression methods that conform to modern aesthetic tastes while maintaining the core value of the craftsmanship. For instance, traditional operas can be combined with popular music, and folk tales can be presented in the form of animations. This kind of innovation should both respect tradition and break through it, finding a balance between inheritance and innovation.

### 4.2 Three-dimensional Layout of Communication Channels

Build a three-dimensional communication network of "short videos + live streaming + social media". Short videos are responsible for cultural seeding, attracting initial attention by refining content. Live streaming deepens the interactive experience and answers the audience's questions through real-time communication. Social media expands the radius of dissemination and forms a viral spread through topic operation. This three-dimensional layout can not only ensure the breadth of dissemination but also achieve the depth of dissemination.

At the same time, attention should be paid to the characteristic differences among different platforms. The Douyin platform is suitable for short, simple and quick content dissemination, the Bilibili platform is suitable for in-depth content output, and the WeChat platform is suitable for private domain traffic operation. Customising content strategies based on the characteristics of different platforms can maximise the effect of communication.

### 4.3 Institutionalised Design of Audience Participation

Establish an incentive mechanism for audience participation and stimulate the creativity of the audience through forms such as UGC content collection and skills challenges. Develop a

"Cloud Inheritance" system to enable the audience to learn basic skills through an online platform, forming a closed loop of "online learning - offline practice - online display". This participation mechanism not only expands the communication effect but also deepens cultural identity through physical practice.

For instance, an "Intangible Cultural Heritage Skills Challenge" can be designed to encourage the audience to shoot videos of their own attempts at intangible cultural heritage skills. This kind of activity can not only stimulate the enthusiasm of the audience to participate, but also enrich the communication materials through user-generated content. At the same time, establish an online learning community, provide basic skills teaching videos, lower the participation threshold, and enable more people to come into contact with and understand intangible cultural heritage.

## 5. Conclusion

From the perspective of emotional binding, the dissemination of short videos on intangible cultural heritage has achieved effective communication of process aesthetics through three paths: narrative reconstruction, symbol transformation, and experience upgrade. This model not only retains the cultural authenticity of intangible cultural heritage but also enhances its cultural appeal through modern communication technologies, providing an innovative paradigm for the creative transformation of traditional culture. In the digital civilization era, the dissemination of short videos on intangible cultural heritage will continue to expand the boundaries of cultural inheritance and contribute Chinese wisdom to the protection of the diversity of human civilization.

Future research can further explore: differentiated communication strategies for different types of intangible cultural heritage projects; The phenomenon of cultural discount in cross-border communication; The application potential of artificial intelligence technology in the presentation of process aesthetics. With the popularisation of 5G technology and the development of virtual reality technology, the dissemination of short videos on intangible cultural heritage will embrace new development opportunities. How to utilise new technologies to enhance communication effectiveness and how to build a more effective cross-cultural

communication system will be important research directions in the future. In the balance between technological empowerment and cultural preservation, the dissemination of short videos on intangible cultural heritage is bound to open up a broader space for cultural inheritance.

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