Research on Media Image Construction and Innovative Communication of Short Videos on Excellent Traditional Culture: Taking the Self-media Account 'Nanxiang' as a Case in Point

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Abstract: Driven by the wave of digitization, the medium of short video has become a force to be reckoned with in cultural communication with its unique communication mechanism and large audience. As the spiritual lifeblood of the Chinese nation, the creative transformation and innovative development of the excellent traditional Chinese culture is particularly important in contemporary times. However, in the social media platform of short video, in the face of fragmented reading habits and cognitive entertainment-oriented communication environment, how to efficiently construct and disseminate the media image of excellent traditional culture has become the prerequisite and foundation for promoting excellent traditional culture into reality. In this paper, through the case study method, we take the TikTok self-media account "Nanxiang: Beyond the Palate" as a typical case, which shows the culture, diet, customs, artifacts, crafts, and other subjects of Chinese excellent traditional culture, and summarizes the media image of excellent traditional culture short videos through in-depth analysis of the account's creation characteristics and communication strategies. Through an in-depth analysis of the account's creation characteristics and communication strategy, the effective path of constructing the media image of short videos of excellent traditional culture is summarized, and it also provides ideas for the transmission of new cultural connotations and the national spirit of excellent traditional culture in the current society.

Keywords: Short Video; Media Image; Excellent Traditional Culture; Communication Strategy

1. Introduction

Excellent traditional Chinese culture is the spiritual lifeblood of the Chinese nation and still plays an important value of modernity today [1]. Its cultural, social, and ideological values give full play to its important contemporary value for national development, social construction, personal enhancement, and world cultural exchanges in the continuation of cultural roots [2]. With the rapid development of information technology such as 5G and artificial intelligence, short videos have become an important medium to promote the dissemination of excellent Chinese traditional culture. According to the 53rd Statistical Report on the Development Status of the Internet in China released by China Internet Network Information Center (CNNIC), as of December 2023, the scale of Internet users in China reached 1.092 billion, with an Internet penetration rate of 77.5% [3], among which, the scale of short video users was 1.053 billion, accounting for 96.4% of the overall Internet users. The data from "China Network Audiovisual Development Research Report (2024)" shows that "the per capita single-day usage time of mobile Internet users is 435 minutes [4]. Among them, short video applications have the highest user stickiness, with a per capita single-day use time of 151 minutes, which shows the length of time that short video occupies in people's online time and its rapid growth momentum". In the situation that traditional culture lacks a grip and cannot form an efficient link with the younger generation [5], Chinese excellent traditional culture uses short videos as a carrier to creatively present and innovatively disseminate the classic elements, stories, and ideas of Chinese traditional culture. Through the short, concise, and easy-to-communicate form of short videos, excellent traditional

culture can be more widely and deeply transmitted to the public, and the charm and value of traditional culture can be shown vividly and interestingly.

According to the "2023 Non-legacy Data Report" ("Report") released by Jitterbug, as of May 2023, there were an average of 19,000 live broadcasts of non-legacy on Jitterbug every day, with an average of 13 non-legacy content broadcasts every minute; at the same time, the entire category of endangered non-legacy has found through the platform a "new audience." [6] With the help of Jitterbug's "non-heritage partner program" and "see craft program," more and more young people have joined the team of non-heritage inheritance. Over the past year, 116 certified non-hereditary inheritors under 30 have been active on the platform. In addition to the certified inheritors, more than 1,000 post-00s are physically promoting non-hereditary traditional culture at Tiktok. Young people are becoming the main force of non-heritage inheritance in Jitterbit; short video and live broadcasting have built a bridge between non-heritage skills and young users, and more and more young people are becoming the main force of non-heritage inheritance, and many non-heritage experts have found a new stage for inheriting skills in Jitterbit. Excellent traditional culture, with the help of short videos and today's cultural concept of integration and secondary creation, has become vital to the development trend.

2. Media Images of Traditional Culture, Short Videos, and Case Study

Media image refers to a certain image or perception created by the media through its reporting and presentation. This image or perception is constructed through a combination of factors, such as the media's content, style, and mode of communication. Psychology and communication scholars believe that the core of people's daily life experience is constructing and interpreting "images."[7] In the short videos of excellent traditional culture, the media image is often closely integrated with traditional cultural elements. A deep impression of traditional culture is formed through visual and auditory stimulation of various senses. In short, image is a kind of cognitive information, and media image is the reproduction of cognitive information, which is the cognition of cognition [8]. In the context of media image and cultural communication, "construction" usually refers to shaping or forming a certain image or cognition through specific ways, methods, and means, which involves the selection, presentation, and dissemination of information and needs to consider a variety of factors, such as the target audience, dissemination channels, and cultural background.

Nanxiang started his career in short video creation in 2019. He started with home-cooked food, and in July 2020, he made his debut with an 800 RMB "Dragon's Chant Strawberries," in September 2020, he started to create a collection in ShakeVoice: "Chinese Famous Recipes," which specializes in reproducing Palace Imperial dishes and lost dishes. In September 2020, he started to create a collection in Shake Yin: "Recipes of Famous Chinese Dishes," which specializes in reproducing imperial dishes, traditional Chinese cuisine, and lost dishes. In April 2022, Nanxiang expanded his creativity to create a new collection of outstanding traditional culture, "Oriental Non-legacy," which uses short videos to The account through the form of short videos to show the production process of Chinese food and the effect of the finished product, with a unique, creative and humorous way of expression, breaking the original traditional cultural short video production routine, constantly challenging the high degree of non-legacy, with their own hands to show the new era of the Chinese outstanding traditional culture. These videos not only show his love for Chinese food and traditional culture but also successfully drive the traditional culture out of the non-legacy known by the public. With his excellent creativity and production ability, "Nanxiang" has successfully built his own media image in short videos and attracted the attention and love of many audiences.

3. The Creative Characteristics and Dissemination of Short Videos on Chinese Excellent Traditional Culture Innovation

3.1 Creative Features

In terms of content selection, short videos of outstanding Chinese traditional culture should closely follow traditional culture's core values

and spiritual connotations and select typical and contemporary cultural symbols for display. The charm of traditional culture is presented through short videos, such as historical allusions, poems, songs, traditional festivals, folk customs, non-heritage skills, etc. Nanxiang is a typical self-media person who digs out the connotation of traditional culture, and his short videos not only contain rich traditional Chinese food culture but also incorporate a wealth of excellent traditional Chinese cultural elements; for example, he has produced the world's first sword "Tangxi Treasure Sword," which is recorded in the "Records of the Grand Historian" as the first of the nine famous swords. He performs the "movie" from more than 2,000 years ago. For example, he made the "Tangxi Treasure Sword," the first of the nine famous swords in the world as recorded in "The Records of the Grand Historian." He performed the shadow play, a movie from China more than 2,000 years ago, and fully demonstrated the charm of the non-heritage of China. Nanxiang also reproduces the exotic treasures in "Dream of the Red Chamber" and the magical formulae recorded in "Tian Gong Kai Wu," satisfying all our imagination of classical masterpieces. In addition, the contents produced by Nanxiang also include historical stories, folk legends, ancient techniques, and so on, which make the short videos of Nanxiang highly unique and attractive and not only fully display the charm of the excellent traditional Chinese culture and satisfy the audience's curiosity about the life of the ancient times, but also show the unique connotation of the contents of Nanxiang's short videos. It not only fully demonstrates the charm of Chinese excellent traditional culture and satisfies the audience's curiosity about life in ancient times, but also shows the unique content of its short videos, presents the essence and charm of Chinese excellent traditional culture to the audience, and promotes the deep cultural heritage of the Chinese nation to revitalize.

"Art comes from life and is above life." The charm of culture lies in refining the details of life and improving the understanding of life. Culture should ultimately feed back to life and provide a direction for thinking about problems and confusion [9]. Many of the traditional cultural short videos created by "Nanxiang" are based on the perspective of life,

such as "Long Feng Hua Mo" and "Zao Sheng Gui Zi," which are wedding gifts for good friends, and "Jiu Zhen Jiu Cang," which is the first short video created by "Nanxiang." For example, "Nine Treasures and Nine Treasures" is a wedding gift for a good friend, and "Nine Treasures and Nine Treasures" is a story about the life of Cixi's flight to the West, which are typical cases in daily life, but also the essence of excellent traditional culture. Through short videos, "Nanxiang" subconsciously explains to the audience the living concepts and national character of modern Chinese people and also captures the most central and classic details of each excellent traditional culture, which are embedded in the meticulousness and laboriousness of Suzhou embroidery, the inheritance and breakage of ironwork, and the delicacy and inheritance of lacquer ware.

Guo Moruo believes that clothing is the representation of culture and clothing is the image of thought. Clothing culture is not only an important part of China's excellent traditional national culture but also reflects the cultural development and social changes of the Chinese nation [10]. The change of dress can be used to convey the information of social change, interest change, etc. It is also the refraction of cultural psychology and aesthetic spirit, and the appearance of the dress also provides intuitive and important information for studying cultural history, living customs, political systems, etc [11]. The "Nanxiang" also reflects cultural psychology and aesthetic spirit. "Nanxiang is good at utilizing traditional dress elements, such as Hanfu and Tang, etc., combining with modern aesthetics to improve and innovate and create a clothing style that meets the traditional flavor without losing the sense of fashion and the perfect combination of traditional culture and modern fashion characterizes its clothing. The theme and style of each video in the video, as well as the clothes that match it, are chosen to achieve a harmonious unity of content and form. For example, when making traditional food, he wears a chef's uniform; when making Zibo glaze, he wears the same uniform as the masters of the workshop; when dancing dragon in Zhumadian Laoleshan, he wears dragon dance pants that are unified with the other team members; when showing the Tangxi sword, Nanxiang brings up a wig and wears a chivalrous sword suit to perform a sword

dance, and this time, the styling will show the momentum of the Tangxi sword, which fully demonstrates the manhood under the sword of our country and the chivalry. This matching of costume and content enhances the viewability and attractiveness of the short video and improves the audience's recognition and identification with traditional culture.

Narrative techniques can not only help the audience better understand the storyline and maintain the coherence and clarity of the narrative but also express different emotions and drive the audience's visual rhythm and strong spatial relationships through the camera [12]. The short video "Nanxiang: Beyond the Palate" is good at using a variety of filming techniques and angles, such as close-ups, panorama, top view, etc., to capture the wonderful moments and details of traditional culture. In the video "The King of Qin's Bone Mirror," Nanxiang adopts an overhead shooting angle at the beginning, and through close-ups and backlighting, coupled with the backdrop of the dim environment, increases the strong contrast and visual saturation, making people feel as if they were in the realm; in the dimension of emotional expression, at the end of each video, a few seconds of slow-motion is left to quietly demonstrate the unique charm of traditional culture and the importance of the short time spent in the short video. In the dimension of emotional expression, at the end of each video, a few seconds of slow-motion will be left to quietly show the unique charm of traditional culture and express the vicissitudes of excellent traditional culture and its precipitation in the history of time through a few seconds of slow play.

3.2 Dissemination of Innovations

3.2.1 Storied narratives dissemination

Storytelling narratives tend to make the content better remembered, and the emotions and storytelling plots in them are more likely to leave a deep impression and a new understanding of the audience. From the audiovisual experience, the characterization, plot development, and storytelling are often the most appealing, so in some cases, storytelling communication techniques are used to package the concept of narrative into the production and communication so that the episodes of the short video has continuity, increasing audience participation, attracting the audience to invest their time and energy to pay attention to the main body of the event and understand the information conveyed therein, and increasing the stickiness of the users [13]. "Nanxiang is good at telling the stories and knowledge behind traditional culture naturally and fascinatingly. For example, "he was once the existence of porcelain, Meng Guang lifted the case of the case is him, Wang Xizhi goblet of water in him, like glue like paint is him, Dan lacquer with the dream is also him" and so on such a beautiful and easy-to-understand language to describe "Chinese lacquer"; he is also good at the use of humor and witty language, will be the traditional culture and knowledge behind. He is also good at using humorous language, combining traditional culture with modern life, and transforming the production process of traditional cultural skills into a vivid and interesting story. For example, in "The Embroidered Mountains and Rivers," a short video of "Nanxiang" with more than 1 million likes, Nanxiang tells the audience the story of Cixi's flight to the West in a storytelling manner. Cixi in the wilderness asked the cook to give her the production of delicacies; the cook had no choice but to use the young shoots of the Chinese Toon tree, acacia flowers, elm tree seeds of these three leaves and fish made into gourmet food, called "beautiful mountains and rivers." By recounting the historical origins, cultural connotations, and related historical stories and legends of the dishes, the audience can empathize with the traditional culture while enjoying the food, enhancing the attractiveness of the message. By simplifying the complex production process of traditional skills through humorous and interesting narration and demonstration, the audience is successfully brought into a cultural world full of fun and knowledge so that they can learn and understand traditional culture in a relaxing and enjoyable atmosphere. This storytelling narrative communication makes it easier for the audience to understand and accept traditional cultural knowledge and enhances the viewability and attractiveness of the short video.

3.2.2 Emotionalization diffusion of innovations

In the short video of fragmented communication, how to quickly attract the audience is a key point; empathy and

communication have a natural connection; empathy itself is a process of emotional, emotional communication or sharing [14]. "Nanxiang" focuses on emotional expression in the process of communication, through their own experience and feelings, to move people with emotion, the charm of traditional culture to the audience, with emotion to maintain the viscosity of the audience, to achieve the purpose of communication. "Nanxiang," in producing short videos of non-heritage, almost always mentions the dilemma of no one inheriting contemporary non-heritage and eagerly calls on young people to inherit and promote non-heritage. For example, in the production of Zibo glaze text so that all young people can see the glaze so that young people know that the glaze is not glass, is a piece of art that can not be reproduced; production of lacquer: we are a dragon, we just sleep in the dark for more than 100 years, and now the bloodline is awakening, the dragon will be back to the East proudly. This kind of expression with obvious emotional color not only caters to the current young Z generation audience's emotional reading habits but also makes it easier for the audience to resonate and identify with it, as well as to feel the deeper cultural and emotional connotations, and is more capable of transforming it into a cultural understanding and a motivation for young people to participate in the inheritance, and to become a way of communication between the excellent traditional culture and the present fast-food culture and to promote respect for each other and symbiosis.

3.2.3 Visual Attraction Communication
Excellent editing is like the eyes of the audience, which can create rich visual effects and tension through different combinations of shots and, at the same time, help the video and the author form an overall style. Short videos are characterized by short viewing time, fast playback, and multi-sensory experience, which meet the needs of people who live fast-paced lives and satisfy their fragmented and skimming viewing needs. How to attract traffic and events to stay in the short and fast video, and even further trigger thinking, is a big challenge. "Nanxiang" presents a smooth and rhythmic character through the use of fast-paced editing techniques and the clever combination of multiple shots and switching so that the short video is more compact, vivid,

and interesting. Nanxiang has released 160 videos until March 2024, and the average length of each video is 5 minutes. In the first minute of the short video, Nanxiang will ask questions or directly introduce the video's content to attract the audience's interest. In the middle, most of the time is spent on telling and showing the production process, and in the last minute, there are both emotional expressions of the language and details of the finished product, and the whole process is not dragging. There is no dragging plot in the process. There is no dragging plot and no-nonsense in the whole communication process. He skillfully connects different images and scenes through precise editing and transition to make the whole video present a coherent and layered visual effect.

4. The Realistic Dilemma of Chinese Excellent Traditional Culture Short Video Communication

Media culture researcher Neil Bozeman believes that "all public discourse appears more and more in the form of entertainment and becomes a cultural spirit, and our politics, religion, news, education, and business have all willingly become subordinate to entertainment [15]." The time limit of short videos makes it difficult for an excellent traditional culture to be fully demonstrated in a limited time, and the content of its dissemination usually only stays on the surface; traditional culture often has deep cultural connotations and dissemination value, while the fragmented and entertaining characteristics of short videos may lead to the neglect or simplification of its core values and deep meanings, which easily leads to the audience's one-sided and superficial traditional culture At the same time, due to the relatively low threshold of short video production, a lot of short video practitioners will follow the current hotspot, so-called what "fire" shoot what, once the topic of "traditional culture" caused a boom, a large number of traditional culture as the content of short videos will emerge. However, there are a lot of short videos, and some of them are not suitable for traditional culture, and some of them are not suitable for traditional culture. However, there is no lack of low-quality and shallow works, such as imitation make-up and cross-dressing videos with serious homogenization, such as the

recent "cultural relics" exhibition of "Escape from the British Museum," in which the curator has seized the hot spot of "Chinese cultural relics" and organized exhibitions all over the country and used short videos to promote Chinese cultural relics. The curator seized the hot topic of "Chinese cultural relics" to organize exhibitions nationwide and used short video platforms to sell tickets. However, the content was perfunctory, and the publicity did not match the actuality, consumed the audience's sentiments and feelings, and discredited the exquisite image of excellent Chinese traditional cultural relics. These works and incidents show that media practitioners lack an in-depth understanding of Chinese culture. They tend to chase hotspots and traffic flow, giving up innovative interpretation and expression of the content. At the same time, these simple imitations and repetitions fail to show the deeper connotation and value of the excellent traditional Chinese culture. They also fail to attract the audience's attention and form effective communication.

Creating and disseminating short videos require professional knowledge and skills, especially for the creators of traditional culture short videos, many of whom are not professionals and may have a biased understanding and expression of traditional culture. At present, there is a lack of composite talents with traditional cultural literacy and video production skills in the market, which directly leads to the low quality of many traditional cultural short videos and the difficulty of achieving the expected dissemination effect, at the same time, due to the lack of innovation and transformation, many short videos lack of novelty and highlights in presenting the traditional culture, which makes it difficult to attract the interest of the audience. Again, in the process of short video production, creators often ignore the dissemination of the deeper meaning, the rigor of artistic expression in traditional culture is often eliminated with the entertainment of short videos, and the combination of content with popular culture may make a difference in the meaning of traditional mainstream culture, such as certain netizens for a single traffic demand to change the face of Huangmei Opera, the frivolous singing is not at all in line with the characteristics of the simplicity of the Huangmei Opera and smooth, this

counterproductive practice is not only the best, it is also the best, but also the best. This kind of counterproductive practice not only fails to spread the spiritual value of excellent traditional Chinese culture but also fails to go a long way in the short video platform.

Relying on digital technology and social media platforms for propaganda has become a social consensus. However, many inheritors of traditional culture are older, and although they possess a wealth of knowledge about traditional culture, they are unfamiliar with digital technology and new media platforms, which makes it difficult for them to utilize new media means such as short videos for cultural dissemination. Young creators, although skilled, may lack an in-depth understanding of traditional culture and a sense of reverence, often simply copying non-heritage techniques or historical stories onto various media, lacking in-depth excavation of connotations, in-depth interpretations, and creative transformations, which makes it difficult for traditional cultural communication to lack the innovation of the times, to effectively integrate with the real world, and to win the recognition of the audience.

Although the user base of short video platforms is huge, not all users are interested in or have sufficient knowledge of traditional culture, and at the same time, due to the strong entertainment nature of short videos, some users may be more inclined to watch light-hearted and interesting content rather than serious traditional cultural content, as Neil Boltzmann expresses the main theme in his book Entertainment is Dead: "Our politics, religion, news, sports, education, and business have all willingly become subservient to entertainment, without complaint or even a word, and as a result, we have become a species of entertainment death" [16] ,This phenomenon of "entertainment death" has led to some. This "entertainment to death" phenomenon has led to some high-quality traditional culture short videos failing to gain enough attention and dissemination, resulting in poor dissemination effects. Even if audiences are interested in traditional culture, they may not be able to develop an in-depth understanding and knowledge of traditional culture due to the time limitations of short videos and the fragmentation of the transmission method.

5. Optimization Path of Short Video Production and Dissemination of Excellent Traditional Culture

5.1 Tapping Traditional Culture and Integrating Modern Development

"How to realize the long-lasting function of cultural value dissemination is an unavoidable issue for disseminating excellent traditional Chinese culture nowadays." [17] Aesthetic and pleasurable emotional experience is a key element for an excellent video work to demonstrate its communication power and influence. It is also an important part of short video content innovation. In short video production, it is necessary to deeply excavate the unique value and charm of excellent traditional Chinese culture, combine it with modern elements, and create works with contemporary characteristics and cultural connotations; it is also necessary to strictly control the quality of video content to ensure the authenticity and authority of the quoted content, especially for the content involving history, culture, and other professional fields, it is more important to carry out in-depth research and verification, to avoid misleading viewers. At the same time, it is also necessary to tell a good Chinese story, telling the story behind traditional culture and interpreting its deeper meanings. The Chinese culture has tension and inclusiveness, and it is necessary to excavate the ideology, humanism, and morality of the excellent traditional Chinese culture, integrate artistic creativity with Chinese cultural values, and combine the spirit of Chinese aesthetics with the pursuit of contemporary aesthetics, to activate the vitality of Chinese culture and make the audience feel the power of Chinese culture while enjoying the short videos. Feel the charm and value of traditional culture while enjoying short videos [18].

5.2 Enhancement of Professionalism and Sense of Innovation

To spread the excellent traditional Chinese culture, the communicator must have a profound cultural background and professional communication skills. It is necessary to constantly improve one's professionalism and sense of innovation and constantly explore new communication methods. It means to adapt to the development of the times and changes in the audience. By introducing new technologies and applications, we can enrich short videos' expression forms and communication channels by utilizing new methods and perspectives, such as multiple interactions and live broadcasting of short videos to promote, publicize, and improve the communication effect. At the same time, it is necessary to establish an efficient teamwork mechanism, clarify the role position and responsibilities of each member, ensure the smooth progress of short video production and dissemination, strengthen communication and collaboration among the team, and jointly promote the inheritance and development of excellent traditional culture.

5.3 Building Cultural Confidence and Communicating from Multiple Perspectives

The empowerment of technology has changed the simple transmitter-receiver relationship in the era of traditional media, and the connectivity and openness of short videos have provided channels for users to participate more freely and conveniently in the production and creation of traditional cultural content. Currently, cultural development has become more diversified. Exchanges of different cultures and friction have become more frequent, so if China wants to stand firmly in the world's cultural turbulence and walk at the forefront of the world, it must establish cultural self-confidence and build up cultural shields. We must establish cultural confidence, build a cultural shield, and emphasize the inheritance and development of excellent traditional Chinese culture. This requires communicators to make full use of the interactive function of social media in the process of cultural communication, actively interact and communicate with the audience, and guide the audience to participate in the dissemination and promotion of traditional culture by setting up topics for discussion and organizing activities; at the same time, they also need to respond to the feedback and questions of the audience promptly, to enhance the audience's sense of participation and sense of belonging.

5.4 Combine with Social Hotspots, Innovative Communication Culture

In the process of production and dissemination

of short videos of excellent traditional culture, it is an effective optimization path to closely combine with social hotspots, but it is not to chase social hotspots superficially, but to capture and analyze the current hot topics and events of the society, and to find the entry point that is compatible with traditional culture [19], for example, after the short video "Escape from the British Museum" exploded in popularity, "Nanxiang" closely followed the social hotspots and, through the technique of face molding 1:1, restored the "dragon glazed bricks" in the British Museum, not only promoted the thousand-year-old skill originated from China - dragon glazed bricks. For example, after the popularity of the short video "Escape from the British Museum," "Nanxiang" followed the social hotspot and restored the "dragon glazed bricks" in the British Museum 1:1 by the method of face painting, which not only publicized the thousand-year-old skill of face painting originated from China, but also followed the hotspot and publicized the national culture, which made his short video content not only fit in with traditional culture, but also with traditional culture. This makes his short video content both timely and reflective of the value of traditional culture. More communicators should pay attention to social hotspots and use them correctly. They can also combine traditional festivals, important anniversaries, and other relevant nodes to produce short videos on related topics, guiding viewers to understand the connotation of traditional culture in depth. At the same time, they should also break the traditional mode of thinking and explore new ways and means of communication. For example, through cross-border cooperation, traditional culture can be combined with fashion, art, science and technology, and other elements to create short video works with unique charm, which can not only attract the attention of more young audiences but also inject new vitality into the inheritance and development of traditional culture.

6. Conclusion

Driven by the wave of digitization, short videos of excellent traditional culture have become an important window for promoting Chinese traditional culture with its unique media form and rich content. Short video platforms are pivotal in shaping media image and communication innovation. This paper takes "Nanxiang: Beyond the Palate" and other cases as an entry point and deeply analyzes the significant role of short videos of excellent traditional culture in building media image and promoting communication innovation. All in all, these short videos have successfully preserved the essence of traditional culture and attracted a wide range of audiences through novel and vivid forms. Short videos will continue to be a powerful tool for inheriting and promoting outstanding Chinese traditional culture. With the continuous innovation of technology, the production of short videos will become more exquisite and show the charm of traditional culture more realistically. At the same time, their dissemination methods will become more diversified, reaching a wider audience, especially the younger generation. With the development of technology, especially in the era of AI-driven productivity changes, short videos, and other forms will play a more important role in promoting the inheritance and development of outstanding traditional Chinese culture.

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