

A Study on the Symbolic Dissemination of Traditional Intangible Cultural Heritage Videos from the Perspective of Symbolic Interactionism—Take the Video "China in Non-Heritage" as an Example

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Abstract: *Aiming at the survival challenges and development problems of traditional culture on the new media platform, and proposing the development path of non-heritage culture based on the perspective of symbolic interaction theory, this paper uses the content analysis method to analyse the establishment of the symbolic system as well as the cultural interaction strategy and effectiveness of the programme "China in Non-Heritage", and puts forward the strategic significance of this programme for the development of non-heritage culture. The study breaks through the limitations of traditional communication modes and proposes the integration of symbolic interaction strategies for the dissemination of non-heritage culture in the context of new media, providing theoretical support and practical paths for the construction of a cultural communication system in the digital era.*

Keywords: *Symbolic Interactionism, Communication of Traditional Chinese Culture, Symbolic Communication, Symbolic System, Development of Intangible Cultural Heritage*

1. Introduction

Along with the rapid innovation of digital media technology, the application scenarios of emerging media platforms continue to expand. Statistics show that as of 2024, the user scale of platforms in the field of short video has continued to climb, in which the monthly active users of Jittery Voice have exceeded 600 million, and B station has stabilised at 250 million, and this kind of new media platform has developed into a unique medium for self-presentation and interpersonal perception [1]. This media ecology not only opens up multi-dimensional communication channels for cultural heritage, but also brings innovation in cultural communication. It is worth paying attention to the fact that the wave of fast-paced pop culture is posing a challenge to the continuation of the traditional cultural lineage. Fast fashion culture is centred on rapid iterative consumption patterns, instant feedback experience needs and personalised expression, which contrasts sharply with traditional culture's emphasis on historical depth and value inheritance. In this context, the majority of the group gradually shifted their interest to more trendy and innovative cultural forms, resulting in a weakening of emotional identification with traditional art forms. The results of this study show that the technological innovation of the Internet and the spread of fast-fashion culture have impacted the survival of traditional culture in contemporary society.

2. The realistic dilemma and development direction of traditional non-heritage culture in the new media platform

2.1 Dilemmas and causes

2.1.1 Conflict between new media platforms and the survival environment of non-heritage culture

With the rapid expansion of emerging media, its application fields are constantly broadening. According to the 2024 China Public Media Use Behaviour Research Report, the user base has exceeded one billion. The new media network provides a broader platform and more diversified ways for the

dissemination of traditional culture. However, the dilemma faced by non-genetic inheritance in the digital media environment is essentially a deep-seated contradiction between the traditional cultural kernel and the new media communication mechanism. Fast fashion culture emphasises fast consumption, instant gratification and personalised expression, which is in conflict with the traditional culture's emphasis on the value orientation of historical accumulation and connotation inheritance. Under the influence of fast fashion culture, new media users may be more inclined to pursue novel, fashionable and fast cultural forms, while their interest in and identification with traditional culture is greatly weakened. At the same time, it is difficult to present the complexity and long-term nature of non-heritage skills through short videos, fast live broadcasts and other "short and fast" forms. To sum up, under the new media ecology, the traditional non-heritage cultural system is experiencing impacts and challenges.

2.1.2 Dissemination of misinterpretations

Substituting the theory of symbolic interaction into a specific cultural context for analysis, it can be found that the encoding and decoding of cultural symbols in the context of real-time network communication will be fractured and biased [2]. This is due to the low-threshold characteristics of the new media platform, which makes a large number of non-professionals involved in the production of traditional cultural content, and the lack of systematic knowledge of some short video creators, whose interpretation of cultural connotations will be superficial, solidified, exaggerated, and even errors of historical facts, a mode of dissemination that exacerbates the bias in cultural cognition and makes the dissemination of NRM culture erroneous. At the same time, some creators, in order to obtain traffic, engage in the over-entertainment transformation of traditional cultural symbols, turning them into mere entertainment props. This blurs the essence of traditional culture and ultimately triggers the distortion of the meaning of intangible cultural heritage in the new media field.

2.1.3 Algorithmic mechanisms exacerbate shallow propagation

The platform algorithm achieves accurate push through user profiles and content labels such as user age, region, clicking preference, etc., but the core indexes of completion rate and interaction rate tend to be lightweight. Taking opera as an example, the completion rate for its full-length performance videos is less than 15%. In contrast, "15-second opera cover" content aligns with the algorithm's preference for the "golden 6-second rule", gaining weighted recommendations. This creates a vicious cycle where shallow content crowds out in-depth content. Furthermore, traditional culture relies on linear narratives and immersive experiences, yet algorithmic mechanisms demand that content capture attention within 6 seconds. Consequently, audiences only retain the visual impact but fail to grasp the core value of intangible cultural heritage. The fragmented nature of this content leads audiences to form perceptions that may deviate from the culture's core meaning and value. Ultimately, this undermines public recognition and transmission of traditional culture's profound cultural heritage.

2.2 Direction of survival and development of traditional non-heritage culture under the new media platform

2.2.1 Focus on the vehicles of cultural transmission

Relying on the operation mode of user participation, content co-creation and community interaction, the deep penetration of new media platforms has significantly changed the communication pattern of non-heritage culture, and the audience has evolved into the core communication node in the digital communication ecosystem, which requires that the communication strategy must analyse the user profiles in depth, accurately grasp the preferences of the audience, and fully activate the efficacy of the communication carrier. New stories should be mined from the daily life of the public and integrated with the non-heritage culture, so as to eliminate the historical distance between the traditional culture and the times and the psychological distance between the traditional culture and the people. At the level of social communication, efforts should be made to build a multi-dimensional meaning-sharing space, stimulate the emotional resonance of the audience with the help of characterisation and narrative strategies, dissolve the psychological gap between individuals and between users and content, and form a solid emotional identity mechanism to achieve effective cultural communication.

2.2.2 Dissemination of technological empowerment and innovation

In order to revitalise traditional non-heritage culture in the traffic-dominated new media ecology and resist the challenges of fast-food trends, it is necessary to continuously innovate communication

strategies and technical means. By building a digital communication matrix, NH culture can not only expand the diversity of cultural carriers, but also continue to attract a new generation of audience. The digital media has reshaped the interaction paradigm between the subject and object of NH heritage, and significantly improved the communication efficiency in the dimensions of cultural survival mode, inheritance field construction and industrial model innovation, breaking through the constraints of the traditional framework to achieve efficiency leap, experience optimisation and value reconstruction [3]. Relying on artificial intelligence and mixed reality technology, we can innovate the cultural content production mechanism, use virtual reality means to visualise the essence of non-legacy, let the users shift from passive reception of information to immersive interaction, enrich the cognitive structure of traditional culture, and effectively improve the quality and efficiency of the dissemination of traditional non-legacy cultural content.

3. Research on the Research Value and Symbol System of "China in Non-heritage"

3.1 Research value

Based on the dilemma and direction of the development of traditional non-heritage culture in the new media platform, through the analysis of the CCTV-produced programme "China in Non-heritage", the symbolic system of the programme is taken as the entry point to explore the cultural communication strategy as well as the characteristics of the programme, which is conducive to more media and the general public to create more effective and innovative non-heritage cultural communication contents to solve the problem of the development of non-heritage culture; Brummer stresses the relationship between symbols, meanings and behaviours, and he believes that social order does not exist naturally, but is constructed through people's interaction and identification with shared meanings. The relationship between symbols, meanings and behaviours is emphasized by Brummer, who believes that social order does not exist naturally, but is constructed through people's interactions and identification with the shared meanings of symbols [4]. The construction of the symbolic system of the programme strengthens the interaction between the media and the audience, and promotes the formation of a cultural consensus. This symbolic communication strategy not only optimises the efficiency of cultural decoding, but also promotes the modern identification of the cultural connotation of non-heritage through multimodal symbolic innovation, enhances people's understanding of and respect for traditional culture, and explores a more efficient and appropriate cultural development strategy for non-heritage culture on the new media platform, providing theoretical support for the construction of a sustainable cultural heritage inheritance ecology.

3.2 Symbol system research

3.2.1 Cultural symbols: the basis of the symbol system

Zbigniew Brzezinski once put forward the theory of "pacifier music", pointing out that those addictive entertainment and highly sensory stimulating contents divert people's attention and make people lose their ability to think, which can't promote social progress and continue social development. Therefore, at the present time, when the main contradiction in society presents a new pattern, cultural symbols with cultural value and focus on the communication of value concepts are what the people like to see and enjoy [5]. As a visual representation of the national spiritual map, cultural symbols build up group memory and civilisation identity through craftsmanship, rituals, performances and other means of living inheritance. The programme "China in Non-heritage", which focuses on the dissemination of non-legacy culture, systematically applies diversified cultural symbols to realize the creative transformation of traditional crafts, among which the traditional crafts represented by Suzhou embroidery are demonstrated. Embroiderers in the Song Dynasty were famous for their fine stitches and elegant colour schemes, which demonstrated the aesthetic qualities of subtlety and timelessness; in the Ming Dynasty, the meaning of literati paintings was integrated into the creation of embroideries, which achieved the sublimation of the artistic realm. At the symbolic level of artefacts, the lotus decorations of the blue-glazed back-covered lotus zuns of the North and South Dynasties not only carry the Buddhist idea of reincarnation, but also become a typical symbolic representation of Chinese aesthetics; there are also the grassland ethnic element dress runway show, which injects the traditional symbols of ethnic elements into the contemporary fashionable stage show, and integrates the traditional nomadic symbols into the fashionable and avant-garde modern design, which gives people a visual impact; this symbolic innovation practice not only activates the contemporary value of cultural heritage, but also builds a new cultural heritage, and also creates a new cultural heritage. This kind of

symbolic innovation practice not only activates the contemporary value of cultural heritage, but also builds up a multi-dimensional cultural expression system and promotes the formation of an inclusive civilisation community.

3.2.2 Scenario symbols

In semiotics, situational symbols are symbol systems that convey deep cultural meaning through the comprehensive presentation of specific scenes, interactive relationships and cultural contexts. The programme "China in Non-heritage" makes innovative use of situational symbols, for example, the culinary art exhibition using flowers of the four seasons as the carrier, using chrysanthemums to represent autumn, and making a traditional chrysanthemum bean curd soup; Tao Yuanming's practice of "Picking Chrysanthemums under the East Fence" in the Eastern Jin Dynasty, which made chrysanthemums an imagery carrier for the scholars who broke free from the shackles of the secular world in pursuit of spiritual independence; and Zheng Sishao's poem of "It is better to die of fragrance at the head of the branches" in the Southern Song Dynasty, which strengthened the cultural coding of the chrysanthemum as a symbol of temperance. In the Southern Song Dynasty, Zheng Sishao's poem "I would rather die with incense on the branch" reinforced its cultural code as a symbol of temperance. The chrysanthemum is given a unique situational connotation; the programme also adopts an unconventional visual approach to build a ceramic micro-book world, where the traditional text of the "Three Kingdoms" of more than 350,000 words is miniaturised in the glazed surface of a quiver of 85cm in height, and combined with opera and dance theatre to create an immersive ceramic micro-book show, "Porcelain and Micros", where, with the help of microscopic imaging and digital magnification technology, the miniaturised text is deconstructed into perceptible visual symbols to allow the audience to experience the "Three Kingdoms" from an immersive point of view. With the help of microscopic imaging and digital magnification technology, the miniature text is deconstructed into perceptible visual symbols, allowing the audience to experience the cultural atmosphere of the Three Kingdoms period from an immersive perspective. Combined with the holographic projection and dynamic tracking technology, the show perceives the movement of the brush on the glaze surface, creating a unique cultural and aesthetic scenario.

3.2.3 Sensory symbols

"China in Non-heritage" uses multiple perceptual elements, such as audio and visual, to innovatively integrate traditional cultural symbols, creating a multi-dimensional non-heritage perception system. The programme has retained the sound elements of non-heritage culture in their original form, such as the classical rhythm of Putian opera and the resonant tones of the Miao Mountain Songs, giving the audience an auditory identification of the culture; in terms of visual construction, it also restores the filigree of Dong brocade weaving with Chinese dance, where the dancers weave in and out of the horizontally intertwined yarns, and the visual narrative makes the bistable combination of the dynamic and static perspectives, turning the non-heritage art of the needles and threads into a stunning visual spectacle, helping the audience to deeply appreciate the cultural essence of non-heritage skills. The visual narrative combines dynamic and static perspectives, transforming the non-heritage art of needle and thread into a stunning visual spectacle, helping the audience to deeply appreciate the cultural essence of non-heritage skills. Through multimodal sensory stimulation, the programme has revolutionised the audio-visual language system for the dissemination of non-heritage, and opened up a new path for the inheritance of traditional culture in the fast-paced new media ecology.

3.2.4 Narrative symbols

In the video of the programme "China in Non-heritage", some clips break through the traditional mode of narration, transforming cultural elements into narrative subjects for dynamic presentation, and conveying the unique connotation of non-heritage culture with a unique narrative perspective through the use of multiple narrative symbols. For example, Huaxian non-heritage shadow theatre techniques were used, and the non-heritage shadow technology was used to show classic songs such as "Mu Guiying Hangs Up Marshalship", where the artists manipulated the shadows behind the scenes and told traditional stories to the tunes, fusing the non-heritage shadow technology with the historical stories and giving the audience emotional integration; a dialogue between the ancient and modern times was also carried out through the bronze vessels, which, as the important material carriers of the Chinese civilization, carry the unique connotations of the traditional culture. The show divides the story into two perspectives: modern and ancient, takes the bronze as the scene, combines with body movements, breaks the barrier of time and space, and realizes a civilization dialogue across time and space through the diversified fusion of technology, art and communication. Through the form of dialogue between the ancient and the modern, the non-heritage culture endowed by the bronze has been modernized and

expressed, which breaks through the limitation of time and space and activates the historical memory, and opens up the narrative mode of the dissemination of the non-heritage culture. It breaks through the limitations of time and space, activates the historical memory, and opens up the narrative mode of non-heritage culture dissemination.

3.3 Characteristics of the symbol system

3.3.1 Visual effects

"China in Non-heritage" uses various types of symbols and establishes an authoritative symbol system. Through diversified technical means and rich aesthetic design, it has constructed a system with both cultural depth and visual tension. The programme employs microscopic photography and digital magnification technology to take viewers through the world of ceramic books through a unique ultra-proportional perspective, and transforms the details of craftsmanship that are invisible to the naked eye into shocking visual effects. The extensive use of sensory symbols makes the non-heritage culture give people a greater auditory and visual impact. Dynamic capture technology records the entire trajectory of micro-book creation, and the audience is guided by light and shadow to realise the cognitive leap from the macro-field to the micro-world, completing the digital translation of the aesthetics of non-heritage. Through the organic fusion of contemporary popular elements and traditional oriental aesthetics paradigm, the programme innovates the communication path of non-fraditional heritage, transforms traditional skills into a dynamic cultural landscape that can be perceived and empathised with, and presents a unique visual effect to the public.

3.3.2 Expression

The program employs diversified expression strategies and innovative technical approaches—integrating technology, life scenarios, storytelling, and sensory stimulation—to build a communication system that balances cultural depth with vitality. Utilizing digital technologies like macro photography and holographic imaging, it visualizes intricate intangible cultural heritage techniques, such as capturing the 3mm details of Putian wood carving. Through multidimensional narrative structures, it constructs a logically rigorous framework rich in cultural significance. Breaking from traditional formats, the program incorporates artisans' emotional narratives to evoke audience resonance and innovatively fuses crafts like clay sculpture with theatrical staging, creating immersive cultural experiences. This design makes the programme not only have the academic depth of a cultural documentary, but also retain the popular logic of mass communication, realising the unique value of a rigorous and vivid non-heritage narrative without distortion.

4. A Study of the Symbolic Interaction Theory of China in Non-heritage

4.1 Communication interaction and feedback with the general public

Symbolic interactionism emphasises that the essence of social interaction lies in the transmission of meaning through symbols. The focus of symbolic interactionism is on the social process in which the individual self and the social community constitute each other, and it explores through what kind of symbol-mediated social interactions groups are formed and social identities are formed [6]. In the digital communication environment, the meaning of symbols is produced and diffused in interactions and discussions, and the process of generating and transmitting symbols in the virtual space provides a field for interactionist research.

4.1.1 Programme video interaction

This study analyzes video content from the *China in Non-heritage* series, constructing research samples using popular comments and bullet comment data collected from Bilibili, Weibo, Douyin, Douban, and other platforms. Results reveal highly positive audience responses to digital interpretations of intangible cultural heritage. For instance, the digitized projection of Sichuan opera face-changing received widespread acclaim, with exclamations like "Shocking!", "Mind-blowing!", and "This is technology + intangible cultural heritage!" garnering significant engagement. In the comment section for the AR technology restoration of Song Dynasty Ru kiln ceramics, high-frequency demands such as "cultural confidence" and "looking forward to a VR version" emerged. During the 2024 "Non-heritage in the Chinese New Year" special program, bullet comments peaked at over 5,000 per minute, while related Bilibili videos accumulated 243 million views. The diverse interpretations of cultural symbols by the audience, facilitated by the program, established an interactive mechanism that

injects innovative momentum into intangible cultural heritage transmission. The participatory communication mode constructed by the programme has effectively stimulated a sense of cultural belonging, promoted the recognition of the value of non-heritage culture, and realized the "ongoing" dissemination and inheritance of non-heritage culture.

4.1.2 Media community interaction

The popularity and application of new media breaks the limitations of interaction time and space, enabling the public to break through the time and space barriers to carry out instant interaction and information sharing. Members of the community use symbolic language as a medium of communication, and form a variety of hot words and phrases, etc. Furthermore, network opinion leaders leverage their follower base to produce creative content centered on these popular topics. This study systematically collects data on the programme's related hot topics and the content output of the head creators, and after integration and analysis, forms a statistical table of the interactive characteristics of the community of "China in Non-heritage" (see Table 1 for details).

Table 1: China in Non-heritage Hot words and heat in selected new media

Hot Title	Degree of discussion (times)	High Heat Evaluation
#AR recreates the Ru kiln of the Song Dynasty #	8 million	"Kneel and beg for a VR version."
#Zhanjiang Night Lion #	3 million	"The Guardians of Intangible Heritage in the Age of Z."
# Jingdezhen porcelain #	50 million	"Chinese couture."

Note: Statistics as of 2024

By virtue of the integration of cultural innovation and regional characteristics, "China in Non-heritage" has formed multi-dimensional hot crowd participation in the interaction between the social platform and the audience, effectively enhancing the social recognition of intangible cultural heritage.

4.1.3 Cross-border cooperation and social interaction

Relying on the advantages of policy support and traditional cultural values, *China in Non-heritage* has achieved multi-channel dissemination and social interaction of non-heritage culture through the combination of digital and physical promotion. For instance, the Nanjing Yunjin Institute collaborated with Shining Warmth on a cross-border initiative that fuses Yunjin intangible cultural heritage techniques with virtual idol IP: applying Yunjin patterns to digital avatars' costumes and integrating cultural symbols with character-driven gameplay. This synergy promotes cross-boundary penetration of intangible cultural heritage elements [7]. The shadow theatre troupe creates modern-themed plays such as *The Legend of the Silk Road*, and cooperates with film and television companies to develop digital shadow sketches, constructing a new form of cultural expression of traditional art. This cross-disciplinary symbolic interaction mode has effectively activated the public's enthusiasm for participating in cultural practices, expanded the scale of non-heritage dissemination and interaction, and opened up new paths for cultural development.

4.2 The role of symbolic interaction strategies

4.2.1 Identification and empathy

"China in Non-heritage" focuses on regional non-heritage elements, such as porcelain from Jingdezhen, Chongqing, Mongolian yurts from Inner Mongolia, Yao butterfly songs, etc., and realises cross-dimensional communication with the help of contextualised experience and narrative approach, stimulating cultural memory and emotional resonance of different regional groups; by integrating traditional technical elements with cutting-edge technological elements, it highlights the functional value and innovative quality of non-heritage items, stimulating the attention of audiences in the digital era. The precise communication mechanism of the media provides strong support for the cultural identity and brand building of non-heritage; the use of diversified non-heritage symbols has become an important carrier for viewers to construct their cultural identity; in the application of the offline social scene of "China in Non-heritage", the non-heritage stalls are intertwined with the life of the marketplace, which allows viewers to strengthen the sense of regional belonging and identity in the process of participation, and triggers the public's sympathy for the significance and value of culture [8]. The self-constructed labels in the programme spread through the fission of the new media platform, reconstructing the non-heritage symbols into modern logos of national self-confidence and improving

national identity.

4.2.2 Heritage and Innovation

The interactive strategy of "China in Non-heritage" based on video feedback, community interaction and social activities is diversified, innovative and more applicable to contemporary network group activities, and it also uses various strategies to strengthen the bonding of public interaction and interaction. In the process of digital dissemination, the programme inspires users to participate in the co-creating of non-heritage content through the fission dissemination of hot topics, and it constantly broadens the dissemination circle of non-heritage culture from "static display" to "dynamic interaction". In the process of digital dissemination, the programme inspires users to spontaneously participate in the co-creation of non-legacy content through the fissile dissemination of hot topics, thus continuously widening the circle of non-legacy culture and transforming non-legacy culture from "static display" to "dynamic interaction". In the process of fermentation of cultural hotspots, the interaction and feedback of the public will continuously integrate and promote each other, continuously catalysing the contemporary interpretation of cultural connotation. At the same time, the public discussion based on the combination of traditional symbols and modern technology will enrich the traditional non-heritage cultural symbols with new meanings, for example: the participation of technology in the interactive process, the overlapping of virtual space and real space, a kind of symbiosis of virtual and real interaction modes not only expands the dimensions of cultural interpretation, but also opens up new paths for the integration of traditional skills with modern media; with the help of symbolic means of dissemination, the programme has successfully transformed the non-heritage system into a new media context, which is a new way of communication. By means of symbolic communication, the programme successfully transformed the non-heritage system into a carrier of cultural narrative in the context of new media, and completed the innovative construction of cultural value. This strategy not only activates the contemporary value of non-heritage, but also reconstructs its identity in cross-cultural communication.

5. Impact of "China in Non-heritage" on the dissemination and development of non-heritage culture

5.1 Breaking down circle barriers and stimulating non-heritage activity

The symbolic interaction mechanism adopted by the programme integrates diversified means of communication, and the joint development with different modern industries in cross-border cooperation and social interaction has prompted the traditional non-heritage culture to break the traditional circle barriers; the combination of VR, AR and other technologies reproduces the scenes of non-heritage techniques, such as the details of the 30,000 hammer strikes of the Nanjing gold foil forging technique, which transforms the unidirectional display into a multisensory interactive experience, and dissolves the audience's cognitive distance of the non-heritage. It bridges the distance by deconstructing audiences' rigid perceptions of traditional intangible cultural heritage. Through dynamically showcasing the production processes of cultural artifacts, the program enables the public to intuitively comprehend the internal logic of skill transmission, thereby laying the foundation for the living heritage of cultural traditions.

5.2 Media Matrix Communication for Social Expression

The programme integrates variety, documentary and reality show forms, attracting the attention of Z-generation youth with its light and lively narrative style. At the same time, through the matrix linkage of "TV+short video+offline activities", the dissemination effect of non-legacy culture has been remarkable, with the programme's non-legacy topic in Shake Tone being played more than 5 billion times, realising the breakthrough in the dissemination of non-legacy from the traditional memory of the minority to the hotspot of the masses in the media. The programme has received more than 50 million broadcasts on the topic of non-legacy in Shake Tone, achieving the breakthrough of non-legacy from niche traditional memory to media hotspot. The programme breaks through the narrative boundaries between tradition and modernity, and reinterprets the value of cultural heritage by means of the youth discourse system and digital technology. By strengthening the community participation of non-heritage projects, reinforcing the connection between cultural symbols and regional culture, the programme makes innovative use of multi-dimensional communication strategies to systematically present the essence of regional culture.

Cultural dissemination should be advanced through the fusion of traditional and new media, with an integrated system of official and private self-media developed and a standardized cultural matrix established [9].

5.3 Tapping regional characteristics to promote cultural tourism economy

The programme digs into the regional characteristics of intangible cultural heritage, such as Weifang kites, Suzhou embroidery, etc., and creates cultural landmarks through the intangible cultural heritage culture driven by the local tourism model. The programme will be empowered by the implementation of the strategy of local cultural tourism, which has led to the development of cultural tourism and further expanded the cognitive circle of intangible cultural heritage culture. With the help of media platforms, traditional skills achieve cross-field synergistic innovation. For example, Longquan celadon porcelain technology has been designed across fields, promoting the transformation of traditional elements into cultural logos and the extension of the cultural industry chain and brand value-adding, and realizing the transformation of cultural value into economic value.

5.4 Reconstructing cultural identity and highlighting the value of non-heritage

The programme integrates technological innovation with non-heritage skills, reconstructing non-heritage culture into Chinese modern features and highlighting the value of non-heritage culture in the new era. At the same time, the programme focuses on non-heritage carriers with universal value, such as the celadon porcelain firing technique and the meridian diagnosis and treatment system, and builds a platform for cross-civilisation dialogue with the help of digital exhibitions such as "The Adventures of the Terracotta Warriors", so as to promote the transformation of traditional non-heritage skills into aesthetic symbols in the world. This kind of international dissemination highlights the cultural value of non-heritage on a global scale, bridges the cognitive differences between intergenerational inheritance and digital innovation, and undertakes the network of non-heritage values between Chinese and foreign civilisations to promote the protection of cultural heritage with the participation of the people.

6. Conclusion

The purpose of this paper is to explore the symbolic communication of non-heritage cultural videos from the perspective of symbolic interaction theory on the new media platform dominated by fast fashion and fast traffic, and to open up new paths for the inheritance and development of Chinese non-heritage culture; this study selects the authoritative and influential CCTV programme "China in Non-heritage" as a typical case, and uses content analysis to deconstruct its symbolic system construction, and finds that the programme's symbolic categories mainly include cultural symbols, situational symbols, sensory symbols, narrative symbols, and other symbols. This study takes the authoritative and influential CCTV programme "China in Non-heritage" as a typical case and uses the method of content analysis to deconstruct its symbol system construction.

Through in-depth excavation of the programme's audience's comments and interactions, pop-up data and derived social hotspot data to summarize the programme's communication effect and the progress of the public's cognition of non-heritage culture; this study systematically explores the development and innovation mechanism of traditional non-heritage culture based on the new media research framework of symbolic interaction theory. Firstly, we analyse the key role of the media environment in the construction of the symbolic system, and reveal the deep impact of symbolic communication on the formation of cultural identity. Secondly, by analysing the law of cultural communication in the new media field, it is argued that the use of symbolic interaction mechanism can effectively increase the identity relationship between culture and audience, not only promote the modern transformation of non-heritage cultural heritage, but also build up a multi-dimensional cultural communication matrix. The study also focuses on the innovation path of new media technology, and explores the synergistic mechanism of cultural content production, digital technology application and communication pattern innovation by comparing the effectiveness of different symbolic interaction strategies, so as to provide theoretical support for the construction of integrated communication of cultural symbols.

This study adopts the longitudinal analysis method to analyse the symbolic system of the programme "China in Non-heritage", combining audience interaction data and communication effect

evaluation, focusing on the communication effectiveness and the differences between multiple symbolic interaction strategies in terms of visual presentation and narrative techniques, and forming a scientific research paradigm that combines both dynamic and quantitative evaluation.

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