

# *The Utilization of the SIPS Model for Short Video Dissemination of Local Intangible Cultural Heritage—Taking Wenzhou ICH as an Example*

Jin Yuwei<sup>a</sup>, Li Xiaoyan<sup>b</sup>, Chen Peipei<sup>\*</sup>

*School of Foreign Languages, Wenzhou Medical University, Wenzhou, 325000, China*

*<sup>a</sup>mimiwei69@163.com, <sup>b</sup>lixiaoyan@wmu.edu.cn*

*<sup>\*</sup>Corresponding author: chenpp@wmu.edu.cn*

**Keywords:** Short Video Dissemination, Intangible Cultural Heritage, SIPS Model

**Abstract:** The development of new media and the rapid rise of short video platforms have brought new opportunities and challenges to transmitting intangible cultural heritage (ICH). This paper analyzes the current situation of short video dissemination of Wenzhou ICH and accordingly constructs a path for living dissemination of ICH short videos on the SIPS model by exploring the effective interaction of the “inheritance chain” and “derivation chain” of cultural communication in four dimensions of SIPS: Sympathize, Identify, Participate and Share & Spread, which can help local ICH dissemination and provide a reference for achieving resonance between cultural inheritance and modern communication.

## **1. Introduction**

Intangible cultural heritage (ICH) serves as a living carrier of regional history and civilization. Wenzhou has long been renowned as the “Hometown of Hundred Crafts”. Since the era of its fishing and farming civilization, the ancestors have left behind a variety of ICH resources with distinct regional characteristics. The preservation and inheritance of local ICH is not only essential for enhancing regional cultural confidence and boosting economic development but also an inevitable requirement for the nation to fortify its cultural soft power.

Under the background of the ongoing expansion of cultural digitization strategies, short video platforms, as dominant forces in the audiovisual media landscape, have been integrated into ICH safeguarding through the dissemination strategy of “ICH + short video”, thereby creating a new field for reshaping cultural representations of heritage and reconstructing its transmission paradigms. Meanwhile, along with the penetration of the new media into public life, ICH must explore the dissemination mechanisms that conform to the paradigms of consumers in the new era. The SIPS model, which emphasizes a consumer-centered two-way interaction mechanism, deconstructs the complete dissemination pathway and evaluates dissemination effects through four dimensions: Sympathize, Identify, Participate, Share & Spread. This precisely aligns with the requirements for ICH short video dissemination in the new era. Therefore, the construction of a path for living dissemination of ICH short videos based on the SIPS model holds reference value for promoting the

inheritance and development of local ICH.

## **2. The Applicability of the SIPS Model in the Dissemination of Intangible Cultural Heritage Short Videos**

In the digital communication landscape, the SIPS consumer behavior model proposed by Dentsu Japan provides a crucial theoretical framework for the innovative dissemination of ICH. The model divides user behavior into four stages: Sympathize - Identify - Participate - Share & Spread, to deeply analyze the development of consumer behavior and psychology. The first stage is Sympathize, in which users emotionally resonate with product information; the second stage is Identify, in which users confirm the value of the resonated product through external information; the third stage is Participate, in which users engage in interaction and consumption through diverse ways; and the fourth stage is Share & Spread, in which users share based on their consumption experiences and form word-of-mouth social dissemination.

In the new media era, the short video platforms possess dual attributes of social and commodity, and the content dissemination by ICH short video creators essentially constitutes the media commodity sales behavior, while the users' cultural consumption behaviors based on the viewing experience, such as commenting and purchasing, are in inherent consistency with the analysis of the SIPS model for the process of consumer behavior in the new media environment. Therefore, grounding in the SIPS model can provide a sustainable development perspective for Wenzhou ICH disseminators to "optimize dissemination content and practices, and enhance dissemination efficiency and effectiveness" [1].

## **3. The Dissemination Status Quo of Wenzhou Intangible Cultural Heritage Short Videos**

### **3.1. Uneven Distribution of Dissemination Resources and Varying Quality of Content**

Wenzhou's existing ICH projects fully cover the ten categories stipulated in China's Intangible Cultural Heritage Law, providing a considerable wealth of materials for short video creation. According to research, Wenzhou ICH short videos on platforms cover a variety of types such as traditional craftsmanship, folk customs, and traditional Chinese performing arts, with over 90% coverage of national and human ICH projects. However, some projects, particularly endangered ones with low relevance to modern life, such as Yongjia Luantan (a local opera), still fail to gain attention, revealing an uneven distribution of dissemination resources. Despite the introduction of multiple traffic support programs by platforms such as Douyin, algorithmic mechanisms still concentrate traffic on ICH projects with high user attention, making it difficult for niche ICH to break through dissemination bottlenecks, leading to a decline in creators' enthusiasm and a prominent issue of content homogeneity.

Additionally, the dissemination of Wenzhou ICH short videos exhibits significant subject diversity. However, the current centralized subject types have their respective shortcomings, hindering consistent content quality. The first type is ICH practitioners who have transitioned from traditional craftspeople to cultural communicators in the digital era, but constrained by limited dissemination strategies and core technical capabilities, their output of short videos is often subject to problems such as amateurish production and unfocused narratives. The second type is self-media organizations that respond to the government's initiatives to publicize the ICH culture through professional production, but due to insufficient systematic understanding of ICH, their works tend to remain superficial, focusing merely on surface-level craftsmanship. The Third type is ICH enthusiasts, a group with a large and active base, that takes the initiative to produce and publish videos on platforms to participate in ICH co-creation and sharing. However, due to the lack of

professional guidance, their videos prioritize self-performance and social fulfillment, resulting in a high degree of creative arbitrariness.

The diversity of dissemination subjects, limitations in information carrying capacity, and inadequate media literacy have not only led to uneven content quality in Wenzhou ICH short videos but also fostered tendencies toward superficial cultural interpretations and entertainment-driven narratives. A typical example is the video “Yueqing Iron Flower” released by “Wenzhou Young Master Jin”. While the production blends millennium-old iron forging techniques with pop music through mixed editing and subtitle annotations, creating potent sensory impact via audio-visual montage, it fails to elucidate the historical evolution or technical craftsmanship of the iron art. This leaves users curious about the ICH element but lacks a pathway to comprehend its cultural entirety, ultimately diminishing sympathy and weakening dissemination effectiveness.

### 3.2. Scarce Brand Accounts and Insufficient Recognizability

Brand authentication means that the platforms certify the official identities of accounts through a standardized review process, and provide interest in search prioritization, marketing authority, user data analysis and other aspects. When users are attracted by short video content, they often rely on searching for relevant information to get feedback, making the endorsement of ICH brand accounts particularly crucial.

Through research, it is found that among the top 10 Wenzhou ICH certified accounts in terms of fan base, there are only 4 accounts that have a followership of more than 50,000, and 3 accounts have received fewer than 20,000 likes; four accounts have less than 5 popular videos (with likes $\geq$ 100), and the ratio of popular works in another 3 accounts is less than 1%. Meanwhile, from the top 10 Wenzhou ICH short video heat ranking, 5 videos have received more than 10,000 likes, with the highest reaching 105,000 likes, but only 2 are from the brand-certified accounts. It is not difficult to find that some of the accounts that have completed brand certification have poor dissemination efficacy due to the single dissemination content and low topic popularity, which makes it difficult to form a stable audience circle. And many accounts that produce popular short videos lack brand certification and professional operation, and cannot steadily output high-quality ICH content, resulting in poor recognizability of the account.

### 3.3. Weak User Stickiness and Limited Secondary Dissemination

User stickiness is the core competitiveness of short videos, and high-frequency interaction can not only sustain topic popularity but also enhance user stickiness and stimulate their enthusiasm for dissemination. Currently, most of the short video platforms feature interactive functions such as likes, comments, retweets and remakes. When users resonate with a video, they will recognize and extend its content through likes and comments, disseminate it by sharing and retweeting, and finally generate derivative content by using features such as remake and co-creation<sup>[2]</sup>.

However, the research shows that more than 45% of Wenzhou ICH short video account operators have not interacted with users, the two-way interaction rate is only 30%, the high-frequency interaction rate is less than 9%, and the proportion of no interaction exceeds 50%. For example, the popular video “Unbelievable: This Work Was Embroidered with Hair” has received 131,000 likes, 177 retweets and 230 comments, but the account operator has not replied in the comment area. This indicates a gap between the dissemination needs of Wenzhou ICH short videos and the actual audience participation. Most interactions remain at a superficial level, and the frequency of two-way interaction is insufficient, resulting in low user stickiness.

On the other hand, online word-of-mouth is highly persuasive and influential, and consumers gained through word-of-mouth (WOM) have higher loyalty to the brand<sup>[3]</sup>. When users develop a

willingness to experience ICH through short videos, their follow-up practical feedback can further strengthen the dissemination memory points of ICH and trigger the formation of online word-of-mouth. However, currently, user experience feedback on Wenzhou ICH short videos is relatively scarce. Moreover, disseminators have failed to promptly interact with and incentivize such feedback or set topic tags to guide secondary creation, leading to the reality of “release is the end”.

## **4. The Path for Living Dissemination of Wenzhou Intangible Cultural Heritage Short Videos Based on the SIPS Model**

### **4.1. Deeply Cultivate Quality Content to Stimulate Sympathy**

As a widely popularized form of digital media with mass accessibility, short videos must embed the principle of "Highlighting People, Preserving Objects, and Integrating into Daily Life" throughout the creation and practice of Wenzhou ICH content. Disseminators need to focus on the intersection of public life and ICH to create content with cultural depth, which can quickly shorten the cognitive and emotional distance with users and attract their active attention. Additionally, the dissemination of Wenzhou ICH short videos can leverage hot events and topics as content fulcrums. If the dissemination content is anchored in hot topics that garner nationwide attention and inherently possess emotional resonance, such as the Spring Festival and the World Expo, it can break through the geographical barriers of platforms and the limitations of algorithmic mechanisms, thereby obtaining traffic prioritization. Besides, it is also essential to excavate the inherent emotional connections between ICH content and hot topics. For example, releasing related videos at the Spring Festival and other date nodes can help stimulate users' cultural resonance and enthusiasm for discussion.

However, the short video dissemination of Wenzhou ICH is facing the challenges of homogenization of content and expressive solidification. Only by integrating with modern aesthetics and carrying out youthful adaptations can it be spread more vividly. For instance, disseminators can dig out the folk ICH stories and make them into a series of videos. Story-based content can be presented through the integration of forms, colors and other elements, highlighting the essence of ICH while enhancing its aesthetic appeal. Meanwhile, the plot narrative can inspire users, especially young people, to resonate with their lives and values, and ignite their passion for exploring the underlying heritage of ICH. Furthermore, disseminators need to integrate ICH with elements from other diverse fields to promote cross-border interpretation of culture. For example, short video series of shadow puppetry versions of “Ne Zha” and “Sun Wukong” created by combining traditional shadow puppetry with popular film and television IPs, as well as interactive micro-short dramas adapted from the Ou Opera “Gao Ji and Wu Sanchun”, are both classic examples of cross-border innovation and interpretations adapted to the times.

It's worth noting that the primary advantage of short videos lies in their visual imagery. Video producers should employ camera language and scene composition to create intuitive visual aesthetics, and match appropriate music and color design to enhance emotional rendering. Meanwhile, new technologies such as VR and AI can be used to provide immersive experiences to strengthen users' emotional identification.

### **4.2. Synergize the Efforts of the Disseminators to Guide Value Identification**

In the first place, official accounts have the innate advantage of authority and credibility, making it easier to accurately attract target users, while mainstream media has been proven to significantly boost the viewing and sharing of ICH short videos. Therefore, the dissemination of ICH short

videos should be jointly guided by official accounts and mainstream media to help users complete value identification. In practice, the brand accounts can first release content on platforms, and then collaborate with mainstream media accounts such as CCTV and Xinhua News Agency for special reports to promote the secondary dissemination. Simultaneously, they can launch interactive campaigns centered on Wenzhou ICH across the media's affiliated accounts (e.g., Douyin, Weibo), attracting traffic while enhancing users' trust in cultural credibility through official endorsement. In terms of content construction, official accounts should optimize the user experience. On one hand, efforts should be made to sort out and classify content. Dedicated sections (e.g., "Guided Tour of Wenzhou ICH Projects") can be introduced to showcase the highlights of corresponding projects via integrated multimedia formats combining archival images, descriptive texts, and short videos. On the other hand, subdivided content to align with niche user interests and use hashtags to push relevant content to specific target groups. This can help them focus on shared cultural interests and accelerate value identification and confirmation through group identity.

Secondly, the short video dissemination of Wenzhou ICH needs to attach importance to collaboration with key opinion leaders (KOLs). KOLs refer to people who are highly influential in a particular topic domain, and their output of information, opinions, or advice tends to reinforce a particular group's value judgments. Disseminators first need to analyze and screen potential collaborators based on brand positioning and audience needs, utilizing platform data from dimensions including content tone and historical delivery effectiveness, et al. They should then release content in conjunction with social hotspots or KOLs' traffic surge points to rapidly increase its popularity and reach. Meanwhile, it is essential to fully leverage the professional advantages of KOLs, such as inviting KOLs in professional fields to cooperate in skill-analysis content to enhance the credibility of the content from a professional perspective; partnering with entertainment-oriented KOLs to carry out themed live broadcasts and VR fun interactions, lowering the threshold of cultural understanding; and engaging in content derivative co-creation with authoritative industry KOLs to strengthen the value of the ICH brand with professional appeal. During the collaboration process, integrating the creativity and suggestions of KOLs into the creation and practice of short videos can enrich the expression of ICH. Furthermore, by leveraging their social influence, KOLs can collaborate with inheritors and various social stakeholders to disseminate ICH, forming a joint force for its protection and inheritance. This can greatly promote long-term audience identification with its value.

Ultimately, short video disseminators of Wenzhou ICH should strive to increase its distinctiveness and recognizability. It is imperative for them to refine unique brand tags based on their characteristics as the first step. For example, the account "Wenzhou Tongzilao (boy)" derives its name from the Wenzhou dialect with great regional characteristics. This unique appellation, coupled with an engaging profile, fosters an approachable interactive tone. As evidenced by the folk custom videos released, the memory point of "youngsters passionate about documenting the vitality of Wenzhou ICH" is continuously reinforced, which can not only arouse cultural identity among local users but also attract attention through a distinctive persona. Moreover, systematic and personalized video covers, title styles, greetings, and opening and closing credits design also contribute to the formation of a unique positioning in users' cognition. Without a doubt, the recommendations are based on the assumption that all content disseminators continuously deliver high-quality content with both creativity and cultural connotations, to cultivate users' profound recognition of the value of content.

### **4.3. Strengthen the Interactive Experience to Enhance User Stickiness**

#### **4.3.1. Build a Multi-directional Model of Interaction**

Based on the previous analysis, short videos of Wenzhou ICH on platforms exhibit two primary issues: insufficient interaction depth and low frequency. Therefore, communicators must first prioritize the management of users' emotional feedback, ensuring timely replies to user comments and maintaining the quality of responses. This will deepen users' sense of experience and trust through sincere dialogues.

Concurrently, the influence of herd mentality makes mutual comments among users an effective way to enhance the dissemination popularity. Highly-liked comments are easy to trigger group resonance, and disseminators can actively utilize the "pinned comment" feature to place highly-liked and high-quality comments on the top of the screen, which not only expresses the recognition of the content of the audience's comments but also encourages more users to join in the discussion, thus promoting multi-directional interactions between disseminators and users, as well as among users.

#### **4.3.2. Plan Topic-based Activities**

To broaden the channels through which the dissemination of Wenzhou ICH can be achieved, it is necessary to establish a series of platform-based activities centered on specific themes, which can be categorized as follows. First, design Online interactive discussions on ICH themes based on user preferences, such as fun quizzes on ICH knowledge and folklore story relay, etc. These topics can leverage their popularity to stimulate discussion enthusiasm, enabling the audience to spontaneously become "secondary disseminators" of cultural communication during interactions. Second, launch thematic challenge activities that integrate competitiveness and fun, such as ICH cultural and creative design competitions. With appropriate incentive mechanisms to encourage user participation, these activities can expand the dissemination scope and enhance cultural influence. Third, embedding mini-games in short videos, such as ICH knowledge riddles, facilitates user interaction through two-finger zooming, gesture sliding and analogous operations. This approach enables users to engage with ICH culture through a recreational medium, thereby fostering a deeper understanding of the subject matter.

#### **4.3.3. Establish Fan Groups and Carry Out "Online + Offline" Interactions**

Online, disseminators can establish exclusive fan groups to guide users to maintain long-term attention, interaction, and sharing. This, in turn, enhances user stickiness and helps disseminators optimize the creation and dissemination strategies by collecting feedback and suggestions. Meanwhile, it is also necessary to consistently plan offline activities that incorporate ICH characteristic content and interactive sessions, such as craftsmanship workshops and cultural bazaars, etc. These activities extend online communication to offline practices, continuously enhancing user loyalty and willingness to share during the process of deepening participation.

### **4.4. Build a Dissemination Matrix to Promote Word-Of-Mouth Sharing**

"Share and Spread", as the final part of the SIPS model, emphasizes the utilization of social media platforms to expand the reach and impact of short video content <sup>[4]</sup>. The achievement of this goal depends on users' willingness to take the initiative to share and form WOM communication after undergoing the multiple processes of "Sympathize, Identify and Participate".

At the outset, disseminators must engage in the excavation of a variety of ICH materials and



consistently deliver high-quality short videos by integrating cross-border interpretations and the strategic leveraging of hot topics to elicit emotional resonance. In the process, particular attention should be directed to the timely collection and analysis of user feedback and the continuous optimization and adjustment of content. The continuous enhancement of the user experience has been demonstrated to stimulate enthusiasm for active sharing, thereby enhancing the secondary dissemination effectiveness of short video content. Besides, disseminators need to make concerted efforts based on their respective strengths and strive to enhance the recognition of the account, thereby increasing users' attention to and favorability toward the brand. Concurrently, efforts should be undertaken to diversify the avenues through which users can engage with the content, employing interactive activities to stimulate their dissemination motivation. As user stickiness increases, the establishment of fan communities becomes possible, and online-offline integrated activities can be carried out. This not only strengthens users' brand awareness but also promotes the dissemination of fission through internal relational networks.

When users' personalized needs are continuously satisfied in the aforementioned process, they will take the initiative to share relevant content in their respective social networks, thereby forming cross-platform WOM sharing. Therefore, the dissemination of Wenzhou ICH short videos necessitates the systematic construction of a dissemination matrix to ensure comprehensive coverage and dynamic dissemination of content. For one thing, in addition to the Douyin platform, short videos of Wenzhou ICH can also incorporate other platforms such as Xiaohongshu (RED), WeChat and Taobao Live into the dissemination matrix, expanding the distribution and forwarding to reach a more diverse audience. For another, disseminators can identify the most appropriate platform to establish primary accounts and set up sub-accounts on disparate platforms for multi-directional diversion. In practice, the primary accounts are responsible for the initial release of core content, while sub-accounts, according to the audience characteristics of their respective platforms, for content segmentation. For example, the primary Douyin account releases short videos, RED focuses on experiential feedback, and the WeChat official account furnishes cultural interpretations, jointly promoting secondary dissemination. Lastly, disseminators also need to establish a sharing reward mechanism to encourage users to carry out multi-channel diffusion. The incentive program should offer prizes tailored to the interests of target users. These prizes may include points, red packet rewards, exclusive rights to ICH activities, or ICH cultural and creative products etc. This approach is expected to further stimulate users' enthusiasm for sharing, thereby enabling the ICH to continuously expand its influence through dynamic dissemination.

In summary, the intangible cultural heritage of Wenzhou is profound, having composed a splendid poem of Ou culture and maintaining a close connection with Chinese civilization. In light of the prevailing circumstances of the dissemination of Wenzhou's intangible cultural heritage through short videos, the exploration of optimized strategies following the SIPS model holds considerable potential. Such strategies can fully actualize the beneficial role of short videos in cultural inheritance and value coupling, enhance the efficacy of dissemination, and thereby furnish reference for the digital dissemination and dynamic perpetuation of local intangible culture.

## References

- [1] Pan Li'an, Tang Jiawei. *From Resonance to Sharing: The Communication Strategy of Chinese Traditional Culture on Douyin* [J]. *Media*, 2020(03): 88-90.
- [2] Zhang Caixia. *Communication Strategies for Intangible Cultural Heritage Tourism Short Videos Based on the SIPS Model* [J]. *Hebei Enterprise*, 2022(07):121-123.
- [3] He Yuqing. *An Exploration of Short Video Dissemination of Chinese Traditional Culture in the Perspective of SIPS Modeling* [J]. *Journal of News Research*, 2022(05):22-24.
- [4] Li Danyang, Wu Lina. *Research on optimizing the effect of tourism short video marketing in Kaifeng City based on the SIPS model* [J]. *New Media*, 2025(05):39-42.