

Exploring an Effect Model of the Audience's Viewing Chinese Intangible Cultural Heritage Documentaries

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Abstract

Since the General Conference of the United Nations Educational, Scientific and Cultural Organization promulgated the Convention for the Safeguarding of the Intangible Cultural Heritage, Media agencies in many countries, including China, produced a large number of intangible cultural heritage documentaries. It needed in-depth research on the influence of the audience's psychological factors from viewing Chinese Intangible Cultural Heritage Documentaries (CICHHD) on their Chinese Excellent Traditional Cultural Identity (CETCI). Therefore, this study integrated the Revamped Version of Modified Gerbner's General Model of Communication, the New Stimulus-Organism-Response Model and the Cultural Identity Model to propose a theoretical framework. Based on literature review, it was found that academia had made some important research achievements. The audience can have psychological factors including the satisfaction and flow from viewing CICHHD and can have the cognition, affection, and behavior of CETCI from viewing CICHHD. However, empirical research was insufficient in these research. Meantime, there was a crucial issue had not been resolved, namely, the influence of the audience's psychological factors from viewing CICHHD on their CETCI. Therefore, this study further proposed a conceptual framework based on the theoretical framework and related academic research to explore an effect model of the audience's viewing CICHHD to fill current research gap.

1. Introduction

In the era of globalization, how to stimulate people's Chinese Excellent Traditional Cultural Identity (CETCI) has been gradually a concern and has become a focus of discussions among the government, academia, and universities and colleges in China (Chen, 2021). CETCI refers to the recognition and compliance of excellent cultural ideas such as benevolence and honesty, harmony begets new things, and Taoism operates naturally, which is embedded in traditional Chinese

culture, developed over thousands of years, fostering a sense of belonging among individuals and groups, leading to cultural awareness (Jin, 2020). Chinese intangible cultural heritage is the essence of Chinese excellent traditional culture (Zhao, 2017; Yang, 2022). Since the General Conference of the United Nations Educational, Scientific and Cultural Organization (CCUNESCO) promulgated the Convention for the Safeguarding of the Intangible Cultural Heritage (CSICH), Media agencies in many countries, including China, have produced a large number of intangible cultural heritage documentaries. Based on the Revamped Version of Modified Gerbner's General Model of Communication, this study attempts to add the New Stimulus-Organism-Response Model and the Cultural Identity Model to explore an effect model of the audience's viewing Chinese Intangible Cultural Heritage Documentaries (CICHHD) to explain the influence of the audience's psychological factors from viewing CICHHD on their CETCI. It hopes to provide an answer to the problem of meaning generation of Gerbner's General Model of Communication, and also provides some references for educational community to use intangible cultural heritage documentaries to carry out education activities of excellent traditional cultural identity.

2. Background of the Study

2.1 Origin of intangible cultural heritage documentaries

Intangible cultural heritage documentaries originated from anthropological documentaries. In 1885, Regnault filmed the process of making pottery by Wolf women in Africa, known as the beginning of the anthropological documentary in the world (Gabara, 2023). In 1905, Ren Qingtai filmed the process of singing Peking Opera by Tan Xinpei, a master of Chinese Peking Opera, known as the beginning of Chinese anthropological documentaries (Peng, 2020). Some scholars concluded that anthropological documentaries significantly contribute to safeguarding humanity's intangible cultural heritage (Ryn, 2019; Braga & Moraes, 2021; Delaney, 2021). In 2003, after the CCUNESCO promulgated the CSICH, it developed a new genre of documentaries based on anthropological documentaries, namely, intangible cultural heritage documentaries (Engelbrecht, 2015; Kwon & Yu, 2020). Intangible cultural heritage documentaries are an important method to collect data and create knowledge, identity, continuity, and memory. They can enhance the importance of intangible cultural heritage and the awareness of knowledge protection, and also are a way to communicate excellent traditional culture to others, especially the younger generations (Furlan, 2015).

Academia has given many definitions to intangible cultural heritage documentaries from different perspectives. However, Li & Zhang (2020) had the most accurate depiction. They considered that intangible cultural heritage documentaries refer to the documentaries that take intangible cultural heritage as the main body of filming and take the principle of showing authenticity to present it creatively and trigger people's thinking. This study found that, in 2003, Zimbabwe National TV Station filmed some documentaries about traditional rituals and customs (Katsamudanga, 2003), which is the earliest action of producing intangible cultural heritage documentaries since the CCUNESCO promulgated the CSICH in the World. In 2004, Hubei TV Station in China produced the documentary "Boatman" (2004) that tells about wooden sailboats' craftsmanship in the context of social changes in the Three Gorges Region in China (Wu & Hu, 2020), which is the earliest action of producing intangible cultural heritage documentaries since the CCUNESCO promulgated the CSICH in China. Since 2003, Media agencies in many countries, such as Discovery Channel in the United States, NHK in Japan, BBC in British, CCTV in China, and so forth, have produced a large number of intangible cultural heritage

documentaries (Shao, 2017). Therefore, the audience, especially those in China, have viewed more and more intangible cultural heritage documentaries.

2.2 Development of intangible cultural heritage documentaries

In recent years, Media agencies in many countries have invested in the production of intangible cultural heritage documentaries and produced many famous documentaries, such as “Noodle Road” (2009, South Korea), “Kalbeliya Folk Songs and Dances” (2010, India), “New Life” (2013, Greece), “Myths And Legends” (2013, The United States), “French Gourmet” (2013, France), “Living Culture” (2015, Spain), “Core Kyoto Kata Yuzen” (2017, Japan), “Festive Foods” (2018, Malaysia), “Make. Craft. Britain” (2018, British), and so forth. These documentaries have a significant influence and become a popular cultural spectacle. Intangible cultural heritage documentaries combine unique cultural art with contemporary cinema techniques to promote intangible cultural heritage to more people’s vision and show national spirit and cultural value. Their presentations of the intangible cultural heritage with a particular character of spiritual and intellectual form and living inheritance make intangible cultural heritage have a more significant impact on human society and the process of world civilization (Wu & Wang, 2020). Therefore, it can be said that intangible cultural heritage documentaries is of great value.

China is a big country with intangible cultural heritage. Media agencies produce a large number of intangible cultural heritage documentaries every year to vividly tell the stories of Chinese intangible cultural heritage. According to the study by Shang & Song (2023), since 2003, there have been three classic documentaries which are loved by Chinese audience from countless CICHHD. The first is “A Bite of China” (2012) which tells about the production skills of Chinese traditional food and is enthusiastically sought after by Chinese audience who make various comments on social media. The second is “Masters in the Forbidden City” (2016) which tells about the restoration skills of cultural relics in the Forbidden City in China. It attracted more than 40,000 college and university students to apply for the restoration job of cultural relics in Forbidden City, which was initially unpopular in China. The third is “China in Intangible Cultural Heritage” (2022) which covers ten major categories of intangible cultural heritage projects in China. Based on the idea of seeing people, seeing thing, and seeing life, It shows the historical foundation and innovative vitality of Chinese excellent traditional culture. When this documentary was broadcast, it quickly became a viewing craze among Chinese audience. Therefore, the three documentaries are milestones in the history of CICHHD.

2.3 Communication of intangible cultural heritage documentaries

For anthropological documentaries, due to their strong professionalism, their audience are mainly professional scholars engaged in anthropological research, so they are niche communication documentaries. For intangible cultural heritage documentaries, they are easy to understand, and their audience are mainly ordinary, so they are mass communication documentaries. However, some scholars debated whether intangible cultural heritage documentaries can be carried out in mass communication. Furlan (2015) claimed that intangible cultural heritage documentaries should place intangible cultural heritage presented in context rather than mindlessly propagandize and promote them, should show the actual shape of intangible cultural heritage rather than be choreographed or presented by the director, and should use original sound and subtitle rather than use dub; community, groups, and individuals should talk about their intangible cultural heritage by themselves rather than rely on third-person narrative. Erlewein (2015) challenged these views and argued that intangible cultural heritage documentaries should expand the concept of community participation to extend its scope of

identity, documentation, publicity, promotion, and academic research to safeguard intangible cultural heritage to make the practice of cultural presentation popular; it should not return to the nostalgic practice and method of early visual anthropology but should participate in those practices of “self” and “other” framework that can promote respect and dialogue, and eliminate ossification.

While examining the views of two scholars above, this study considers that there is no doubt that the opinions of Erlewein (2015) are relevant and positive in the current era. Guo (2014) described the dilemma of the communication of anthropological documentaries. Many anthropological documentaries pursue objective documentation in the absolute sense and lack rational and effective use of audio-visual language. Therefore, the audience feel bored and dull when they view them, limiting their audience. However, the emergence and rise of intangible cultural heritage documentaries has changed the situation. Many phenomenal-grade intangible cultural heritage documentaries are enthusiastically sought after by ordinary audience rather than experts and have a huge audience group. Kim & Chung (2012) pointed out the essence of this phenomenon. Intangible cultural heritage documentaries mainly serve the purpose of education and publicity rather than the purpose of preserving the original form. Chen (2022) had an in-depth analysis from the theoretical level. Intangible cultural heritage documentaries are the product of traditional ethnography development towards sensory ethnography. It aims to evoke the audience’s multiple sensory experiences through audio-visual content and special handling of the lens, which further extends the boundary of anthropological documentaries and reflects the shift of anthropology from European visual centralism to multi-sensory experiences and from the objective perspective of onlooker to the immersive experience.

The emergence and rise of intangible cultural heritage documentaries are the combination of modern communication technology and safeguarding intangible cultural heritage, adapting to people’s needs for the acceptance of excellent traditional culture. It reflects the strong vitality and important value of excellent traditional culture in the context of rapid development of modern culture from the niche communication of anthropology documentaries to the mass communication of intangible cultural heritage documentaries. Academia’ research on intangible cultural heritage documentaries has shifted from the initial anthropological perspective to the communication perspective (Zhu & Zhang, 2022). Audience research on intangible cultural heritage documentaries shows that young people have become the primary audience for intangible cultural heritage documentaries. Therefore, intangible cultural heritage documentaries must adapt to the viewing needs of young people (Calvillo et al., 2023; Wang, 2023). However, what exactly these viewing needs requires further research. Some scholars use communication theory to conduct case studies on the audience of intangible cultural heritage documentaries (Pei, 2018; Song & Jiang, 2019; Zhou, 2022). Among them, the audience’s psychology from viewing intangible cultural heritage documentaries has become the academic focus. Some scholars have conducted further analysis on this issue from different perspectives (Liu & Liu, 2018; Sembiring et al., 2019; Xu, 2020). However, in the context of Chinese Government increasingly emphasizing on the significance of CETCI, it needs in-depth research on the influence of the audience’s psychological factors from viewing CICH on their CETCI.

3. Theoretical Underpinnings

3.1 Revamped Version of Modified Gerbner’s General Model of Communication

Gerbner (1956) proposed the General Model of Communication. Fiske (1982) reinterpreted and modified this model to form the Modified Gerbner’s General Model of Communication. The

model was added a two-way arrow to the first horizontal dimension, which means that the event can get feedback from the communicator, and was added a two-way arrow to the vertical dimension, which means that the communicator can get feedback from communication product. These revisions changed the linear characteristic of the Gerbner's General Model of Communication (Bak et al., 2020). It is flexible enough to be used in various communication environments from interpersonal communication to mass communication (State et al., 2015), such as Audiovisual Communication (Burkhard, 2005), Health Communication (Acharya, 2011; Acharya, 2017), Network Communication (Tham et al., 2013), Crisis Communication (Cho et al., 2020), and so forth. Fiske (1982) specifically emphasized the form and content of communication product in the Modified Gerbner's General Model of Communication. A given content can communicate with many potential forms. Finding the best form for a given content is one of the most critical concern of the communicator.

Srivastava & Nisha (2022) applied the Modified Gerbner's General Model of Communication to information security research and revamped this model to form the Revamped Version of Modified Gerbner's General Model of Communication (see Figure 1). When an incident I occur, an analyst A perceives it and grasps some meaningful information from it based on availability, context, and selection. The analyst A interprets I, and expresses it in a certain form S as I1 through all possible channels, media and controls. Then, another analyst A1 receives it and perceives the important information I1 based on availability, context and selection. This model was added a two-way arrow to the second horizontal dimension, which means communication product can get feedback from the audience. The cycle of the information flowing both horizontally and vertically continues throughout the communication process.

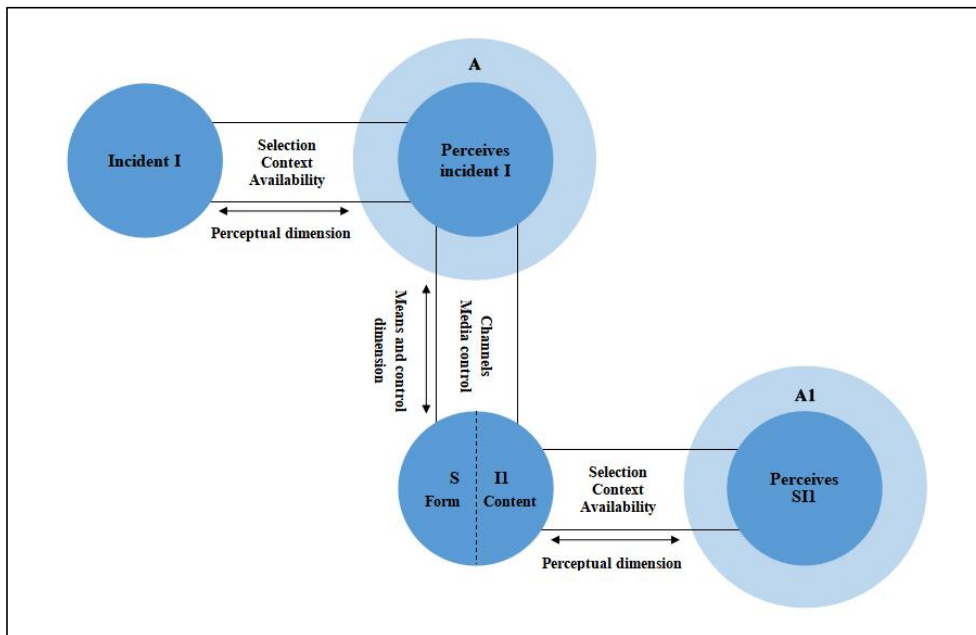


Figure 1. Revamped Version of Modified Gerbner's General Model of Communication

Source: Srivastava & Nisha, 2022, p. 10

The Revamped Version of Modified Gerbner's General Model of Communication completely opens up the feedback route from the communicator to the audience in all communication links, which has important theoretical significance and practical value. However, it did not overcome the limitation of previous models, that is, it did not specify the meaning generation of communication product (Bak et al., 2020). Therefore, this study will add the New Stimulus-Organism-Response Model and the Cultural Identity Model to supplement the shortcoming of this model.

3.2 New Stimulus-Organism-Response Model

Mehrabian and Russell (1974) proposed the Stimulus-Organism-Response Model. Jacoby (2002) explained each part of this model. Stimulus refers to all external environments, including products, brands, logos, advertisements, packages, prices, stores, word-of-mouth communications, newspapers, TV, and so forth. Organism refers to psychological states, including prior experiences, knowledge, beliefs, attitudes, predispositions, intentions, values, cognitive networks, schema, scripts, motives, individual personality, feelings, impressions, images, expectations, and so forth. Response refers to detectable external responses of individuals, including nonverbal responses, verbal responses, and behavioral responses. As a meta-theory for analyzing user behavior, this model has been widely used in recent years to examine the links between inputs (stimulus), processes (organisms), and outputs (reactions) (Kim et al., 2020). Chang (2022) placed the Stimulus-Organism-Response Model in the context of mobile learning and proposed the New Stimulus-Organism-Response Model (see Figure 2). Users of mobile learning are stimulated by perceived ease of use and perceived usefulness, which produces psychological factors including the satisfaction and flow, influencing users' responses, namely, learning engagement and learning continuance.

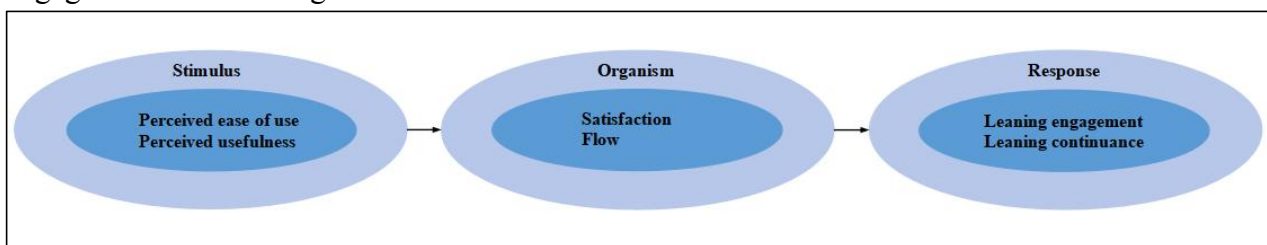


Figure 2. New Stimulus-Organism-Response Model

Source: Chang, 2022, p. 1399

3.3 Cultural Identity Model

Erikson (1956) studied cultural identity based on studies on identity by Freud, Mead, and other scholars. He believed that, in the cultural sense, identity refers to the connection between a person and the unique values cultivated by the unique history of his or her nation, which not only includes the inner lasting identity of the self but also contains a specific common essential characteristic that persists with others. The cultural identity reflects the historical experience and shared cultural code, providing people as a nation with a stable, unchanging, and continuous reference and meaning frame under constant fragmentation and change (Hall, 2015). Cultural identity is constructed and maintained through the process of sharing collective knowledge, such as traditions, heritages, languages, aesthetics, norms, customs, and so forth. (Chen, 2014). Kagan & Cohen (1990) proposed the Cultural Identity Model, that is, cultural identity includes the cognition, affection, and behavior. In other words, people express cultural identity through cognitive judgment, affective attachment, and behavioral choice (Pan et al., 2020). Bi & Duan (2022) explained the relationship among the cognition, affection, and behavior in the Cultural Identity Model (see Figure 3), that is, the cognition, affection, and behavior from cultural identity can interact each other in this model.

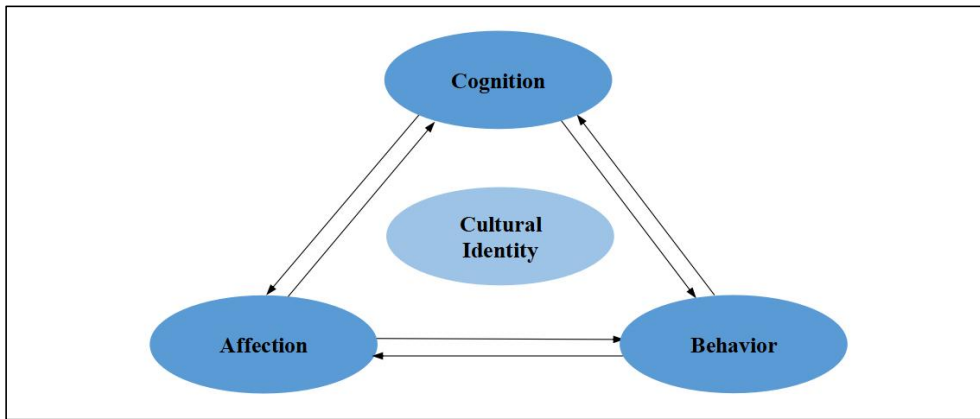


Figure 3. Cultural Identity Model

Source: Bi & Duan, 2022, p. 16

3.4 Theoretical framework

To explore the effect model of the audience’s viewing CICHD, this study integrates the Revamped Version of Modified Gerbner’s General Model of Communication, the New Stimulus-Organism-Response Model and the Cultural Identity Model. It proposes a theoretical framework of the study through smoothly logical connection (see Figure 4). Based on the theoretical framework, a literature review is conducted to examine the research status of academia in related research areas. In the theoretical framework, the focus is the influence of psychological factors, namely, the influence of the satisfaction and flow. It needs to take psychological factors as a center, connect to the premise of having psychological factors, namely, the form and content of CICHD, and connect to the consequence of psychological factors, namely, the cognition, affection, and behavior of CETCI. In other words, the influence of psychological factors needs to be placed under the logical system to establish a valuable framework to review existing research of academia to find research gap.

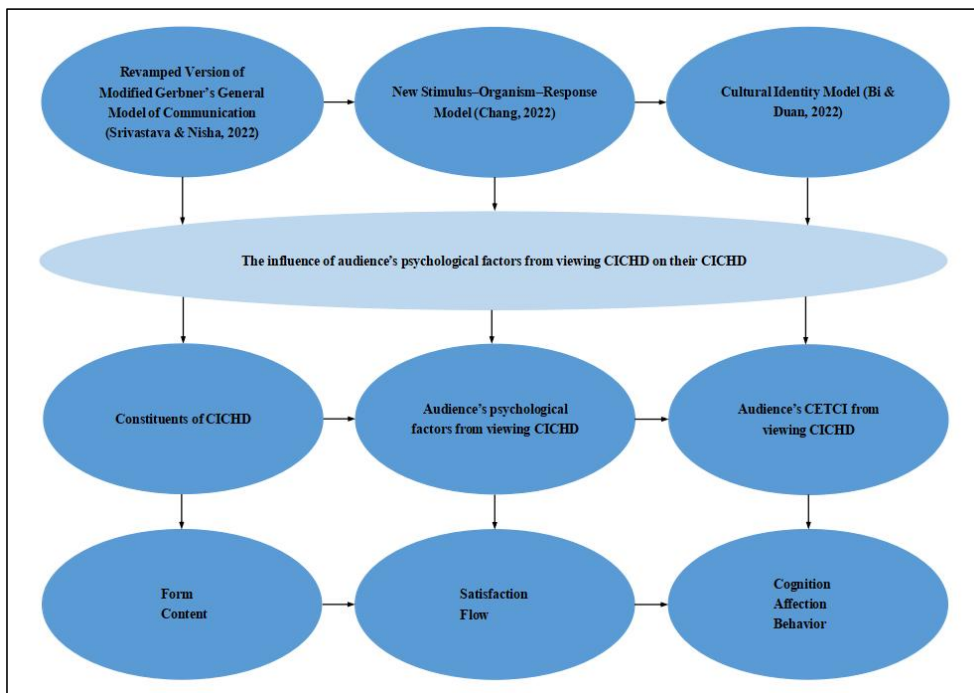


Figure 4. Theoretical Framework

Source: Self-Compiled

4. Existing Research

4.1 Constituents of CICHD

The form refers to the audio-visual constituents of intangible cultural heritage documentaries, and its ingredients include images, sounds and captions (Tang & Wang, 2023). Some scholars have elaborated on the form of CICHD. They integrate images, sounds and captions to intuitively show the beauty of Chinese intangible cultural heritage (Tang & Gao, 2023). Images can reproduce the specific appearances, shapes, functions, production processes, customs, and etiquette of intangible cultural heritage in the most intuitive and stereoscopic way (Duan, 2020). Sounds are crucial, because both simultaneous voices and voice-overs can make up for the shortcomings of image narratives, allowing the audience to better understand the narratives (Cui, 2023). Captions can supplement images, reduce auditory errors, and thereby improve the video communication effect. Especially, when ethnic languages or dialects appear in the simultaneous sounds, captions are very necessary to make up for the shortcomings of language communication, allowing the audience to better understand the simultaneous voices (Yang, 2022). Some scholars have conducted case analysis on the form of CICHD. In terms of images, Yuan & Ju (2022) analyzed “A Bite of China” (2012). Based on the poetic lens combination, images of this documentary vividly demonstrate the production skills of Chinese traditional food. In terms of sounds, Wang & Li (2023) analyzed “Listening to China” (2016). The sounds in this documentary can be divided into natural sounds, social sounds and humanistic sounds. They include environmental sounds, simultaneous voices and background music, and so forth. In terms of captions, Wang et al. (2019) analyzed “Conserving Handcrafts” (2012). The captions of this documentary are objective and rigorous reveal the ideological and cultural value of Chinese intangible cultural heritage.

The content refers to the narrative constituents of intangible cultural heritage documentaries, and its ingredients include subjects, stories, and themes (Li, 2021). Some scholars have elaborated on the content of CICHD. Among them, intangible cultural heritage is subjects. They highlight the unique charm of Chinese intangible cultural heritage through the stories of inheritors and themes expressed from the civilian perspective (Zhu & Zhong, 2022). The subjects of CICHD are distributed in the areas defined by the CCUNESCO on intangible cultural heritage, including (a) oral traditions and expressions, (b) performing arts, (c) social practices, rituals, and festive events, (d) knowledge and practices concerning nature and the universe, (e) traditional craftsmanship (Li, 2017). CICHD revolve around generational memory to form a story paradigm centered on inheritance (Zhu, 2022). The themes are the soul of CICHD (Zhang & Xu, 2021). Some scholars have conducted case analysis on the content of CICHD. Pan & Xu (2018) analyzed “Inheritance” (2016). The subjects of this documentary are Chinese ancient heritages such as falconry and hunting, wood movable-type printing, fire refining in Panan, Kung fu of water drifting, trapeze in bamboo forest, Miao embroidery, grass cloth in Rongchang. Qin (2023) analyzed “China in Intangible Cultural Heritage” (2022). This documentary tells one story after another guided by the hosts, allowing the audience to see the past, think about the present, and look forward to the future. Cheng & Yuan (2021) analyzed “Looking for Craftsmanship” (2017). This documentary expresses the theme of sentimentality. Most artisans live in difficulty and poverty, facing no attention and inheritance.

4.2 Audience’s psychological factors from viewing CICHD

The satisfaction refers to the degree to which a product or service meets users’ expectations (Gajewska et al., 2020). Some scholars have elaborated on the audience’s satisfaction from

viewing CICHD. They satisfy the audience's audio-visual preferences (Xu, 2018; Dong, 2018), curiosity (Yan & Song, 2019; Wang, 2021), cultural needs (Zhu, 2022), aesthetics taste and consumption psychology (Yao, 2022). Micro-Chinese cultural heritage documentaries satisfy the audience's requirements for quick browsing and targeted retrieval (Li & Ma, 2017), spiritual needs (Ma & Zhao, 2017), entertainment needs (Zhang & Jin, 2020), the demands for fragmented access to information (Cao, 2018; Ren, 2022). Virtual Reality (VR)-CICHD can satisfy the audience's aesthetics expectations (Ding, 2019). Some scholars have conducted empirical studies on the audience's satisfaction from viewing CICHD based on cases. Ren (2021) used the Users and Gratification Theory to conduct a qualitative study on "A bite of Guangdong" (2016). This documentary mainly satisfies the audience's needs of mood transformation and self-validation. The documentary and the audience practice affection construction and achieve good communication effect. Sun et al. (2023) used the Users and Gratification Theory to conduct a qualitative study on "Masters in the Forbidden City" (2016). It collected comments from the Bilibili website and preprocessed the comment data, identified and extracted causal event pairs in the comments based on the causal rule template, and then invoked the Latent Dirichlet Allocation (LDA) model for theme clustering. Finally, the Gephi tool was used to visualize the event logic graph. This documentary mainly satisfies the audience's needs of knowledge acquisition, aesthetics acceptance, and self-realization. The satisfaction of the audience for needs has a strict causal logic relationship, and different needs show different characteristics.

The flow refers to the intensive sense of excitement and fulfillment that occurs when people entirely devote their energy to an activity (Owton, 2022). Some scholars have elaborated on the audience's flow from viewing CICHD. When the audience describe that they are moved by CICHD and fall into ecstasy, they talk about the flow of highly concentrated attention (Zhang, 2019). The interactive methods of CICHD are Up-vote, Bullet-chat, Comment, and so forth. The audience can have flow experience through these interactions (Cheng, 2021). New media platforms are the communities interested in building short Chinese cultural heritage documentaries. They carries out various online activities to activate the community's vitality and allows the audience to establish an interactive flow connection (Tang & Fang, 2022). The audience of "The Legend of Intangible Cultural Heritage" (2019) interact through the new media platforms, stimulating their fierce flow (Wen, 2022). VR-CICHD can help the audience better enter the flow state to enhance their immersive experience (Zhang, 2021). Some scholars have conducted empirical studies on the audience's flow from viewing CICHD based on cases. Zhang & Gao (2021) used the Flow Theory to conduct a mixed study on "Shadow Puppetry Kid" (2020). This documentary is beneficial to improving the audience's flow experience during the interaction process. Zhou et al. (2023) used the Flow Theory to conduct a mixed study on short Peking Opera documentaries. The mobility, interactivity, richness, and experience of short Peking Opera documentaries are their main advantages on new media platforms, and they have different effects on the frequency and degree of the audience's flow experience. The individualization of recommended content and the interaction of comments have significant influence on the intensity of the audience's flow experience when the frequency of the audience's flow experience is also influenced by factors such as the convenience of viewing the diversification of video form.

4.3 Audience's CETCI from viewing CICHD

The cognition refers to the process by which someone acquires knowledge and understanding through thoughts, experiences, and senses (Sadkhan, 2018). Some scholars have elaborated on the audience's cognition of CETCI from viewing CICHD based on cases. "The Legend of Jade" (2011) tells the development process of Chinese jade culture with detailed historical materials and

demonstrates the cognitive communication characteristics and significance of jade ritual culture from a perspective of image narrative and symbols, and the role of jade as a cultural symbol of Chinese nation in the context of globalization constructing the audience's CETCI (Liu & Zhang, 2016). The theme of "A Bite of China" (2018) is apparent. It conveys the unique national temperament of each nation in different natural environments to satisfy the audience's cognitive expectations for Chinese traditional food to stimulate their CETCI (Shi, 2019). "China" (2020) integrates aesthetics imagination into the audience and traces the origin of the national spirit to enhance the audience's cognition for Chinese long history to enhance their CETCI (Dong, 2023). "Rice Road" (2019) presents a multi-ethnic cultural landscape from a collective perspective and uses vivid images and straightforward commentaries to shape the audience's collective cognition and form their CETCI (Li & Ding, 2021). Yu (2022) conducted a qualitative study on the audience's cognition of CETCI from viewing CICHHD. She carried out the qualitative analysis on the audience's cognition from viewing Li Ziqi's online column "Oriental Intangible Cultural Heritage" on YouTube based on the framework of media communication effect. The cognitive expressions that trigger the audience's hot discussions in this column include "Li Ziqi of Omnipotent" "Intangible Cultural Heritage of the Ancient East", and "Audio-visual Aesthetics of Pastoral Poetry", which aroused the audience's CETCI.

The affection refers to the feeling of warmth and fondness toward someone or something (Nasir et al., 2019). Some scholars have elaborated on the audience's affection of CETCI from viewing CICHHD based on cases. "Once Upon a Bite" (2018) breaks the realistic technique of the simple and tedious documentary style and touches the audience's affection by shooting techniques of scenes, compositions, lens, and so forth, and the highly infectious sounds processing to gain their strong CETCI (Wei & Li, 2019). In "Mazu-Our Goddess of the Sea" (2016), when the audience view the close-up shots of Mazu Statue, the distance from the Mazu belief to them is narrowed, and they truly feel the unique charm of Mazu culture, stimulating their strong CETCI (Hu, 2020). Stories in "Herbal China" (2019) are In-depth expressions of Chinese ethics. The most common narrative structure is "the son inherits the father's work", enabling the audience to establish CETCI of the affective level (Zhang, 2020). "Fine Arts in China" (2022) appropriately integrates and expresses affection, which allows the spiritual core of CETCI to moisten things silently like the spring breeze and rain to integrate national memory in the transmission and acceptance of the discourse of Chinese aesthetics community to enhance the audience's CETCI (Qiao & Wang, 2022). Lin et al. (2022) conducted a qualitative study on the audience's affection of CETCI from viewing CICHHD. They carried out the qualitative analysis on the audience's affection from viewing "The Great Shokunn" (2017) based on the Long Tail Theory. This documentary shows the day-to-day technological processes of craftsmen and their real-life after dinner to outline each craftsman's personality in a full and prominent manner to give the audience's strong affection to promote their CETCI.

The behavior refers to the action of someone that changes the relationship with the environment (Corris, 2020). Some scholars have elaborated on the audience's behavior of CETCI from viewing CICHHD based on cases. The audience of "Tea in China" (2017) understand and recognize the special meaning behind cultural symbols. This documentary uses a procedural and fixed communication way to allow the audience to form CETCI of the behavioral level (Zhang & Xu, 2023). "Traveling with Tang Poems" (2018) combines travel and poetry in a two-way manner to awaken the unawakened cultural memory behind poetry and influence the audience's behavior to evoke the audience's CETCI (Liu & Zhuang, 2023). "Once Upon a Bite" (2020) exerts the power of secular rituals and allows the audience to enter a common ritual space in a shared and non-mandatory way through effective image languages to play an essential role in

constructing their CETCI (Xu, 2021). In “China in Intangible Cultural Heritage” (2022), the oriental aesthetics contained in Chinese intangible cultural heritage has a tangible performance, which implements the aesthetics with sensory experiences to cultivate the audience’s common sense of aesthetics, promoting their CETCI of the behavioral level (Zhang, 2023). Si & Luo (2023) conducted a qualitative study on the audience’s behavior of CETCI from viewing CICHHD. They used NVivo12 software to analyze related data of the audience’s behavior from viewing short traditional instrumental music documentaries on the TikTok platform based on the Grounded Theory. The audience have many behaviors in Professionally-Generated Content (PGC) production, such as forwarding short traditional instrumental music documentaries, learning conventional instrumental music, and so forth.

4.4 Research method review

From the related academic research, it can be seen that academia’ studies on the constituents of CICHHD are all narrative or case analyses. The studies on the psychological factors from viewing CICHHD are mainly narrative analyses and also have some qualitative or mixed studies. The studies on the audience’s CETCI from viewing CICHHD are mainly case analyses and also have some qualitative studies. Overall, narrative research and case analysis are main research methods, empirical research is insufficient. Therefore, academia needs to increase empirical research to enhance the normative and scientific nature of the research in the future.

5. Research Gap

Based on the literature review above, it is found that academia has make some important research achievements. The audience can have psychological factors including the satisfaction and flow from viewing CICHHD and can have the cognition, affection, and behavior of CETCI from CICHHD. However, there is a crucial issue has not been resolved, namely, the influence of the audience’s psychological factors from viewing CICHHD on their CETCI (Zhu & Zhang, 2022). In other words, does the influence exist? If so, how and why do the audience’s psychological factors from viewing CICHHD influence their CETCI? This study will continue to do in-depth research to fill this research gap.

6. Conceptual Framework

To fill current research gap, this study further proposes a conceptual framework (see Figure 5) based on the theoretical framework and related academic research to explore an effect model of the audience’s viewing CICHHD. In the first horizontal dimension, documentary creators observe Chinese intangible cultural heritage based on selection, context, and availability. In the first vertical dimension, documentary creators produce and communicate Chinese intangible cultural heritage into CICHHD including the form and content through all possible channels, media and controls. In the second horizontal dimension, the audience view CICHHD including the form and content based on selection, context, and availability. In the second vertical dimension, the audience have CETCI including the cognition, affection, and behavior through psychological factors including their satisfaction and flow from their viewing CICHHD. This dimension reflects the process by which communication product has the effect on the audience. This study adds a one-way arrow to this dimension, which hypothesizes that the audience’s psychological factors from viewing CICHHD have a one way influence on their CETCI. In this model, it is recognized process that documentary creators observe Chinese intangible cultural heritage and produce and communicate CICHHD, which is not the focus of this study. Its focus is the effect of the audience’s viewing CICHHD.

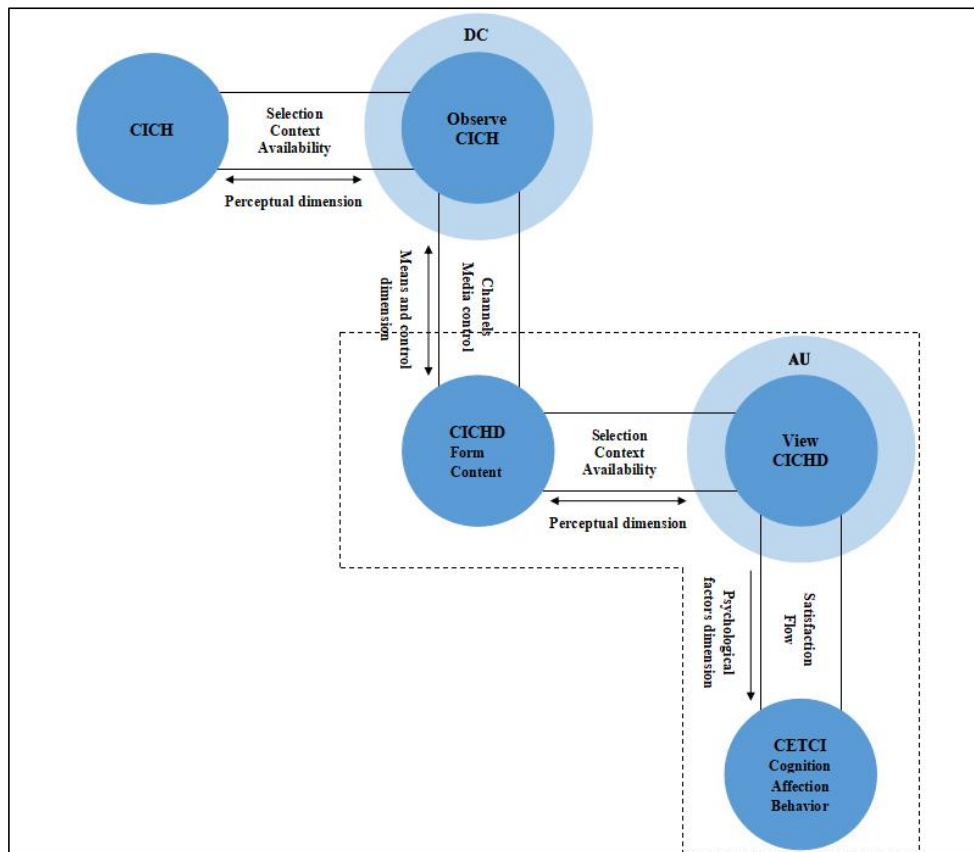


Figure 5. Conceptual Framework

Source: Self-Compiled

Note: CICH = Chinese Intangible Cultural Heritage, DC = Documentary Creators, CICHD = Chinese Intangible Cultural Heritage Documentaries, AU = The Audience, CETCI = Chinese Excellent Traditional Cultural Identity

7. Ongoing Research

This study will use qualitative research and phenomenological methodology to explore the effect model of audience's viewing CICHD to explain the influence of the audience's psychological factors from viewing CICHD on their CETCI. The full article containing all the works will be completed in February 2025.

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