https://doi.org/10.37420/j.cer.2026.101

Research on the Audiovisual Aesthetic Effects of *Nuo Opera* Intangible Cultural Heritage Short Videos from the Perspective of Audiovisual Construction Theory

Zihui Zhuo*
School of Publishing, University of Shanghai for Science and Technology,China
***Corresponding author E-mail:2196639069@qq.com**

Abstract:
With the widespread popularity of short video software, a large number of intangible cultural heritage short videos about Nuo opera have gained considerable playback and interaction on the platform, but the aesthetic of Nuo opera among them has obvious differences from traditional Nuo opera. This article will explore the audio-visual aesthetic effects of intangible cultural heritage short videos based on the theory of audio-visual construction, with Nuo opera short videos as the research object.

Keywords:
Nuo opera, Intangible cultural heritage short videos, Audiovisual Construction

1 Introduction

In recent years, short videos have increasingly become an important medium for the public to obtain information and engage in cultural consumption. The number of short video users in China has reached 1.04 billion, accounting for 93.8% of all internet users. In this context, intangible cultural heritage and short videos are increasingly integrated, and short video platforms have become the main battlefield for the dissemination of intangible cultural heritage due to their low threshold, strong interactivity, and rapid dissemination. As of 2023, national intangible cultural heritage projects are almost completely covered on short video platforms, and a group of intangible cultural heritage dances that once disappeared have returned to the public eye, with *Nuo opera* being particularly typical. We observed that on short video platforms such as Tiktok, a large number of short videos related to the intangible cultural heritage of *Nuo Opera* were highly praised, and the platform pushed the stream and quickly emerged from the circle. However, the aesthetic form of *Nuo Opera* was significantly different from that of traditional *Nuo Opera* - the visual characteristics originally centered on ferocity and ferocity were softened and feminized, and the visual elements such as masks, costumes, and performances of *Nuo Opera* were also recoded. We cannot help but wonder about this: what are the differences between *Nuo opera* in the era of short videos and the traditional "fierce beauty"? As a traditional witchcraft culture, why has *Nuo opera* undergone such changes? Can *Nuo opera* videos in the era of short videos have a dissemination effect on traditional Chinese culture?

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

2 Literature Review

2.1 Literature review on the phenomenon of intangible cultural heritage short videos

The phenomenon of short video dissemination of intangible cultural heritage has attracted attention from multiple perspectives in academia, forming a relatively rich research accumulation.

From the perspective of communication ecology and field, domestic scholars such as Wang Yingji mentioned in their article *Field and Creation: Exploration of the Transformation and Innovation Path of Intangible Cultural Heritage Short Videos* that short videos shape the overall format of intangible cultural heritage communication. They pointed out that while short video fields enhance the visibility of intangible cultural heritage, they may also lead to problems such as uneven project attention and biased public cognition in intangible cultural heritage short videos. They believe that the situation of "one dominant traditional handicraft" narrows the cultural connotation of intangible cultural heritage.[1]

Regarding technological empowerment, domestic scholars such as Zhang Mingxi explored in their study *Research on New Media Communication of Intangible Cultural Heritage from the Perspective of Short Video* how technologies such as VR, AR, and AIGC promote the creative transformation of intangible cultural heritage communication from "static archives" to "live carriers"; [2]Huang Yonglin and others discussed the value of intelligent media technology in expanding communication subjects, expanding communication time and space, and enhancing communication efficiency in their article *Application of Intelligent Media Technology in the Communication of Chinese Intangible Cultural Heritages*.[3]

From the perspective of communication strategy, domestic scholar Yin Wenshuo proposed strategies such as coordinating multiple subjects and constructing a communication matrix based on the "5W" model;[4] Bi Qiuling proposed the introduction of MCN institutions to improve the intangible cultural heritage dissemination industry chain.[5]

However, existing research has mainly examined intangible cultural heritage short videos from the perspectives of dissemination ecology, dissemination effects, technological empowerment, and dissemination strategies, focusing more on how intangible cultural heritage is disseminated and the effectiveness of dissemination, but less on analyzing how the audio-visual language of short videos fundamentally reconstructs the aesthetic form of intangible cultural heritage from the specific level of audio-visual language.

2.2 Literature review on audiovisual construction theory

The research perspective of audio-visual construction is based on the relevant ideas of construction theory. The focus of communication studies on the construction of media reality can be traced back to Lippmann's discourse on mimetic environments. He emphasized that mass media selectively presents information and constructs a world in the minds of audiences that is not objective reality but can influence people's cognitive behavior. [6]Berger and Lukman further pointed out in "The Social Construction of Reality" that reality is constructed in the process of social interaction, providing an important theoretical basis for understanding the relationship between media and reality. [7][8]On this basis, the constructivist theory holds that the reality presented by media is not a simple replication of objective reality, but a presentation that is recreated through

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

the selection of information. [9][10][11]Short videos, as a medium primarily characterized by audio-visual expression, have become an important way for media to construct reality through their audio, visual, and camera elements.[12]

Domestic scholars have achieved certain results in the research of audiovisual construction of short videos. Fu Shen explored the construction logic of short videos on the media image of tourist destinations from three levels: micro, medium, and macro, in his research *The Mediated Image of Tourist Destinations in ShortVideos: A Case Study of Shaolin* as an example;[13] Li Ranran, in his *Research on the construction of media image of the elderly by short video reports of mainstream media——Tiktok as an Example*, analyzed how the short video reports of mainstream media can construct the media image of the elderly through the collaboration of multimodal elements, providing a methodological reference for the micro analysis of short video audio-visual text.[14]

However, although the above research has analyzed short videos from the perspective of audio-visual or construction theory, it has not yet specifically applied the perspective of audio-visual construction theory to the specific intangible cultural heritage category of *Nuo opera*, and systematically examined the aesthetic changes of related short videos in terms of clothing, color, camera and other audio-visual language levels.

2.3 Raising questions

Therefore, this article attempts answer the following questions from the perspective of audio-visual construction theory:

Firstly, what are the differences between *Nuo opera* in the era of short videos and the traditional “fierce beauty”?

Secondly, as a traditional witchcraft culture, why does *Nuo opera* undergo such changes?

Thirdly, after audio-visual reconstruction, do *Nuo opera* short videos still have the effect of spreading traditional Chinese culture?

3 Method

This article uses content analysis and interview methods to attempt to answer the above questions.

3.1 Content analysis

3.1.1 Assumption establishment

Based on the previous question, corresponding hypotheses are proposed here:

H1: *Nuo opera* intangible cultural heritage short videos present significant aesthetic features at the audio-visual language level that differ from traditional *Nuo opera*, specifically manifest in feminization of clothing, visualization of colors, and “humanization” of the camera.

To prove the hypothesis, this study uses content analysis to sample the population and create a question-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

naire.

3.1.2 Sampling method

The research object corresponding to this hypothesis is *Nuo opera* intangible cultural heritage short videos.

First, we conduct representative sampling of such short videos, and select *Nuo Opera* short videos on the Tiktok platform. The reason for choosing Tiktok is that it is the largest short video transmission platform in China at present, the coverage rate of national intangible cultural heritage projects is close to 100%, and its vertical screen format and mature algorithm recommendation mechanism are typical for the shaping of audio-visual language, so it is highly representative and can reflect the impact of the technical characteristics of short video media on audio-visual expression.

Secondly, the author searches on the Tiktok platform with keywords such as "*Nuo Opera*" and "Nuo", and selects the *Nuo Opera* short videos released from January 2024 to August 2026 with more than 10000 likes as the overall research. This study intends to use a combination of judgment sampling and stratified sampling methods. Firstly, the videos are classified into categories such as *Nuo opera* performances, *Nuo opera* prop production, Nuo culture popularization, and cross dressing Nuo related videos based on their content. Then, random sampling is conducted according to the proportion of each type of video, resulting in 51 short videos as the analysis sample.

Table 1 Encoding table

Dimension	Key element	Category	Operational definition
Clothing presentation	Clothing type	Traditional Nuo opera costumes,modern improved costumes,modern daily costumes	The main characteristics of the costumes worn by the performers in the video shall prevail
Use of color	Main color tone	High saturation,moderate,low saturation	Subject to the overall color saturation of the video pitcure
	Color style	Fierce and mysterious,beautiful and romantic,warm and impactful	Subject to the subjective feeling brought by the overall color of the video
Edit the rhythm	Editing frequency	Fast-paced,moderate,slow-paced	The most edited rhythm of the video shall prevail. Fast pace refers to switching the editing frequency within 2 seconds;moderate refers to switching the editing frequency within 2-5 seconds;slow pace refers to the editing frequency of more than 5 seconds.
Special effect filter	Use of special effects	Visual effects,transition effects,multiple spceial effects synthesis,no special effects	Subject to the type of special effects in the video
	Filter style	Natural and real,beautiful,retro and nostalgic,nothing	Subject to the overall picture texture of the video

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Lens body	Visual objects	The whole ceremony scene,core props,performers	The visual object that occupies the video screen for the longest time shall prevail. If multiple objects appear in the screen at the same time, the visual object with the highest proportion shall prevail
	Landscape use	Long view/panoramic view, medium view, close-up/close-up, comprehensive use of multiple scenes	Count the number of shots of each scene in the video. If the number of shots of a certain scene accounts for more than 50% of the total number of shots, such scene is the main one; If none of the scenes reaches 50%, it is a comprehensive application of multiple scenes
	Format	Vertical screen, horizontal screen	Subject to the actual frame scale of the video
	Composition mode	Central composition, trisection composition, symmetrical composition	Subject to the position of the main characters in the video and the overall layout of the screen
Sound presentation	Background music type	Traditional ceremony music, national music, pop music, no music	The music type with the most prominent or longest playing time in the video shall prevail. Traditional ritual music refers to music such as gongs and drums, suona and other national percussion music or the original sound of Nuo opera; National style music refers to music such as zither, flute and Xiao; Pop music refers to music such as electronic music, rhythm pop songs, etc
	Voice	Voice,no voice	It is subject to whether the voice of the character appears in the video. The voice of someone refers to the voice of commentary, narration and dialogue
Copywriting topic	Subject matter of text	Cultural popularization, performance records, cross dressing display, travel photography, others	Subject to the overall direction of the video title, copy, tag and screen content
	Emotional tendency	Positive, neutral, negative	Comprehensive judgment based on the overall atmosphere of the video, such as picture content, background music, copywriting, etc., combined with high-frequency words and emoticons in the comment area
Video information	Video duration	Within 15 seconds, 15-60 seconds, more than one minute	Subject to the video duration displayed on the platform
	Likes	Less than 100000, 100000-500000 and more than 500000	Subject to the likes displayed on the platform

3.2 In depth interview method

3.2.1 Preparation of interview outline

Interview questions:

Q1. what is your age and occupation?

Q2. have you ever been exposed to *Nuo opera* before? For example, have you seen *Nuo opera* on site, learned about it in documentaries or related books, or not at all?

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Q3. when and how often did you first brush the *Nuo opera* short video?

Q4. what is your most intuitive feeling when watching the short video of *Nuo opera*? Is this feeling different from your impression of traditional *Nuo opera* in terms of visual perception? (talk about clothing, color, lens, etc.)

Q5. if you use one word to describe the short video of *Nuo opera* and the traditional *Nuo opera* you have contacted or imagined, what words would you use?

Q6. what do you think of these changes in the short video of *Nuo opera*? Why do you think this change happened?

Q7. what impact do you think short videos have on *Nuo opera* culture?

Q8. do you think *Nuo opera* short videos can play a role in spreading traditional intangible cultural heritage? Why?

Q9. what kind of *Nuo opera* short videos do you think can attract the audience and spread the real cultural values of *Nuo opera*?

The interview outline is mainly divided into three parts.

The first part mainly involves the basic information of the respondents, including their gender, age, occupation, etc; In the second part, the research questions are reduced to interview questions, including his views on the differences between *Nuo opera* short video and traditional *Nuo opera*, his perception of the audio-visual changes of *Nuo opera* short video, and his evaluation of the communication effect of *Nuo opera* short video; In the third part, the preparation mainly involves the issues that may be explored deeply, such as the understanding of the adaptation boundary of *Nuo opera* and the adaptability of traditional culture in the short video era.

In the process of interview and research, researchers tried to avoid the four ethical issues and deviant behaviors emphasized by scholar al Bryman: (1) causing damage to research participants; (2) Do not use the informed consent permit documents or materials; (3) Invasion of the privacy of study participants; (4) Cheating study participants. And if the interviewee has any questions or dissatisfaction that he is unwilling to answer during the interview, he can remain silent or withdraw halfway. The interview materials that the respondent stated that he would not like to make public were not included and quoted in this study.

3.2.2 Selection of interviewees

This study conducted a 15 minute semi-structured in-depth interview with 20 interviewers aged 18-45 years. The interview began in June 2026 and ended in September 2026. The respondents first include college students, teachers and other professionals, and then recruit more research samples through social aspects. According to the maximum sampling principle of qualitative research method, when the 10th interviewee is recruited, all the interview contents are enough to answer the research questions, and the sample collection deadline is. The respondents are different in age, occupation, education level, region and growth environment, and the degree of homogeneity is low.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

The interview was conducted via wechat or telephone, and the interview results were sorted into word by word, with a total of more than 7000 words. The processing of the interview content was completed by the author. The basic information of the interviewees is shown in the table below.

Table 2 Basic information of respondents

Serial Number	Sex	Age	Occupation
1	Male	19	Student
2	Female	21	Student
3	Male	21	Student
4	Female	22	Student
5	Female	22	Student
6	Female	22	Student
7	Female	35	Designer
8	Female	43	Person in charge of administration and personnel
9	Male	44	Engineer
10	Male	45	Investor

4 Research Findings And Discussion Points

4.1 Description of content analysis results: the traditional pure "ferocious beauty" shifts to modern aesthetics

In this study, the content analysis method was used to analyze 51 *Nuo opera* short videos, which were compared from eight dimensions: clothing presentation, color application, lens focus, sound presentation, clip rhythm, special effect filter, copywriting topic and video information. The research data are as follows:

In terms of clothing types, modern improved clothing accounted for 60.8%, traditional *Nuo opera* clothing accounted for 37.3%, and modern daily clothing accounted for only 2.0%; In the main hues, high saturation accounted for 64.7%, moderate accounted for 33.3%, and low saturation accounted for only 2.0%; In terms of color style, 43.1% were strong in warm impact, 35.3% were fierce and mysterious, and 21.6% were beautiful and romantic; In terms of visual objects, performers accounted for 56.9%, the overall ritual scene accounted for 27.5%, and the core props accounted for 15.7%; In terms of scene use, the proportion of long-range or panoramic view was 49.0%, the proportion of medium range was 45.1%, and the proportion of close-up or close-up was only 5.9%; In terms of background music, traditional ritual music accounted for 51.0%, national music accounted for 27.5%, and pop music accounted for 21.6%; In terms of content and theme, performance records accounted for 41.2%, cultural and popular science accounted for 25.5%, cross dressing display accounted for 21.6%, travel photography accounted for 9.8%, and others accounted for 2.0%.

From the above results, it can be seen that the short video of *Nuo opera* has shown a trend of shifting from the traditional pure "ferocious beauty" to modern aesthetics at the level of audio-visual language. Performance recording accounts for more than 40%, indicating that traditional *Nuo opera* performance is still the main content form in short video transmission, and creators tend to directly record the process of *Nuo opera* performance. The category of cultural popular science accounts for about a quarter, which shows that many video creators are still committed to introducing the historical origin and cultural connotation of *Nuo opera*

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

to the public, and bear the function of knowledge dissemination. Cross dressing shows account for more than 20%, indicating that there has been a significant entertainment and visual turn in the short video of *Nuo opera*. Some creators use *Nuo opera* masks, costumes and other elements for cross dressing and appearance display.

4.1.1 Motivation of visual reconstruction of clothing and color: platform communication and commercial interests

From the perspective of audio-visual language, modern improved costumes and high saturation pictures have occupied a dominant position in *Nuo opera*, and the style with strong impact in color style has exceeded the traditional ferocity and mystery. The fundamental reason for this visual reconstruction lies in the essential difference between the presentation logic of short video media and stage media.

Traditional *Nuo opera* takes ceremony as its core function, and its costumes and colors serve the religious purpose of worshipping gods and exorcising ghosts. For example, the costumes with wide robes and large sleeves are designed to cover the body rather than show the figure; Darker colors are designed to create an atmosphere rather than attract attention. However, in today's short video platform, the visual impact on the audience has become an important factor determining the retention rate and the complete playback rate. After all, the competition of content is essentially the competition of attention.

Therefore, for the purpose of obtaining commercial benefits, the modern improved clothing of *Nuo opera* retains the classic Nuo elements, but the cutting is more suitable for modern women, and the clothing function is more inclined to show the body. Among them, high saturation color is easier to catch the eye when users stream the video waterfall. It can be seen that the visual reconstruction of clothing and color does not come entirely from the self selection of the creator. In fact, it is the choice made by the creator based on the traffic acquisition logic of the short video platform driven by commercial interests, that is, the presentation of media content is the result of the joint construction of users, platforms and creators.

4.1.2 Differentiated audio-visual strategy: Modern enthusiasm and traditional ferocity

Cross analysis shows that different content themes show obvious differentiation in audio-visual language. The cross dressing display category is almost entirely based on modern improved costumes. The color is mainly aesthetic, romantic and warm impact. The visual objects are almost all focused on the performer, and the ritual scenes are absent in this category; On the contrary, the traditional *Nuo opera* costumes are dominant and also tend to have a strong visual impact. The visual objects are mainly ritual scenes and core props, and none of the visual objects focus on the performers themselves; The performance record category is between the two. The proportion of modern improved costumes and traditional *Nuo opera* costumes is relatively close, and the traditional ferocious color still accounts for a high proportion. The performance record category focuses on the performer, while retaining certain ritual scenes.

The root of content differentiation lies in the fact that creators follow different creative logic when creating different content themes. The primary creative goal of cross dressing display is to obtain traffic. Creators need to create visual impact to attract users to stay and interact. Therefore, it is inevitable to choose the audio-visual language that best meets the aesthetic preference of short video platform; The creation goal of cultural pop-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

ular science is cultural communication. In order to convey the most accurate cultural information to the audience, the creators try their best to restore the whole picture of *Nuo opera* in terms of clothing, lens and color; The performance recording category integrates lightweight cultural communication and customized content according to traffic preferences. This is enough to show that the *Nuo opera* short video is not a rigid development, but adopts different audio-visual strategies on the way from the traditional to the modern according to the different content themes.

4.1.3 Lens "humanization": the shift of lens focus and the maintenance of scene distance

The "humanization" of the lens is more reflected in the selection of the subject, rather than the approximation of the scene. The research data show that the camera focus turns to the performer, but the scene separation still maintains a certain distance. This phenomenon points out a problem: the creator wants to catch the user's attention, but does not want to lose the recognition of *Nuo opera*.

The vertical screen is suitable for displaying characters, but its width is limited. Although a large number of close-up shots can emphasize the link between people and the other end of the screen, they also lose a certain picture space to display the mask patterns, costumes and dance gestures of *Nuo opera*. For *Nuo opera*, which depends on the overall visual elements, the infinite approximation of the lens will lose its most recognizable visual characteristics. Therefore, most creators choose to compromise, that is, focus on people but keep a certain distance.

This trade-off strategy creates new problems while striking a balance between attractiveness and discrimination. The maintenance of scene distance means that the connection between users and performers always stays at the viewing level, and immersion cannot be achieved. Users can see the overall image of the performers, but it is difficult to really feel and touch the core carrier of *Nuo opera*'s cultural value -- the technological details of *Nuo opera* masks, the symbolic significance of clothing patterns and the cultural connotation of *Nuo opera* dance.

In short, the cultural and popular science category prefers to use close range to highlight mask technology, the cross dressing display category uses medium range to show costumes and performers, and the performance record category uses long-range to preserve the overall pattern of the ceremony. The shot language of *Nuo opera* short video is not only so simple as to change from ceremony to performer, but more like making a differentiated and flexible choice between exhibitor and retaining the sense of ceremony.

4.2 Description of interview results

When we conducted further in-depth interviews on the audio-visual aesthetic changes of the short video of *Nuo opera* and its cultural transmission effect and tried to get the answers, we were pleasantly surprised to find that the audio-visual language of the short video did fundamentally reconstruct the aesthetic form of *Nuo opera*, making it change from the traditional "ferocious beauty" to "amazing beauty". However, this shift not only promoted *Nuo opera* to be seen, but also led to the shallowness of its cultural connotation. From the answers of the interviewees, the idea of the author is supported by:

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

"The *Nuo opera* in the short video pays more attention to the aspects of the play, including the dress of clothing, the color of mask, and the lens of editing, which should highlight the beauty and weaken the sense of horror." (S5)

"The traditional *Nuo opera* costumes are simple and the atmosphere is solemn and solemn. The short video uses mask close-up and fast editing, and the color is more gorgeous and dazzling, which enlarges the sense of fantasy and curiosity, and lacks the original sense of ancient ritual massiness." (S1)

The respondents' descriptions all point to the same judgment, that is, the *Nuo opera* in the short video has changed from the traditional "ferocious beauty" to the visual "stunning beauty". This change is a common perception of the respondents rather than an individual phenomenon, which shows that short video media has universality and systematicness in reconstructing the aesthetic form of *Nuo opera*.

4.2.1 Digestion and reconstruction of Nuo opera: driven by short video technology

In the landscape society, visual impact has become an important entrance for short video content to obtain traffic. The audio-visual reconstruction of *Nuo opera* short video in terms of clothing, color, lens and so on, makes it change from the traditional "ferocious beauty" to "amazing beauty", so as to obtain more extensive audience attention.

According to the answers of different respondents, the author learned that all respondents used diametrically opposite words when describing the short video of *Nuo opera* and the imagined traditional *Nuo opera*. The short video of *Nuo opera* is described as "eye-catching, stunning, impact, shock, gorgeous" and other words, while the traditional *Nuo opera* is described as "repressive, serious, scary, stereotyped, mysterious" and other words.

"I thought *Nuo opera* was similar to Beijing Opera and other forms, but after watching it, I found that it was totally different. The *Nuo opera* clip in the short video has a faster pace, and it is more ornamental with music and picture switching." (S10)

"First of all, each performer of *Nuo opera* will wear a mask with a unique style, and then the costume is different from the traditional one. It looks more like a combination of Han costumes and costumes. The colors are mostly dark green and red, and the accessories are also very good-looking, which is in line with my aesthetics." (S4)

It can be seen that in the landscape society, visual attraction is the first threshold for the content to enter the public vision. The audio-visual reconstruction of *Nuo opera* short video makes it have the visual characteristics of modern people's aesthetics and can return to the public's vision, making it a kind of youth subculture. At the same time, the original "ferocious beauty" of *Nuo opera*, as an uncomfortable aesthetic experience, was disintegrated in the traffic logic in the short video era.

The vertical screen mode, algorithm recommendation mechanism and traffic logic of short video media jointly drive the transformation of *Nuo opera* in cultural content. The vertical screen format is naturally suitable for displaying characters rather than large scenes and spaces such as rituals. Because the algorithm prefers to push content with high completion rate, the creators continue to strengthen visual stimulation to

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

compete for audience attention.

The vertical screen feature of short video reconstructs the viewing mode and content presentation of traditional *Nuo opera*. The width of the horizontal screen painting is wide, which is suitable for showing the whole atmosphere of the ceremony; The vertical screen is narrow and has natural advantages in highlighting the subject of the characters. Watching on the scene is a collective immersion behavior, and the audience can directly feel the ritual atmosphere; Short video viewing is an individual fragmented behavior, which relies on the image of the performer to establish emotional connection. Now the combination of vertical screen and short video viewing makes the creators have to focus on the performers themselves. The color has become gorgeous, and the clothing has gradually become self-cultivation, which are all chain reactions brought about by the transformation of viewing media.

According to the interview, the author learned that many respondents believed that the change of *Nuo opera* short video was to adapt to the communication logic of short video platform. Short videos need strong visual impact to attract attention (S2). If they do not cater to the public's aesthetics, the time they stay will be reduced if they give people an uncomfortable feeling (S6). If they are spread on the short video platform, they must adapt to its rhythm. If they do not change, no one may be able to watch them (S9).

The flow logic has fundamentally changed the audio-visual aesthetic form of *Nuo opera*. The "ferocious beauty" has been washed out in the flow wave and replaced by the softness which is more easily accepted by the public.

4.2.2 Nuo opera short video not only expands its visibility, but also produces shallow cultural connotation

The short video communication of *Nuo opera* culture presents a dual effect: on the one hand, the short video expands the visibility of *Nuo opera* culture in front of the public, making this intangible cultural heritage dance re-enter the public view; On the other hand, the cultural connotation of *Nuo opera* has been weakened or even lost due to the fragmentation of short videos.

According to the in-depth interview, the author learned that the short video threshold is low, and relying on the visual charm to arouse the curiosity of young people and urge us to independently dig into the history behind it is the shortcut to the popularization of intangible cultural heritage. (S2) before, I didn't even know what *Nuo opera* was, and I couldn't even read Nuo characters, but I learned more after watching the short video. (S5) Unfortunately, some videos with blog traffic only show masks, lack deep culture (S2), fragmentation of content and emphasis on visual impact, which are inevitable shortcomings in the era of short videos, weakening the profound folk connotation of *Nuo opera* (S1).

The real connotation of *Nuo opera* culture is gradually lost in the fragmented communication of short videos. As a communication channel, short video is almost irreplaceable in expanding the visibility of *Nuo opera* culture; As a form of content, it naturally compresses the cultural depth of *Nuo opera*. Even audiences who have never touched the traditional *Nuo opera* can vaguely perceive some original existence through the fragment information in the short video, which just reveals the double effect of the short video: it is also changed and simplified when it is seen.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Traditional *Nuo opera* is a complete ritual system integrating history, folk customs, folk religion and drama. Masks are the media to communicate with gods and human beings. The fierce image carries the dual functions of driving epidemic diseases and praying for blessings. However, in the short video transmission, these cultural foundations were gradually stripped off - the ritual of asking God to send God was intercepted into fragments, the religious symbol of the mask was degraded to cross dressing props, and the blessing connotation of driving away the plague was replaced by a strong visual impact. The masks and dances seen by the audience have lost their relevant cultural connotations.

However, despite the cultural shallowness, it also gave birth to a youth subculture form with Chinese mysterious aesthetics as the core among the young user groups. A large number of young users participated in *Nuo opera* by imitating *Nuo opera* dance and discussing in the comment area. The visual symbols of *Nuo opera* were stripped of their original cultural connotation and re encoded. They were reshaped as a symbolic tool for youth groups to express their identity and interact in circles on the short video platform.

4.2.3 The ideal short video of Nuo opera needs to maintain a balance between audio-visual and cultural

As for the question of "what kind of *Nuo opera* short video can not only attract the audience but also spread the real cultural values of *Nuo opera*", the respondents' suggestions focused on that masks, actions and high-quality pictures are important contacts to attract the audience and need to convey the cultural connotation of *Nuo opera* to the public in an easy to understand way.

"Attract the audience with masks and Nuo skills, and narrate with the story of contemporary empathy." (S8)

"In the first few seconds, we should pay attention to visual shock, let the audience stop and do not brush away, and then spread it through the content that can resonate, such as exorcising ghosts and spirits." (S6)

"Give consideration to the eye-catching and cultural core of the picture, and integrate the innovation of communication forms. It has exquisite lenses to attract eyeballs. At the same time, it can also be combined with a brief explanation of folk customs, or linked with themes such as antique games, to explain the connotation of Nuo ritual and heaven praying." (S2)

In the opinion of the respondents, the ideal short video of *Nuo opera* should take into account both audio-visual effect and cultural connotation. Use masks, pictures and other contents as visual entrances to attract the audience to stay, and then convey the cultural connotation of *Nuo opera* praying for good and fearing life in a simple way, so as to achieve the unity of appreciation and culture, so as to realize the effective dissemination of intangible cultural heritage culture.

Based on the interview results, the author believes that to achieve this balance, we need to start from these three aspects.

First, retain the most recognizable visual symbols of *Nuo opera* as the incision to attract the audience on the visual level. Mask, Nuo dance, dress patterns and other elements have strong visual impact. The creator does not need to over beautify and soften to meet the so-called aesthetic, but should explore the original expressiveness of these traditional elements. Second, at the narrative level, the cultural connotation of *Nuo*

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

opera is transformed into a story that short video users can empathize with. The themes of exorcising ghosts and exorcising evil spirits, making wishes and praying for blessings in *Nuo opera* have something in common with contemporary people's desire for everything to be smooth, safe and good luck. The creators can convey these cultural connotations to the audience through easy to understand narration. The connotation of such a short video will not only stay on the surface of displaying masks and actions. Third, explore the cross-border linkage with film and television, games, cultural tourism and other diverse fields at the formal level. With the help of a wide audience base in many fields, *Nuo opera* cultural elements are embedded in the media scenes that young users are most familiar with, so as to expand the scope of dissemination and maintain the integrity of cultural output. Only when the visual attraction and the cultural connotation of *Nuo opera* form a joint force, can the intangible cultural heritage short video achieve a great leap from "being seen" to "being understood".

5 Summary And Reflection

Through the combination of content analysis and in-depth interviews, this study conducted a theoretical study on the audio-visual construction of *Nuo opera* intangible cultural heritage short videos on the dithering platform, trying to answer three questions: what are the differences between *Nuo opera* and the traditional "ferocious beauty" presented in the short videos, why *Nuo opera* has changed so much, and whether *Nuo opera* short videos can spread traditional culture.

Through the research, we found that H1 was established, and the intangible cultural heritage short video of *Nuo opera* showed significant differences in aesthetic characteristics from the traditional *Nuo opera* at the audio-visual language level, which was specifically manifested in the feminization of clothing, the visualization of color and the "humanization" of lens. This is mainly because the presentation logic of short video media and stage media is essentially different - the vertical screen format is naturally suitable for displaying people's body rather than ceremony, the algorithm recommends content with high completion rate, and the traffic logic drives the creators to strengthen visual stimulation in the video, thus realizing the transformation from ritual culture to traffic content.

This study puts forward the core view of "reconstruction of intangible cultural heritage aesthetic form by short video audio-visual language", which reflects the aesthetic transformation of *Nuo opera*, the traditional intangible cultural heritage dance, in the era of short video. *Nuo opera* has gradually become a visual carrier to show the beauty of women's body. On the other hand, it also provides a reference for the effective inheritance of intangible cultural heritage culture in the context of short video communication in China today.

Short video has dual effects on the audio-visual reconstruction of *Nuo opera*. On the one hand, the short video has made *Nuo opera* break through the limitations of regional communication and re-enter the public view, especially reaching the young audience, which has made this traditional intangible cultural heritage dance which is on the verge of losing its popularity gain new vitality. However, it is worth noting that this study also found that *Nuo opera* short videos can bring negative effects of shallow cultural connotation while expanding the visibility. *Nuo opera* has been disassembled into a combination of visual elements such as "mask, close-up and cross dressing", and its deep cultural connotation has gradually lost in the fragmented

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

communication. *Nuo opera* has gradually transformed into a youth subculture in the context of short video, which has long been different from traditional *Nuo opera*, which is worthy of vigilance and reflection.

However, due to the limitations of sample size and conditions, this study also has some shortcomings, such as the small number of interview samples, no one has ever watched *Nuo opera* on the spot, and only selected a platform to collect samples. In future research, researchers in the field of intangible cultural heritage communication may need to pay more attention to the communication differences of cross platform intangible cultural heritage short videos, the creators' production logic, how to find a balance between visual attraction and cultural connotation, and expand the research and Practice on how to make intangible cultural heritage culture effectively spread in the short video era.

References

[1].Wangyingji&guoruiqi.(2024). Field and creation: Exploration on the transformation and innovation path of short videos of intangible cultural heritage. News and writing, (2), 35-44. (in Chinese)

[2].Zhangmingxi&Fu Mengyuan. (2026). Research on new media communication of intangible cultural heritage from the perspective of short video Xinjiang press, publication, radio and television, (6), 118-121. (in Chinese)

[3].Huang Yonglin &Yu Huan.(2019). The application of Intelligent Media Technology in the dissemination of intangible cultural heritage Journal of central. China Normal University (HUMANITIES AND SOCIAL SCIENCES), 58 (6), 122-129. (in Chinese)

[4].Yin Wenshuo .(2026). Research on the short video communication strategy of Intangible Cultural Heritage Based on "5W" mode. Northern media research, (3), 46-49. (in Chinese)

[5].Bi Qiuling.(2018). Intangible cultural heritage communication based on short video platform. Cultural industry, (14), 46-48. (in Chinese)

[6].Lippmann, W. (2017). Public opinion. Routledge.

[7].Berger, P., & Luckmann, T. (2023). The social construction of reality. In Social theory re-wired , 92-101. Routledge.

[8].Adoni, H., & Mane, S. (1984). Media and the social construction of reality: Toward an integration of theory and research. Communication research, 11(3), 323-340.

[9].Entman, R. . (1993). Framing: toward clarification of a fractured paradigm. Journal of Communications.

[10].Scheufele, D. . (1999). Framing as a theory of media effects. Blackwell Publishing Ltd.

[11].Geise, S., & Baden, C. (2015). Putting the image back into the frame: Modeling the linkage between visual communication and frame-processing theory. Communication Theory, 25(1), 46-69.

[12].Geise, S., & Xu, Y. (2025). Effects of visual framing in multimodal media environments: A systematic review of studies between 1979 and 2023. Journalism & Mass Communication Quarterly, 102(3), 796-823.

[13].Fu Shen (2025) Research on the media image of tourism destination based on short video.Master's Thesis.China:Yantai University. (in Chinese)

[14].Liranran (2022). Research on the construction of media image of the elderly by short video reports of mainstream media. Master's Thesis. China: Shandong University. (in Chinese)

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)