

The Craftsmanship Footage in Yunnan Ethnic Minority Documentaries Contributes to the Construction of Regional Culture

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Abstract

This study aims to explore the successful experiences in the portrayal and dissemination of the handicraft culture within Yunnan ethnic minority documentaries. Through exquisite visual presentations and the stories of artisans, Yunnan ethnic minority documentaries have sparked vigorous discussions on social media, played a significant role, and positively impacted the lives of many artisans. The research employs focus group methodology as the primary measurement approach, gathering materials through interactive discussions among group members. The study's findings reveal the impact of imagery narratives on the dissemination of Yunnan ethnic minority culture, emphasizing the importance of visual representation in enhancing people's understanding of traditional artisans and preserving their heritage. An authentic presentation of intangible cultural heritage maximizes public attention towards Yunnan ethnic minority artisans. Through this research, we gain in-depth insights into the successful portrayal and dissemination of handicraft culture within Yunnan ethnic minority documentaries, offering references and insights for the further enhancement of handicraft culture dissemination and preservation.

Keywords: craftsmanship footage, ethnic minority, documentaries, regional culture

1. Introduction

As the media communication landscape evolves, people fully utilize the vast information available through new media to perceive and understand phenomena (Bennett & Segerberg, 2011). Yunnan has vigorously utilized documentaries to promote its unique ethnic minority cultural resources, contributing to regional image building to some extent, becoming an essential medium for the dissemination of regional image information (Yang, 2017). The portrayal of regional images in literary and artistic works and audience cultural identification has gradually become a research hotspot among scholars (Dang et al., 2021).

Another study reveals that Yunnan possesses numerous handicraft cultures, which have had a positive impact on urban image dissemination (Shi, 2020). However, these cultural heritages, as preserved historical legacies, typically remain dormant and require a broader platform for dissemination to activate the cultural memory of the audience community during specific events and occasions (Timothy, 2011).

Nevertheless, existing research has identified certain gaps. Firstly, the impact of documentary dissemination in the new media environment has not been thoroughly investigated. While new media provides a broader platform for documentary dissemination, further research is needed to examine the effectiveness of visual language communication in Yunnan ethnic minority documentaries in the context of new media. Secondly, documentaries, as a cultural product, play a crucial role in shaping regional images that influence audience identification and acceptance. However, there is a lack of systematic research on the reception of Yunnan ethnic minority handicraft imagery by audiences.

Hence, this research is driven by audience demands and aims to explore the catalytic role of Yunnan ethnic minority handicraft imagery in Yunnan's dissemination. Using "Handmade Yunnan" as a case study, this study attempts to examine the advantages of documentary visual language in cultural heritage and the current reception of the regional

cultural image created by documentaries. It presents two dimensions for consideration in the hope of providing theoretical assistance to the creation and research of documentaries with similar themes.

2. Literature Review

In 2022, the National Radio and Television Administration issued the "Opinions on Promoting the High-Quality Development of Documentaries in the New Era," stating that documentaries are the "chronicles of the times" with unique historical image record value, cultural heritage value, and regional cultural dissemination value. While promoting the flourishing development of documentaries, there is also a need to strengthen the promotion of cultural responsibility and social responsibility (National Radio and Television Administration, 2022). In recent years, Yunnan ethnic minority documentaries, primarily focused on handicraft creation themes, have increasingly become one of the mainstream forms of regional cultural communication (Liang, 2022). Influential works include "Handmade Yunnan," "Craftsmanship in Southern Yunnan," "Craftsmanship," and the "Yunnan Intangible Cultural Heritage Series," which focus on Yunnan's handicraft culture. These works utilize the advantages of audiovisual arts and incorporate natural and cultural landscapes (Jin, 2016). To a large extent, they have promoted the development of Yunnan's tourism industry and the dissemination of Yunnan's ethnic minority regional culture. Daniel noted that in the mass culture environment, the center of regional culture has gradually shifted from print culture to visual culture, and sound and images not only construct an aesthetic system but also attract the audience's attention (Daniel, 1989). The camera serves as a recording tool in anthropological research, visually documenting social characteristics. The use of audiovisual means, through functional application, feature classification, and application rules, concretely represents the long-term social performance of the subjects being filmed (Zhuang, 1996). Powerful visuals and sound effects can enrich the content of cultural dissemination, increasing the breadth and effectiveness of ethnic minority culture dissemination (Rene, 2019). Yunnan ethnic minority culture is an important part of Chinese culture, and audiovisual language, from different perspectives, portrays the changes in ethnic culture. Factors such as recording equipment and filming types have enriched information related to ethnic group culture and society (Ru, 2020).

Therefore, the success of Yunnan ethnic minority documentaries relies on the creators' utilization of Yunnan's natural visual advantages (Zhai, 2016). In addition, the narrative techniques presented in documentaries, such as natural geography and cultural memories, reveal Yunnan's unique cultural landscapes (Zhao, 2008). From multiple narrative perspectives in documentaries, one can recognize that things related to handicrafts are gradually disappearing. Documentaries provide insights into the lives of artisans and the spiritual essence of traditional culture (Li, 2022). At the same time, Yunnan ethnic minority documentaries are considered ethnographic works with anthropological significance, created within specific creative models (Wang, 2020). Documentaries with traditional cultural themes have historical documentary value, especially when dealing with traditional crafts, as they are based on objective recording and observation of reality (Xu, 2023). Creators arrange real materials based on the cultural connotations of handicrafts, telling the story of China (Song, 2022).

3. Research Methodology

Given the limited existing literature on handicrafts in Yunnan ethnic minority documentaries, this study employs the method of focus group interviews. This research method allows for the collection of a large amount of data regarding participants' views and attitudes within a relatively short timeframe (Cai, 2015). As a qualitative research method, focus groups can harness group dynamics, support research in the field of audience evaluation in film and television, and facilitate mutual stimulation of thinking during various stages of audience feedback to understand viewing demands.

4. Research Questions

- 4.1 How does the visual symbolism convey cultural information in the portrayal of handicraft culture in Yunnan ethnic minority documentaries?
- 4.2 What are the modes and effects of the dissemination of handicraft culture imagery in Yunnan ethnic minority documentaries?
- 4.3 What are the distinctive characteristics of the impact and perception of handicraft culture imagery on the audience in Yunnan ethnic minority documentaries?

5. Research Objectives

- 5.1 To explore the aesthetic presentation of handicraft culture in Yunnan ethnic minority documentaries.
- 5.2 To investigate audience feedback and psychological responses to the portrayal of handicraft culture imagery in Yunnan ethnic minority documentaries.
- 5.3 To understand the cultural awareness behaviors shaped by handicraft culture imagery in Yunnan ethnic minority documentaries.

6. Theoretical Framework

The theory of regional acceptance is a theoretical framework that explores the process of audience acceptance and understanding of regional culture. It aims to investigate the mechanisms of cultural dissemination in different regions, cultural discourse, and their systems (Paasi, 2011). With the development of new media, the theory of regional acceptance has received support from new research methods and has provided effective strategies for the communication of cultural content from different regions through films, television series, documentaries, and more (Flew & Kirkwood, 2021). The applications of this theory cover aspects such as regional image shaping, local advertising, regional government propaganda, and the promotion of regional cultural products (Gerald & Macdonald, 1990; Parvi & Bharti, 2015). This theory provides researchers with a framework to understand the attitudes and behaviors of audiences in different regions, enabling the targeted formulation of strategies for the dissemination of regional culture (Ke et al., 2021).

In this context, Yunnan ethnic minority culture has garnered widespread attention through works centered on handicraft themes. Through these works, more people can gain deeper insights into the depth and diversity of Yunnan ethnic minority culture (Zhang, 2019). Therefore, this study is based on cultural communication, understanding regional cultural resources from the audience's experiences, and delving into audience needs and feedback. It also involves a segmented study of the audience. The aim is to efficiently use artistic means to promote Yunnan ethnic minority regional culture and its local image to external audiences.

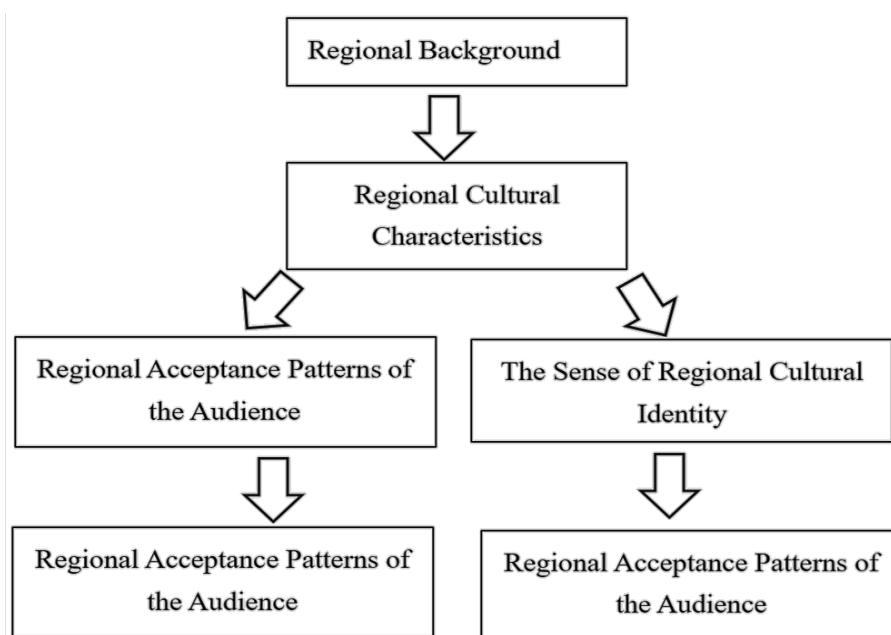


Figure 1. Conceptual framework

7. Interview Process

The focus group sessions were led by a research expert with extensive experience in the field of documentary filmmaking. The facilitator ensured not to provide professional guidance and to objectively understand the participants' viewpoints (Tong et al., 2012). During the interviews, the research personnel used a semi-structured interview outline that had been prepared in advance. They observed both common and differing opinions among the participants and guided discussions among different groups within the focus group (Alajmi & Worthington, 2023). With the consent of the interviewees, the interview content was recorded by a recorder. The facilitator explained before the interview that the recording was solely for research purposes, and participants were free to choose to opt out if they were uncomfortable. After the interviews, the recorded materials were transcribed into interview transcripts for easier final result analysis.

7.1 Participants

Many related studies organize their focus groups based on age (Monica, 2015), and this research also considered age in categorizing the group members. Furthermore, focus group discussions involve interactive discussions among a group of participants, typically ranging from 6 to 8 individuals (Nita, 2022). As the group participants needed to be purposefully selected from individuals with a background in film and television culture and who were also documentary film viewers, under the organization of the project researcher, the interviewees were identified as students and faculty

members of the Drama and Film Studies Department at Yunnan University's School of Tourism and Culture. There were a total of 12 participants aged between 18 and 55.

These 12 participants (6 males and 6 females) were divided into two focus groups, each consisting of 6 members. Both groups had an equal mix of 3 males and 3 females. They were invited to the focus group interview room and, guided by an identical interview outline, engaged in two separate discussions on the same set of questions, with each discussion lasting for approximately 3 hours. Due to variations in group composition and individual characteristics, the duration of the focus group interviews was not entirely uniform.

7.2 Data Collection

Throughout the entire interview process, the rights and interests of the participants were fully protected, especially their privacy, which was not disclosed to the public. Before the interviews commenced, the researchers signed an ethical agreement, providing participants with truthful information about anything related to the project and themselves. The composition of open-ended questions was explained in detail to the interviewees to ensure that each participant understood its meaning. Subsequently, participants were guided to express their own viewpoints, and these procedures received unanimous approval from the participants.

The interview questions primarily focused on three aspects: first, the interviewees' pre-viewing opinions on the documentary films about Yunnan's ethnic minority handicraft culture; second, their understanding of Yunnan's ethnic minority culture and the categorization of their experiences after viewing; third, the relationship between handicrafts and Yunnan's regional culture, thoughts on cultural dissemination, and issues related to the sustainability of documentaries and regional culture.

7.3 Data Analysis Steps

7.3.1 Interview Transcription

In the process of analysis, it is necessary to first transcribe the focus group interview materials into written records. This is the process where researchers become familiar with the content. To facilitate more detailed linguistic or thematic analysis, the transcriber records every word and sentence (including pauses, intonation, etc.) to ensure the reliability of the transcription.

7.3.2 Data Screening

Firstly, the researcher clarifies the method of data categorization and extracts the core content for thematic analysis. Secondly, during the preliminary data processing, to enhance data quality, two researchers cross-check the rich data. They conduct an initial screening to determine whether the framing thinking of each theme can extract useful information. Effective analysis of complex discourse is performed to ensure relevance to the research questions and to avoid excessive overlap between themes.

7.4 Thematic Analysis

Based on the coding characteristics of the focus group interview content, the types of themes are determined. Initially, themes with retrieval significance are selected, central theme concepts are refined, and then all data is systematically coded. Researchers organize coding based on similarity, categorizing codes into larger categories, forming a hierarchical structure of coding. Specifically, it is coding → sub-themes → themes. In this process, researchers need to review the data multiple times to determine the main themes and sub-themes of the research. During the preliminary one-level coding categorization of data, potential themes should be coded as extensively as possible. Once themes are established, the data set needs further review and refinement of two-level coding. This involves expanding and extracting coding for sub-theme classification and examining the entire dataset again for any missed themes. Three-level coding represents a deep refinement of the description of phenomena in relation to two-level coding.

8. Results and Discussion

Table 1. Audience's Reception of Yunnan Ethnic Minority Documentary on Handicraft Culture

Theme one Topic One
Visual factors
Subtheme
Different shooting techniques and methods
A Case Study of the Influence on the Visual Effect of Watching Movies from the Perspective of Professionals
Theme 2
When watching a movie, some audiences' understanding of Yunnan handicrafts was revealed.
Subtheme
Psychological feeling
The Relationship between Handicraft Culture and Audience's Feedback on Watching Movies
Differences between individual reactions (tourism, business marketing, non-genetic inheritance)
The Influence of Excellent Documentaries and Works on the Psychological Changes of Audience
Theme 3
Historical deconstruction of audience (audience's understanding of Yunnan minority culture/positive or negative cultural evaluation/substantive treatment of Yunnan minority culture)
Subtheme
I have a historical understanding of Yunnan minority culture.
A new understanding of Yunnan minority culture after watching movies at present
The growth and shortening of documentary viewing time and effect
Recent behavioral changes
Recent travel and consumption problems
The change of state of concern for regional culture (cultural acceptance/dissemination of data and image composition)

8.1 Documentary Film Style: Visual Effects and Regional Culture

The Audience Perception of Handicraft Culture in Yunnan Ethnic Minority Documentary Films, providing a detailed introduction of the main and sub-topics of this study.

Yunnan's handicraft-themed documentary films exhibit various creative styles. In the era of new media, visual effects are the key to attracting viewership. Professional technicians accurately assess the use of visual elements.

FGB5: Documentary series with a focus on handicrafts also aim for high viewership. They pay meticulous attention to composition, lighting, and visual elements in every shot to prevent aesthetic fatigue and maintain audience engagement. Sometimes, a bold scene can shape the overall theme of the documentary and directly influence the audience's emotions.

The focus groups recognized the excellence behind this documentary, with the photography team making the most significant contribution by carefully designing shots of the handicraft-making process. The directing team played a crucial role in evoking emotional responses from the audience.

FGA4: "Handmade Yunnan," while not the most technically advanced documentary, still stands out due to the artistic beauty of its visuals and presentation.

Therefore, the focus groups acknowledged the importance of innovation, especially in the expression of traditional culture and aesthetics, seeking refinement and embellishment under the guidance of modern aesthetic thinking to make it more appealing and communicative. They believed this documentary successfully combined traditional culture with modern visual presentation, enhancing audience interest and understanding.

FGB6: I've always believed that the most crucial aspect of making a documentary is its pacing. In addition to the spoken language, the integration of narration, background music, and visuals is essential. Through the combination of these elements, the artistic beauty, cultural beauty, and the beauty of Yunnan are displayed. Ultimately, the beauty captured by the camera is the most memorable.

Through focus group interviews, it became evident that audiences believe documentary films enhance their viewing experience by effectively conveying regional culture, making them appreciate Yunnan more deeply. This portrayal of regional culture provides audiences with a richer experience and understanding of Yunnan's culture.

FGB1: My impression of Yunnan is now associated with Dali. I remember the teacher from Dali who makes enamel decorations; the craftsmanship is exquisite, and their artisanal lifestyle seems so enjoyable. When I visit Yunnan again, I must visit them. The scenes of Dali and Erhai Lake are incredibly beautiful; it's no wonder they create such beautiful ornaments. Inspiration is abundant in such an environment.

In the documentary, cleverly designed shots play a significant role in shaping the audience's inherent perception of Yunnan's regional culture through visual representation. For example, focusing on the living environment of handicraft artisans can pique the audience's interest. This type of visual design effectively highlights Yunnan's beautiful natural surroundings, further deepening the audience's impression of the region.

Through the documentary's presentation, audiences can intuitively experience the uniqueness of Yunnan, including its natural environment and cultural landscapes. This visual presentation style stimulates curiosity and a desire to explore, making viewers more eager to learn about Yunnan's regional characteristics and cultural traditions, increasing their attention and engagement with the film's content.

8.2 Documentary Authenticity and Viewer Concern

After the interviews, it was evident that the sub-theme of authenticity and its psychological impact stood out prominently. Industry professionals are more likely to comprehend the essence of authenticity and use genuine artistic forms to provoke people's thoughts. For younger audiences, if a humanistic documentary fails to authentically portray the real lives of artisans, they decide not to watch such documentaries.

FGA6: Directors often stage performances to create a commercial impact in the name of "originality" and to arouse curiosity, making artisans showcase their skills like a show. This leads to a loss of authenticity, with a strong subjective element. This distortion at a psychological level makes viewers feel that craftsmanship is not genuine, and they perceive cultural products as mere cultural exhibitions.

An industry professor believes that the authenticity of documentaries is of paramount importance, as ensuring the authenticity of documentaries is crucial for the audience to continue understanding the ethnic cultures of Yunnan.

FGA2: The authenticity of documentaries can only be relative. I am aware that many documentaries are not entirely authentic and involve reenactments. For example, in the documentary, the scene of pottery cat production might not necessarily involve traditional kiln firing, but the documentary certainly portrays it that way. Whether it's the director's subjective intent to film and document something or a deliberate design of a script-like pseudo-realism, it still authentically promotes the spirit of artisans and showcases the ethnic culture of Yunnan. This is the genuine significance that a good documentary should possess.

As a result, viewers attach significant importance to whether documentaries authentically portray the craftsmanship spirit of Yunnan's ethnic minorities. Some viewers believe that sensationalistic filming behaviors directly affect the acceptance of documentaries, to the extent that they may choose not to watch such documentaries. Additionally, viewers tend to associate filming with commercial motives. On the other hand, some viewers express that the authenticity of documentaries has a dual nature, as all records genuinely expand cultural heritage and convey the essence of regional culture within documentaries.

FGB3: "Handmade Yunnan" is undoubtedly the leading documentary in the realm of craftsmanship, representing the most authentic craftsmanship from various regions in Yunnan. It authentically portrays the local landscapes, customs, and people.

Consequently, some audience members believe that craftsmanship can serve as a representative form of Yunnan's ethnic culture.

FGA5: This documentary showcases the unique cultural charm of Yunnan, something that seems familiar to everyone who has seen even a glimpse of it. People often remember certain special scenes; some may be interested in the scenery, while others consider it a "cultural masterpiece." It's worth mentioning that for us, native Yunnanese, when someone discusses these traditional cultures with me, I feel proud.

Therefore, through the in-depth cultural presentation of craftsmanship, documentaries bring a sense of identity and pride in Yunnan's local culture.

8.3 Cross-cultural Communication and Regional Cultural Inheritance

During the interviews, it was found that the audience had varying understandings of regional culture, and due to the collective behavior of dissemination, Yunnan ethnic minority culture would receive more attention. This can be understood as differences in the level of interest and cognition of regional culture among different audiences.

In the process of cross-cultural communication, documentaries employ various methods to shape regional culture and

enhance the cultural identity of the audience. Additionally, through clever plot arrangements and narrative techniques, documentaries immerse the audience in the world of Yunnan's ethnic minority culture. The use of narration provides background information and cultural interpretation, while emotional shaping, through elements such as music and visuals, triggers resonance and emotional engagement, deepening the audience's sense of cultural identity. Furthermore, a key method of shaping regional culture is the presentation of unique landscapes, traditional activities, and lifestyles of Yunnan's ethnic minority culture, which arouses the audience's desire to explore the unknown.

FGA3: When I think of fabric art now, I immediately think of Yunnan. During engagements, the bride has to embroider clothes and various gifts for the groom and his family, such as woven shoes, embroidered handkerchiefs, and bags, which she'll wear throughout her life. I've noticed that it's not just me; Yunnan Yi ethnic embroidery has gradually come into the public's view in recent years through the dissemination of documentaries. People around me used to know very little about it. Now, to some extent, people in the vicinity have some understanding, and some even bring these items as gifts to their relatives and friends.

Therefore, some viewers believe that while documentaries disseminate Yunnan's handicraft culture, they not only fulfill the requirements of dissemination but also enhance the appeal of regional cultural themes.

FGB4: Last year, we worked on a Southeast Asian project, and foreign friends casually mentioned Chinese calligraphy, talking about Yunnan's "Jujue Inkstone." I was surprised and asked how they knew about it. They said they learned about it from "Handmade Yunnan" and liked it very much. They even started studying Chinese calligraphy because of it, and their calligraphy teacher is Chinese. Now they regularly exchange information and communicate about Chinese culture.

This illustrates that Chinese documentaries have attracted widespread attention in cross-cultural communication. Through documentaries, the audience can observe different subjects in a visual and detailed manner, breaking down cultural identity barriers between regional cultures. Documentaries provide a window for the audience to delve into Yunnan's regional culture, go beyond their own cultural boundaries, transcend surface cultural differences, expand their knowledge and perspectives, and promote the dissemination and development of cultural diversity.

FGB2: "Handmade Yunnan" adopts a common storytelling framework in documentaries, which we are familiar with. The lives of artisans are part of everyday life, and it's not always about their impressive works and ideals. It's like telling the life story of a person, describing what they do in a day, how they craft, how they balance work and family life, how they started learning handicrafts, and the historical transmission. The filming is meticulous, and the conversations between each subject are quite lively. Stories presented in this way are captivating, allowing them to receive views, browsing, and viral dissemination. This is what makes "Handmade Yunnan" a representation of the local Yunnan ethnic minority culture.

Therefore, the plot in the documentary enhances the audience's acceptance. Through a concise and thematic narrative style, it is more easily accepted by the audience. Viewers are more interested in narratives close to life because they have a sense of authenticity and enhance simplicity. By communicating with handicraft subjects from an equal perspective and delving into the lives of ordinary artisans, it narrows the psychological distance between the recording subjects and the audience. Viewers feel that they understand the most authentic Yunnan handicraft culture, reflecting the humanistic value portrayed through visuals. The use of narrative techniques and perspectives that resonate with the audience's daily life, with human care and emotional resonance, further engages the audience in the documentary.

FGA1: "Ancient Yunnan has passed down a kind of... craft, preserving the most original methods." When this voice comes out, the content and history of the narration are already in our minds. This is an artistic treatment that makes it easier for us to accept history. Especially, the narration always elevates handicraft culture to a higher level, and we feel a strong sense of identification, feeling that protecting it is a mission.

Narration with emotional nuances is crucial in establishing a connection between the audience and historical culture. Narration can convey regional culture to the audience in simple and direct language, shaping the sentiment of cultural inheritance.

FGB6: However, the director also provides us with a well-explained narrative. The explanatory component of the narration is strong, directly telling you that this is handicraft culture, and you should uphold it. To promote ethnic culture, they strive for excellence and meticulousness.

The audience believes that as long as narration is used reasonably and cleverly, it can generate a sense of collective belonging and honor, bringing together audiences with the same traditions, regional culture, and common goals.

FGA4: Handicraft culture is a means of promoting Yunnan's traditional culture. Finding a cultural entry point that people enjoy, documentaries film Yunnan people singing and dancing during festivals, attracting a large audience. Even if it's a documentary without plot tension, what is it for dissemination? The purpose of the documentary is to show it to

everyone; if no one watches it, the act of recording becomes meaningless.

FGB1: It's precisely because the audience hasn't seen it before; exploring the lives of artisans is an unknown phenomenon to them. The fact that everyone can sing and dance is an unprecedented sight. Therefore, they pass on new and interesting stories to others.

As a result, the audience's motivation to understand and explore unknown things, as well as their curiosity, drives them to peek into Yunnan's regional culture. This prompts viewers to widely disseminate regional symbolic images, such as handicrafts and the singing and dancing of ethnic minorities, considered representative of Yunnan's regional culture. This phenomenon may limit the audience's choices, attracting them to specific cultural representations and forming a collective conformity to regional cultural images.

However, it's important to note that in the process of disseminating regional culture, the initial step is to capture the audience's interest. If the audience can identify with the regional culture presented in the documentary, they will further explore and disseminate these cultures. However, it's also essential to recognize that the content in documentaries often represents a limited and one-sided aspect of regional culture.

Documentaries, due to constraints in time and resources, cannot comprehensively cover all aspects of regional culture. Therefore, viewers should maintain critical thinking when watching documentaries, realizing that what they see is only a fragment of regional culture, not the entirety. This helps avoid oversimplification and misunderstanding of regional culture.

Additionally, documentary makers should strive to present the diversity and multifaceted nature of regional culture, avoiding overly singular and one-sided content. This contributes to a more comprehensive display of the characteristics and complexities of regional culture, catering to diverse audience needs, and promoting more in-depth and accurate dissemination.

8.4 Watching movies leads to changes in behavior; and emotions are linked to cultural inheritance

After watching a film, people's behavior changes, and emotions are closely related to cultural inheritance. Most of the audience, after watching a documentary, are deeply influenced by the spirit of cultural heritage, leading to a strong desire to protect it. They hope to gain a better understanding of Yunnan and its ethnic minority cultures through the documentary.

During the viewing process, the audience's perceptions and emotional attachments to the geography of Yunnan can be summarized into several types. These types of geographical imaginations and emotional attachments create a satisfying tourism image, promoting the development of tourism-related businesses. Particularly for young audiences, they view traditional handicraft culture as an integral part of their heritage and believe it needs to be preserved and promoted. They find satisfaction in the alignment between what is shown in the documentary and their perception of the region.

This viewing experience maximizes the effectiveness of disseminating Yunnan's ethnic minority cultures. By stimulating the audience's protective instincts and sense of identification with traditional culture, the documentary successfully sparks the audience's interest and attention towards Yunnan and its culture.

FGA2: It's different from what I imagined a documentary about handicrafts would be like. It essentially tells a personal story through emotions, and some aspects of ethnic minority regions are well presented. The sense of immersion is strong, leading the audience to experience sincere Yunnan culture throughout.

Therefore, the emotional and value perspectives of the characters in the documentary influence the audience's focus to some extent.

FGB5: The documentary "Handmade Yunnan" uses an intuitive recording style to express the artisans' love and dedication to intangible cultural heritage. This pure love, regardless of gains or losses, is the most meaningful thing. This kind of continuity and preservation is lacking in modern society, especially among young people who pursue cyberpunk, money, and a fast-paced lifestyle. Few are willing to sit down and inherit the cultural skills of the older generation.

FGA5: I'm from Lijiang, and there are many crafts I don't know about. I want to learn every single one of them.

FGB3: Many of these crafts may become lost in the future, but these visual materials will naturally have historical and documentary value. Some of these artisans are truly moving, and I'm thankful to the creators for preserving these visual materials of these skilled artisans.

Through the portrayal of the artisans' dedication and preservation of handicrafts and traditional culture, the documentary reveals the challenges and difficulties faced in preserving and passing down regional cultures. This presentation has aroused the audience's concern and contemplation regarding the protection of regional cultures. The audience is aware

of the real threats and pressures faced by the preservation of regional cultures, reflecting their concerns about the future of regional cultures. This deepens their understanding of the practical value and has a positive impact on their actions.

FGB4: The Dai ethnic group's silver buckle made through handcraft is really amazing, especially with its 28-step process. Nowadays, what machine can produce such pure handcraft? The documentary describes the production process in great detail, showcasing some original craftsmanship that we might never have seen without the documentary. It's rich in content and meaningful, and I appreciate and like it!

FGB6: It captures the beauty of Yunnan's nature and culture. With Yunnan's auspicious Feng Shui, experiencing the natural beauty is an immersive experience. This documentary is a hidden gem; I highly recommend it to my friends.

In comparison, there are some differences in the preferences of the audience regarding Yunnan's ethnic minority cultures. Some viewers have a strong interest in handicrafts, while others prefer the landscapes of Yunnan. In addition, the interviewees discussed the reasons behind their preferences. Viewers who like the landscapes of Yunnan mainly value the region's unique natural environment and expect the geographical landscapes to evoke a sense of awe. Those interested in handicrafts hope to gain knowledge about the unique culture of Yunnan's ethnic minorities and increase their knowledge base. Some are driven by curiosity to explore cultures that are unfamiliar and maintain their originality.

FGA4: I visited Yunnan ten years ago, and what I miss the most is Dali. As a person from Henan, the best experience was eating the rice noodles there. Watching this documentary feels like going on a deep journey to Dali again.

The documentary's presentation and dissemination establish implicit relationships and geographical imaginations in the minds of travelers. By watching the documentary, the audience can form awareness and impressions of the places depicted in the images. These impressions stimulate the audience's tourism behavior, making them more inclined to personally experience Yunnan's ethnic minority culture.

As a form of cultural consumption, documentaries provide audiences with motivation and goals for actual actions by presenting the images of Yunnan's ethnic minority cultures. The audience is influenced by the emotions and appeal conveyed by the documentary, which may lead them to travel to the Yunnan region and engage in related tourism activities.

Therefore, documentaries not only increase the audience's understanding and impressions of the Yunnan region on a cognitive level but also stimulate their actual actions on the level of cultural consumption. This cultural consumption experience encourages the audience to become practitioners of Yunnan's ethnic minority culture and promotes the development of cultural tourism in the Yunnan region.

FGB1: Yunnan's ethnic minorities are very simple; they are not distracted by how much money they need to earn or how big their careers should be. I create jade carvings because I love it, and I want to pass down the family's craftsmanship and culture.

FGA6: This kind of heartfelt documentary is sure to become popular. The unwavering spirit of artisans who have been doing this for decades is truly inspiring. My friends and I have all started paying attention to the preservation of traditional handcraft culture in Yunnan without planning it.

Based on the feedback from the interviewees, we can see that there are several storylines in the documentary that leave a deep impression on the audience and receive repeated recognition. These include the portrayal of ethnic minorities striving for their dreams despite poverty, the absence of being defined by worldly "success," the inspiration to learn more about Yunnan's ethnic minority cultures, and the spirit of dedicated preservation and inheritance of handcraft culture conveyed by the documentary.

These storylines serve as concrete manifestations in constructing the symbol system of Yunnan's ethnic minority cultures. Through the presentation of these handcraft stories, the documentary helps the audience form a spiritual attachment to Yunnan's culture, understand the character of Yunnan's ethnic minorities, and recognize the unique culture and regional characteristics that exist outside of mainstream society.

Therefore, the documentary's dissemination of Yunnan's ethnic minority culture is, in essence, a process of reconstruction. Interviewees often naturally position Yunnan's ethnic minority culture on the periphery and look forward to satisfying their curiosity and expectations of Yunnan's culture through the documentary. The documentary's creation helps establish and disseminate a symbol system for Yunnan's culture, deepening the audience's understanding and emotional resonance with Yunnan's ethnic minority culture.

9. Conclusion

According to the research findings, documentaries play a significant role in the acceptance of regional cultures. Firstly, audiences have different reactions to different types of documentaries, and these differences can help shape collective memories. Secondly, on a psychological level, documentaries satisfy the cultural needs of the audience, which is one of

the key factors influencing cultural acceptance. Particularly, audiences actively engaged in the dissemination of regional culture often benefit the most from documentaries.

The study also found that documentaries have a positive impact on the audience's understanding of the history of a region, sparking their sense of pride and cultural identity. By watching documentaries, the audience can appreciate the natural environment and cultural arts of Yunnan, which are often distant from their daily lives, fulfilling their inner sense of pleasure and alternative satisfaction. Yunnan's ethnic minority documentaries, as a carrier, showcase traditional culture, enhance ethnic closeness, and make the audience acknowledge cultural heritage, thus changing their perception of regional images.

However, the research also points out that while documentaries contribute to the understanding of ethnic cultures, they may also have subtle propaganda effects. For example, gradually shaping Yunnan as a place with beautiful scenery and cultural heritage, establishing a positive public image through new media, and elevating the cultural taste of tourist destinations. Additionally, leveraging the advantages of Yunnan's ethnic minority culture to enhance attractiveness and competitiveness, and continuously promoting the fermentation of Yunnan's cultural symbols through the media environment created by documentaries.

Most importantly, through interactive communication during viewing, documentaries build a bridge for mutual understanding and communication with Yunnan's ethnic minority culture at the social level, promoting widespread ethnic identity. This indicates that documentaries in the dissemination of regional culture not only serve educational and entertainment functions but also facilitate cross-cultural communication and understanding in society.

In summary, the impact of documentaries on the acceptance of regional culture is multifaceted, from meeting the cultural needs of the audience to changing their perception of regional images, and even potential propagandistic effects and social interaction effects. These research findings provide valuable insights for further exploring the cognitive effects of documentaries on regional culture.

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Authors contributions

MS. Chenxiao Li and Dr. HANI SALWAH BINTI YAAKUP and Mr. Kun Yu were responsible for study design and revising. MS. Chenxiao Li was responsible for data collection. MS. Chenxiao Li drafted the manuscript and Dr. HANI SALWAH BINTI YAAKUP and Dr. SHARIFAH SOFIAH SYED ZAINUDIN and Dr. SITI AISHAH BINTI HJ MOHAMMAD RAZI revised it. All authors read and approved the final manuscript.

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Competing interests

I, on behalf of all the authors, declare that the creators of the documentary "Handmade Yunnan" and related stakeholders did not participate in the research process. This research has no economic relationship with any business organizations related to Yunnan handicrafts, ensuring fairness and impartiality. The research funding has no connection to the artisans of handicrafts. The participation of experts, researchers, and interviewees is without any promotional nature, and there are no conflicts of interest among them.

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No additional data are available.

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