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Strategies for Producing Cultural Tourism Short Videos on Yichang's Xiajiang Culture with AIGC

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Abstract:
A gorge landscape, a dragon boat race, and a work song each offer a different starting point for presenting Yichang's Xiajiang culture in short videos. Their local meanings depend on details that scenic imagery alone may leave unexplained. This study examines how AI-generated content (AIGC) might assist that explanation. It draws on heritage documentation, public images, and related research concerning Zigui's Dragon Boat Festival customs, Xiajiang work songs, and memories of navigation in Xiling Gorge. The analysis considers the information needed to connect an activity with its place, date, sound, and use. It then proposes a workflow for checking sources, developing audiovisual narratives, and reviewing alternative versions. AIGC can support script drafts, storyboards, and the arrangement of explanatory material. Cultural interpretation and the review of heritage sounds remain matters for informed human judgment. The proposals concern design practice. Their effects on production efficiency and audience understanding still require testing through sample films and comparative research.

Keywords:
AI-generated content; Xiajiang culture; cultural tourism short videos; cultural interpretation; human–AI collaboration

1 Introduction

The visual appeal of the gorges offers an immediate opening for a short tourism video. A cultural account takes the sequence further, into the dates of a festival, the voices heard during work, and memories of life beside the river. These details give the landscape a human scale. Gorges, dragon boats, and period clothing may all appear in a film without explaining why they belong together in this region. For an AIGC-assisted production, the task is to make that connection explicit. Generated material can help develop the account, while identifiable sources establish what the narration and images can claim. The resulting sequence needs to give the activity a place and a local meaning within its short running time.

Zong discusses AIGC in cultural communication in relation to cultural resources, modes of communication, and contexts of use [1]. Wang et al. examine short-video content alongside destination image, positive emotions, and behavioral intentions, with different effects associated with different content characteristics [2]. For the present study, these accounts help frame topic selection and the choice of evaluation measures. Their findings cannot establish how a Yichang video made with AIGC would be received. The analysis here instead follows the passage from cultural source material to an audiovisual narrative, including the human review of

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generated results. Travel intention is not inferred from these materials.

The materials concern three subjects: Zigui's Dragon Boat Festival customs, Xiajiang work songs, and navigation memories associated with Xiling Gorge. A literature review and analysis of cultural resources are supported by public photographs of activities and images from existing videos. Heritage records provide a basis for checking facts. The images make aspects of presentation visible, from the arrangement of boats to the relationship between a performer and a setting. Together, they support proposed approaches to production. No AIGC production experiment was conducted. The scope remains tied to these subjects; citywide tourism totals and national user figures cannot establish whether a particular proposed video would work.

2 Conditions for Presenting Xiajiang Cultural Resources in Short Videos

2.1 Zigui's Dragon Boat Festival from Festive Spectacle to a Local Calendar

The heritage record for Zigui describes Dragon Boat Festival activities on the fifth, fifteenth, and twenty-fifth days of the fifth lunar month. Commemorations of Qu Yuan, dragon boat races, and poetry recitation form part of this account . Dates and occasions are therefore important to interpretation. A racing scene alone leaves open when the activity takes place and whom it commemorates. Figure 1 shows a traditional dragon boat competition in Qu Yuan's hometown. The boats occupy the lower part of a broad view of the water, with the banks, bridge, and hills locating the activity within its surroundings. This arrangement offers a reference for moving from an establishing view to closer shots of collective action. The photograph can guide spatial planning, but it does not document the full sequence of rituals [3].



Source: Xinhua; photograph by Zheng Jiayu [3]. Used to illustrate cultural resources.

Figure 1. Traditional dragon boat competition in Qu Yuan's hometown at Xujiachong Bay, Zigui, May 30, 2025

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One possible opening is the question of why Zigui celebrates the Dragon Boat Festival on more than one date. The answer can structure the sequence: introduce the local calendar, identify the commemorative occasion, and show the practice associated with it. This gives familiar festival imagery a more specific regional context. AIGC can help draft the explanation and suggest a storyboard, with the final wording checked against the heritage record. Events from different dates need to retain their identities during editing. A smooth sequence must not turn them into the apparent record of a single day. A recording of a sacrificial ceremony or poetry gathering also belongs to a particular occasion. Identifying that occasion in a brief caption or at the relevant point in the narration keeps the source context within the sequence. The local practice can then be explained through its specific circumstances, with further detail left to supplementary notes.

2.2 Xiajiang Work Songs Connecting Sound with Labor Movements

The heritage record distinguishes songs associated with boatmen from those associated with porters under the broader heading of Xiajiang haozi. It documents 126 songs: 94 for boatmen and 32 for porters. The repertoire count identifies the extent of the documented material; a short video still has to decide what part of that material to explain. The relationship between a lead voice, a group's response, and coordinated movement provides one focus. Editing can allow the call and response to unfold with the action, giving the duration of the shot a purpose beyond showing scenery. The recording occasion matters as well. A stage performance, a demonstration at a visitor attraction, and a record of historical labor make different kinds of material available. Naming that occasion gives the singing a context and avoids treating every presentation as a document of past working life.

Figure 2 is taken from the animated image accompanying Xinhua's guofeng music video The Great River Flows [4]. The boat and sail frame the figures within a shared setting. Their placement offers a visual reference for discussing how movement might be connected with sound, although this single frame cannot establish the exact labor or its timing. A proposed haozi film could retain a recognizable vocal passage and give it time to be heard. Explanatory speech and background music would then need to leave room for that passage, with its source and any musical adaptation identified. This treats the voice as part of the cultural material being explained. The Xinhua example supplies a reference for audiovisual presentation; it is neither classified as an AIGC production here nor used as evidence of AIGC's effectiveness.



Source: Xinhua, November 1, 2024 [4]. Used as a reference for existing audiovisual expression.

Figure 2. First frame of the animated image on the release page for the guofeng music video The Great River Flows

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2.3 Memories of Navigation in Xiling Gorge Distinguishing Contemporary Landscapes from Historical Settings

The landscape of Xiling Gorge can introduce an account of boat travel, wharves, and riverside life. It cannot, on its own, establish how navigation worked in an earlier period. Contemporary tourism footage records the present landscape; historical narration requires sources with identifiable dates and locations. A video could make the distinction visible through captions and transitions between current footage, archival images, and artistic reconstruction. AIGC may help with spatial illustrations and storyboard alternatives once the cultural basis is clear. Vessel forms, channels, and methods of work need verification before a reconstructed scene is selected. Where the evidence is incomplete, the narrative can narrow its claim or use a map and text to explain what is known. An unresolved detail is better left as a stated limit than filled with a convincing but unsupported image. This also allows the river landscape to retain its evocative role without being made to carry more historical evidence than it contains.

3 Main Issues in Production with AIGC Assistance

3.1 Cultural Generalization in Place of Specific Facts

Broad instructions such as “Xiajiang,” “Dragon Boat Festival,” and “ancient Chinese style” leave much of the cultural context unspecified. A model may combine recognizable scenery and objects without giving them a clear regional basis. Visual appeal does not resolve that gap. The narration and shots need enough detail to identify the local activity. A practical check can separate the claim into its time, place, participants, actions, and meaning, then record the source for each. Dress, objects, and ritual details also require evidence when they are presented as facts. The needs of an attractive scene cannot supply that evidence. These are potential issues for generation and review; the materials do not establish their prevalence in existing Yichang videos.

3.2 Insufficient Coordination of Sound with Actions and Settings

In work-song material, vocal delivery and labor rhythm belong to the same account. A generic musical atmosphere may obscure the function of the singing, particularly when the movement shown no longer corresponds to what is heard. Dragon Boat Festival content poses a related problem. A caption naming a ritual needs imagery of that activity; racing footage alone cannot explain every part of the festival. Continuity also matters between generated shots. Characters, objects, and spatial relationships must connect across the sequence, even when each still image appears complete. These relationships can be checked first in the storyboard and again in the finished video. A tool’s list of capabilities gives no assurance that the selected material has passed those checks.

4 Assisted Production Strategies for Xiajiang Cultural Videos

4.1 Organizing Narratives around Traceable Cultural Sources

A small source sheet can keep the production tied to one topic. It can record the factual statement, its source, the proposed shot, and any restriction on use. For the Dragon Boat Festival, dates and activities take

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priority. Work-song material needs a record of the excerpt, performer, type of labor, and recording occasion. Navigation material needs an identified period, geographic scope, and historical source. The sheet is useful because it connects a claim with the material that can support it. It need not become a survey of all Xiajiang culture. Once one explanatory thread is chosen, other details can be retained only where they help the audience follow that account.

Consider a proposed film of approximately 45 seconds about Zigui's Dragon Boat Festival. An opening question about its repeated observance could lead into the local calendar. Footage would then show the activities associated with the dates, followed by a short account of their commemorative meaning. The transition between dates deserves particular care: a caption or pause can make the change explicit. AIGC could produce two or three narration drafts from the verified material. Creators would compare their accuracy, pacing, and information density, then rewrite the selected version. Ritual details would remain governed by the sources. An ending might identify a cultural activity or offer visitor information after its time and place have been checked. This is a proposed narrative arrangement, not a completed film. Its clarity would need to be assessed in a sample video, including whether viewers can distinguish the dates after watching.

4.2 Defining Human and AI Roles and Audiovisual Review Procedures

Preliminary organization, script drafts, storyboard previews, and subtitle variants are suitable tasks for AIGC assistance. Topic selection and cultural interpretation remain the creators' responsibility, as does permission to use source material. People familiar with the relevant practice need to check heritage singing and local knowledge. Generated statements can be compared with the source sheet one by one; a model's response is not an additional reference. For an actual activity, footage with a clear source is preferable. Synthetic or reconstructed images can serve an illustrative purpose when their nature is explained. That explanation helps keep artistic presentation distinct from a documentary account.

A proposed work-song film could begin with an authorized recording and excerpts of movement. Subtitles or narration could then explain the lead voice, group response, and coordination of work. Allowing a short passage to be heard before the explanation would give the voice a place in the sequence as cultural material in its own right. AIGC could help arrange the explanation and prepare illustrative storyboards. Generic synthetic vocals, however, cannot be presented as the original performance of a named work song. Review would check the recording source, the correspondence of sound and movement, and whether the setting fits the documented labor. The final edit also needs checks on text, character appearance, and continuity. Keeping a record of the changes makes it possible to trace why a shot or explanation was revised.

4.3 Developing Versions for Different Uses and Evaluating Their Effects

Different uses call for different levels of explanation. A first encounter with Xiajiang culture may work best around one question. On-site interpretation can add the location of an activity, viewing positions, and current visitor services. A version for cultural learning can spend more time on a song excerpt or the source behind a historical claim. These versions can share the same verified facts while changing pace and emphasis. Their common narration and material records help prevent a name, date, or participant's identity from drifting between edits. AIGC may assist with drafting alternatives, but the value of that assistance has to be documented. Generation time alone leaves out revision and review. Any claim of time savings would require records of

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those costs too. Table 1 sets out three proposed use scenarios based on the materials discussed here.

Table 1. AIGC Use Scenarios for Cultural Tourism Short Videos on Yichang's Xiajiang Culture

Cultural theme	Tasks supported by AIGC	Short-video formats	Connections with cultural tourism experiences
Qu Yuan culture and Dragon Boat Festival customs	Organizing source materials, drafting narration, and storyboarding festival activities	Poetry interpretation, stories about local customs, and festival video series	Cultural spaces in Qu Yuan's hometown and Dragon Boat Festival experiences
Work songs of the Yangtze River gorges	Scripting labor settings, supporting visual production, and planning rhythms	Explanations of vocal expression, accounts by heritage practitioners, and memories of labor	Intangible cultural heritage presentations and Xiajiang cultural experiences
Xiling Gorge landscapes and memories of navigation	Spatial storytelling, visual proposals, and explanatory texts in multiple versions	Stories of the river gorges and introductory videos for themed visits	Visits along the river and interpretation of local history

Sources: Research on AIGC and tourism communication [1].

Evaluation needs to follow the purpose of the video. For an explanatory film, viewers might be asked to identify the activity, describe what makes it local, or connect a vocal passage with the movement shown. A visitor-guidance film calls for checks on the accuracy and practical usefulness of its information. Comparing AIGC-assisted and conventional production would require similar source materials, duration, and task requirements. The record could include factual errors, the number of human revisions, and the time spent on the completed task. A short comprehension check would then address what viewers understood, rather than infer it from platform activity. Views and likes remain useful descriptions of circulation and response. They cannot independently demonstrate greater cultural understanding or increased tourism spending.

5 Conclusion

The design task is to turn Xiajiang cultural resources into relationships that a short video can explain and that its sources can support. In Zigui's Dragon Boat Festival, the local calendar and commemorative practices give the race its context. In work-song material, sound needs to remain connected with labor. Navigation narratives require a clear distinction between the present landscape and a reconstructed past. The proposed workflow brings source checking into script development, defines the respective tasks of people and AIGC, and carries audiovisual review through to alternative versions. Generative tools can assist drafting and visual planning. Cultural accuracy continues to depend on the evidence and the judgment of those responsible for the work.

No AIGC sample films were produced for this study, and no audience experiment was conducted. The analysis therefore cannot establish gains in efficiency, cultural understanding, or travel intention. A next step could be a small production comparison focused on one question about the Dragon Boat Festival or work songs. Recording factual errors and human revisions, together with a check of audience understanding, would provide a basis for assessing and refining the proposed workflow.

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