

Problems and Strategies of Ethnic Minority Intangible Cultural Heritage Tourism Resources for Rural Revitalization in the Context of Culture and Tourism Integration Taking Gannan Tibetan Autonomous Prefecture Shambhala Art Tourism Festival as an Example

Songlin Zhou¹

¹ Chengdu Technological University, Chengdu, Sichuan, China

¹ Corresponding author. Email: songlinzhou0@outlook.com

ABSTRACT

With the continuous change of society, intangible cultural heritage has attracted more and more attention. They are not only a commodity that can be consumed, but also a precious historical memory. Therefore, it is important to strengthen the protection and dissemination of these precious historical memories to better promote the development of local tourism. Rural revitalization is a major national strategy, involving economic, social, cultural and other fields of development, the traditional culture of China's ethnic minorities is an indispensable part of it, and it has rich connotation and charming charm. However, in recent years, due to historical factors and the advancement of urbanization, many rural areas have faced challenges such as population urbanization, slow economic development, and the erosion of traditional culture. In response to these issues, this study focuses on the Shambhala Art Tourism Festival in the Gannan Tibetan Autonomous Prefecture, examining it within the context of cultural and tourism integration. The main content includes: an analysis of cultural inheritance issues, rural revitalization, promotion strategies, and economic stimulation. This research aims to observe the challenges and strategies related to utilizing intangible cultural heritage tourism resources to support rural revitalization. It is hoped that the study will contribute to the protection and development of the rich historical connotations and diverse artistic forms inherent in traditional ethnic cultures.

Keywords: *Culture and tourism integration, Ethnic minority intangible cultural heritage tourism resources, Rural revitalization, Shambhala art tourism festival.*

1. INTRODUCTION

As China advances in promoting sustainable agricultural development, protecting and promoting traditional national culture is crucial. This culture holds significant historical importance, with rich connotations, diverse art forms, and profound social influence. To achieve sustainable rural development, increase farmers' income, and ensure agricultural growth, it is essential to integrate cultural elements into tourism products, leveraging the "1+1>2" effect for greater impact[1]. The Shambhala Travelling and Fine Arts Festival in

Union City, Gannan Tibetan Autonomous Prefecture, is a key event held annually in July and August, attracting many visitors. The festival combines ethnic traditions, culture, and the local environment, offering tourists an immersive experience of the region's unique customs and history. By integrating traditional Tibetan culture with modern tourism, the festival aims to attract diverse participants — local villagers, artists, and travellers — allowing them to appreciate and understand Tibetan culture more deeply. The festival seeks to create a distinctive travel experience that highlights the charm and spirit of Tibetan culture[2].

2. DEFINITION OF RELEVANT CONCEPTS

2.1 Cultural and Tourism Integration

The integration of "culture" and "tourism" forms a new paradigm known as Culture-Tourism Integration. As Wang Zhiyuan and Liu Daji explain, culture encompasses various social phenomena, including tourism, religion, history, and art. This integration allows visitors to have unique experiences by blending cultural elements with travel. Kwang Yuen highlights the strong connection between travel and culture, emphasizing that travel, as an experiential industry, provides deeper satisfaction when linked with cultural exploration[3]. In 2018, the government officially endorsed the close integration of culture and tourism, recognizing them as key pillars of societal development. This integration goes beyond superficial discussion, requiring strategic planning to harness their respective strengths for mutual

development. Ultimately, Culture-Tourism Integration is a complex process involving the coordination of multiple industries and product combinations. The principle of "1+1>2" applies here, aiming to enhance tourism's value through cultural enrichment and to spread culture through tourism[4].

2.2 Rural Revitalization

On 18 October 2017, Comrade Xi Jinping, General Secretary of the Communist Party of China, for the first time explicitly proposed the implementation of rural revitalization planning and was written into the Party, which clarified the direction of development of China's "Three Rural Areas" in the context of the new era and realised the grand plan for the development of the new socialist era. The opinions released in 2018 in "Table 1" provide a clearer direction and path for the implementation of the rural revitalization strategy.

Table 1. Overview of the implementation of the rural revitalization strategy in 2018

Rural Revitalization Strategy	Specific Content
Overall Requirements	Prosperous industries, livable ecology, civilized rural customs, effective governance, and affluent living conditions.
Significance	Solving the imbalance and inadequacy of development, meeting the people's growing needs for a better life, and is crucial for realizing the "Two Centenary Goals" and the great rejuvenation of the Chinese nation.
Revitalization Path	The focus of revitalization centers on talent, land, and capital, with the path to revitalization encompassing industrial, talent, cultural, ecological, and organizational revitalization. This approach emphasizes comprehensive rural reform, coordinated urban and rural development, high-quality agricultural progress, and the promotion of green development, all aimed at fully revitalizing rural China.
Objectives and Tasks	By 2035, rural revitalization and agricultural modernization should be largely realized. By 2050, the comprehensive revitalization of rural areas, agriculture, and society should be fully achieved.

The connotation of the rural revitalization strategy is very rich, and scholars have interpreted it from different perspectives, mainly from the perspective of "general requirements", "upgrading and development" and "system" in "Table 2".

Table 2. Interpretations of the rural revitalization strategy from different perspectives

Perspective	Main Viewpoints	Examples
General Requirement	The twenty-character policy is both a general requirement and the main content and direction of development.	Zhang Jianfeng and Tu Zike (2020) assert that the "Five Major Revitalizations"—industrial, ecological, rural customs, governance, and living standards—are indispensable components of rural revitalization.
Upgraded Development	The Rural Revitalization Strategy is essentially an upgraded version of the New Village Construction policy, with its general requirements building upon and enhancing the previous approach.	Jiang Xun (2018) argues that rural revitalization should integrate agriculture, village life, and rural governance, aiming to modernize production, village governance, rural customs, and living conditions.
System Perspective	The scope of research should be expanded to the macro level, exploring issues related to the integration of agriculture, rural areas, and urban-rural development.	Xu Shengyin (2019) suggests that rural revitalization encompasses three key dimensions: agriculture, rural areas, and farmers. The goal is to achieve agricultural and rural modernization, integrate urban and rural development, and prioritize agricultural advancement.

In 1972, UNESCO's Agreement for the Conservation of the World's Cultural and Natural Properties defined culture in three areas: conservation of monuments, architectural ensembles, and historical monuments. Since then, the understanding of culture has expanded globally to include four categories, with Japan further dividing them into eight, including tangible, intangible, and folklore. In 1989, China began preserving traditional culture with the *Opinions on the Safeguarding of China's Traditional Outstanding Cultural and Folklore Artworks*, introducing "Folklore Creation"[5]. The term "cultural heritage" was officially defined in 2005, categorizing China's cultural essence into material culture and heritage linked to traditional expressions. The 2011 Intangible cultural heritage Law further detailed cultural heritage as elements with lasting impact, rooted in material and place. By 2020, China had recognized 1,372 significant national intangible cultural heritages and 3,154 key institutions. Intangible cultural heritage, closely tied to daily life and evolving over time, is now a major tourist attraction, contributing to local economic and social well-being. Cultural monuments not only draw tourists but also play a crucial role in enhancing community welfare[6]. Intangible cultural heritage of ethnic minorities includes age-old practices unique to ethnic groups, encompassing social customs, technologies, and artifacts, all characterized by distinct ethnic identity.

2.3 Festivals and Tourism Festivals

Sun Jiuxia (2003) highlights that holidays encompass a diverse range of forms, including religious, agricultural, family, and customary practices, along with various traditional cultural customs and ethnocultural factors, all contributing to a complex ethnocultural system. Wu Zongyou (2004) further explains that holidays often originate from specific traditional cultures or religious beliefs, recurring annually with various celebrations and services that incorporate unique cultural and religious elements. Festivals, therefore, are not merely social and folk traditions but also encompass a wide array of factors, from ancient customs to modern science, and from religious rituals to historical narratives, each carrying significant historical meaning[6].

Lv Zhen (1995) and Li Li (1999) propose that tourism festivals can be considered independent tourism resources, reflecting local traditions and ethnic customs, while also offering diverse activities such as sports and other forms of entertainment. Tourism festivals typically involve annual major events, characterized by a fixed cycle, unlike large-scale exhibitions or trade fairs. Huang Xiang (2004) views these festivals as significant advancements in the tourism industry, noting that their unique themes, duration, and coverage can attract large numbers of tourists. Unlike traditional festivals, these tourism events play a more prominent role in the industry, necessitating attention and active participation in their execution. As a modern tourism product, such festivals, with

their distinct themes, locations, and timeframes, serve as major attractions for tourists[6].

2.4 Ethnic Tourism Festival

Wen Bin (2006) suggests that "local ethnic culture" is a comprehensive festival based on ethnic culture, incorporating elements such as religious beliefs, traditional music, sports activities, ethnic costumes and handicrafts, with the aim of enhancing the recognition of local tourist attractions by tourists, and that such celebrations are held annually in a specific area. Ethnic tourism festivals are unique cultural events that are known for their distinctive themes, rich content, flexible venues and wide participation. Luo Zhongxi et al. (2010) point out that such events not only fully demonstrate the connotation of ethnic culture, but also organically combine economic, branding, cultural, image, communication, consumption, entertainment and commitment factors, thus maximising the function of the tourism area. Ethnic tourism festivals can not only effectively integrate local social resources and promote the development of local industries, but also deeply explore the essence of local ethnic cultures, closely integrate

them with tourism, and form diversified and regular festivals and celebrations, so as to allow more people to gain a deeper understanding of local cultures, thus promoting the inheritance and development of local ethnic cultures[7].

3. OVERVIEW OF TIBETAN TOURISM FESTIVALS IN GANNAN TIBETAN AUTONOMOUS PREFECTURE

The tourism and festival culture of Gannan Tibetan country is highly distinctive and contains a rich Tibetan cultural heritage, making it a vibrant and charming place. The history, culture and natural scenery of the Tibetan people constitute a unique diversity, and this multifaceted culture has a strong original character that is breathtaking. The uniqueness, locality and diversity of Gannan Tibetan makes participation in local festivals an interesting and intuitive way of experiencing them. The Tibetan people in Gannan Tibetan Autonomous Prefecture have a long history of traditional culture and unique customs, and their tourism festivals have both ethnic and religious significance. As shown in "Table 3".

Table 3. Overview of tourism festivals in Gannan Tibetan Autonomous Prefecture

Festival Name	Time	Type	Main Activities
Tibetan New Year Festival	First day of the first lunar month	New Year's Custom	The Tibetan New Year is called "Losar." Before the New Year, people start preparing various traditional customs and performances, such as "Guozhuang" dance, "Xianzi" dance, ceremonies for offering sacrifices, and ghost dance performances.
Saga Dawa Festival	Fifteenth day of the fourth lunar month	Religious Festival	The Saga Dawa Festival is an important Tibetan Buddhist festival commemorating the birth, enlightenment, and death of Buddha Shakyamuni. Rituals and offerings are conducted to honor these significant events.
Flower Picking Festival	Fifth day of the fifth lunar month	Folk Festival	Also known as "Zhuma Tuodi," the Flower Picking Festival is named after the Tibetan words "Zhuma" (young girls) and "Tuodi" (flower picking). Before the festival, each family selects a young girl to pick flowers early in the morning, which are then offered to the gods and distributed to villagers.
Xianglang Festival	June and July of the lunar calendar	Folk Festival	In Tibetan, "Xianglang" means "collecting wool." During the festival, people celebrate by going on outings, setting up tents, and engaging in activities such as horse racing, wrestling, archery, and singing competitions.
Dragging Boughs Festival	Varies	Folk Festival	During the Dragging Boughs Festival, people prepare boughs, ink, scriptures, printing blocks, and other items. On the appointed day, they go to the mountains to cut down branches, set up bough stands, recite scriptures, and release "wind horses."
Lamp Festival	25th day of the 10th Tibetan lunar month	Religious Festival	Commemorates the death of Guru Rinpoche. Monks recite scriptures and light butter lamps to express thoughts and prayers.
Xiangbala Tourism Art Festival	August	Comprehensive Festival	Showcases Tibetan traditional arts with performances and traditional arts activities, fostering cultural identity and pride.

4. INTRODUCTION TO THE SHAMBHALA TOURISM AND ARTS FESTIVAL

The Shambhala Travelling Arts Festival is a key traditional event in Union City of Gannan Tibetan Autonomous Prefecture, attracting numerous visitors with its stunning grassland scenery, diverse cultural offerings, and rich Tibetan characteristics. This festival not only provides a unique insight into Tibetan culture but also fosters a deep connection among visitors, encouraging them to appreciate and cherish their heritage, and promoting a positive mindset towards sustainable development. The festival aims to offer a distinctive cultural experience through a blend of travel, ethnic culture, and natural resources. Its two main features are: firstly, a focus on culture, allowing visitors to

appreciate the natural beauty; and secondly, fostering a deeper understanding of local customs, helping visitors integrate into the community while benefiting from cultural tourism. The Shambhala Travelling Arts Festival also serves to promote the development of traditional Tibetan culture by offering a captivating travel experience that immerses visitors in Tibetan traditions. Located in the Dangchou Grassland of Gannan Tibetan Autonomous Prefecture, the festival features performances by Tibetan art masters, large-scale horseback riding displays, the dynamic potshuang dance, and lively bonfire parties. These events showcase local ethnic customs and art, further spreading and promoting Tibetan culture. The specific performances of the Shambhala Tourism and Arts Festival are detailed in “Table 4”[8].

Table 4. Main activities of Shambhala Tourism and Arts Festival

Event Location	Event Content
Cooperation City Grassland	1000-horse parade performance, large-scale art performances, 2000 people form a sheep formation, statewide ethnic sports events (horse racing, wrestling, archery, tug-of-war, firecracker relay, equestrian performances), exhibitions, tents, ethnic handicraft displays, folk song and dance performances, bonfire parties, music festivals, poultry fighting festivals, Cooperation City development achievement displays, specialty product exhibitions, local famous snacks displays, outdoor walking activities, international product exhibitions, international photography forums, automobile exhibitions.

5. THE SIGNIFICANCE OF THE SHAMBHALA TOURISM AND ARTS FESTIVAL FOR RURAL REVITALISATION

5.1 Inheritance and Promotion of Traditional Culture

Enhancing local cultural identity through the preservation of traditional intangible cultural heritage strengthens residents' pride and commitment to cultural protection, fostering development. This enriches rural life by offering diverse cultural activities, increasing community cohesion, and boosting cultural appeal. Events like the Gannan Shambhala Art and Tourism Festival promote cultural tourism, attract visitors, and create unique tourism products, further stimulating local economic growth. Such promotion not only enhances tourism revenue but also stimulates related sectors like hospitality and transportation, creating opportunities for rural entrepreneurship and employment. The demand for cultural events

also drives growth in related industries, such as textiles, handicrafts, and instrument manufacturing. In summary, preserving and promoting traditional ethnic culture supports local economic development, encourages entrepreneurship, and contributes to economic diversification and rural prosperity[9]

5.2 The Role of the Social Dimension

Promoting traditional culture enhances community cohesion by strengthening ties and interactions among members, encouraging participation in cultural activities, and fostering a sense of cooperation. Additionally, preserving our cultural heritage facilitates global cultural exchange and interaction, deepening mutual understanding and friendship across regions and ethnicities. Furthermore, protecting and promoting ethnic minority cultures, such as Gannan Zhuoni Balang Dance, increases respect and recognition for these traditions, providing a broader platform for their preservation. In summary, the transmission and promotion of ethnic minority traditional culture play a crucial social role by enhancing community

cohesion, promoting cultural exchange, and safeguarding cultural heritage, contributing to social harmony, cultural preservation, and cross-cultural integration.

6. PROBLEMS AND COUNTERMEASURES IN ETHNIC MINORITY INTANGIBLE CULTURAL HERITAGE TOURISM RESOURCES CONTRIBUTING TO RURAL REVITALISATION STRATEGIES

6.1 Analysis of Inheritance Issues

6.1.1 Dilemmas and Countermeasures in the Transmission of Excellent Traditional Culture of Ethnic Minorities

The preservation and transmission of the excellent traditional cultures of ethnic minorities face several challenges. On one hand, the impact of modernization and globalization has led to the dilution and loss of traditional cultural values. On the other hand, factors such as lagging economic development and insufficient educational resources in ethnic minority regions also limit the transmission and development of traditional cultures. To address these challenges, the following strategies can be implemented: (1) Integrating education with cultural transmission: Strengthening traditional cultural education by incorporating traditional culture into school curricula, cultivating students' interest and identification with ethnic minority cultures, and achieving an organic combination of transmission and development. (2) Promotion and dissemination: Utilizing various channels and forms to promote traditional culture, thereby enhancing public awareness and understanding of ethnic minority cultures, and sparking interest and love for traditional culture. (3) Support and assistance: The government and social institutions should provide relevant support policies and financial assistance to help ethnic minority regions carry out the transmission and innovative practices of traditional culture. (4) Integration of technology with traditional culture: Leveraging technological tools such as the internet and virtual reality to combine traditional culture with modern technology, innovating traditional cultural expressions, and enhancing the attractiveness and influence of traditional culture. (5) Cross-cultural cooperation and exchange: Promoting cross-cultural exchange and cooperation, strengthening

cultural exchange with other regions and countries, expanding the influence of traditional culture, and fostering both transmission and innovation.

By implementing these measures, not only can the challenges in cultural transmission be effectively addressed, but the preservation and development of the excellent traditional cultures of ethnic minorities can also be promoted, injecting strong cultural momentum into rural revitalization. Additionally, these efforts can contribute to the protection and dissemination of cultural diversity, achieving the continuous prosperity and development of culture.

6.1.2 Inadequacies and Countermeasures of Inheritance Talent Cultivation and Inheritance Mechanisms

The inadequate cultivation and transmission of talent pose significant challenges to preserving traditional cultures of ethnic minorities. To address these, a comprehensive approach is needed, including developing systematic training systems, cultivating experienced teaching teams, and establishing effective transmission mechanisms through laws and policies. Encouraging intergenerational transmission via mentorship, promoting cultural exchange and cooperation among regions, and leveraging modern technology for innovative transmission methods are also crucial. These strategies collectively enhance the efficiency of talent cultivation, ensuring the preservation, development, and continuity of valuable cultural heritage.

6.1.3 Problems and Countermeasures for the Sustainable Development of Traditional Arts Teams

Traditional art groups face challenges such as limited financial resources and uncertain market demand. To address these, they can explore diversified economic models, generating income through performances, training, and cultural product sales. Building partnerships with institutions, businesses, and communities can also promote traditional arts, while engaging in cultural exchanges can expand their audience base and attract younger participants. Incorporating modern elements into traditional arts will enhance their appeal and competitiveness. Additionally, increased government support, including financial assistance and policy incentives, is essential. These strategies collectively ensure the sustainability and

development of traditional arts, contributing to cultural preservation and diversity.

6.2 Analysis of Rural Revitalisation Issues

The rural revitalization strategy in ethnic minority areas faces challenges such as uneven resource allocation, inadequate infrastructure, and limited educational and employment opportunities. To address these issues, tailored strategies should emphasize the unique cultural and environmental characteristics of these regions, fostering distinctive industries and competitive differentiation. Increased financial investment, resource support, and preferential policies can enhance infrastructure, education, and healthcare, boosting overall development potential.

Cultivating rural industries through advanced technologies and innovative models will improve local economies and raise farmers' incomes. Enhanced educational investment and improved conditions will attract and develop talent, supporting long-term revitalization. Encouraging social organizations and village autonomy will strengthen social vitality and sustain revitalization efforts.

Effective implementation requires collaboration among government, social organizations, relevant departments, and residents. The government should enforce policies, social organizations should promote and train, and residents should actively participate. These combined efforts will support both the inheritance of cultural traditions like the Gannan Zhoni Barang Drum Dance and the broader goals of rural revitalization.

6.3 Promotion and Presentation Issues

6.3.1 Innovative Means of Communication and Promotion

To effectively promote and disseminate traditional ethnic minority cultures, the following strategies can be implemented: (1) Utilizing advanced new media technologies, such as social media, short videos, and live streaming, to widely publicize traditional ethnic minority cultures, allowing more people to experience their unique charm and attractiveness, thereby sparking public interest and enhancing cultural engagement [14]. (2) Organizing cultural exhibitions and display activities, through which the public can be introduced to traditional ethnic minority artworks, handicrafts, and clothing, thereby deepening their

understanding and appreciation of these cultures. (3) Developing cultural products, such as books, audiovisual materials, and souvenirs, to effectively promote and spread traditional ethnic minority cultures, making them more integrated into everyday life. (4) Strengthening collaboration and joint promotion efforts with other regions, institutions, or organizations to jointly promote traditional ethnic minority cultures, thereby enhancing the influence and effectiveness of promotional activities.

6.3.2 Planning and Organization of Cultural Festivals and Events

The following strategies can be employed to effectively promote and showcase the rich traditional cultures of ethnic minorities: (1) Diversified themed activities: Planning cultural festivals with various themes that highlight the unique aspects of traditional ethnic minority cultures, such as music, dance, and handicraft making, to attract broader participation and attention. (2) Integration with local traditional culture: Combining the local environment, history, and other cultural elements to create distinctive cultural festivals that enhance appeal and engagement. (3) Encouraging public participation and cultural heritage: Encouraging local residents to participate in the planning and organization of cultural festivals, promoting the inheritance and development of traditional culture, and strengthening public recognition and support for ethnic minority traditional cultures. (4) Strengthening promotion and publicity: Enhancing the publicity of cultural festivals through media, social platforms, advertisements, and other channels to attract more people to participate and pay attention. By innovatively promoting and meticulously organizing cultural festivals, the excellent traditional cultures of ethnic minorities can be effectively promoted and displayed, thereby increasing awareness and attention to these cultures, while also facilitating their inheritance and development.

6.4 Economic Promotion Issues

6.4.1 Market-oriented Operation of Cultural and Creative Products

The following strategies can be implemented to enhance the development and promotion of cultural creative products in ethnic minority regions: (1) Increasing product research and innovation:

Actively encouraging and supporting the research and innovation of cultural creative products by integrating distinctive cultural elements from ethnic minority regions, with the aim of developing market-competitive products that meet consumer needs[15]. (2) Establishing sales networks and channels: Developing a comprehensive sales network and channels, including both online and offline options, to provide diversified sales methods and expand the market reach of cultural creative products. (3) Brand building and promotion: Enhancing the visibility and reputation of cultural creative products through brand building and promotional activities, thereby increasing consumer trust and willingness to purchase these products. (4) Policy support and financial assistance: Strengthening policy support and financial assistance for the cultural creative industry by offering loans, tax reductions, incentives, and other favorable policies, which can help reduce the risks and operating costs for enterprises.

6.4.2 Sustainable Development of Rural Performances and Cultural Tourism

To promote sustainable rural performances and cultural tourism in ethnic minority regions, investment in infrastructure is crucial, enhancing performance venues and tourism facilities to attract more visitors. Improving the professional skills of performers, directors, and tour guides through targeted training ensures high-quality experiences. Expanding domestic and international markets via tourism promotion activities will further draw larger audiences. Additionally, it is necessary to focus on the preservation and exploration of traditional performances and cultural heritage positions these elements as core resources for rural tourism. These strategies, supported by government, enterprises, and society, will foster economic growth in cultural creative products and ensure the sustainable development of rural performances and tourism, revitalizing ethnic minority regions.

7. CONCLUSION

This thesis explores the impact of ethnic minority intangible cultural heritage tourism on rural revitalization, using the Gannan Shambhala Tourism Festival as a case study. The findings are as follows: Firstly, ethnic minority cultural heritage is vital for rural revitalization, offering rich historical and artistic value. For instance, the Gannan Zhoni Barang Drum Dance, rooted in local traditions, enhances cultural pride and drives rural

development by integrating folklore, religion, and lifestyle. Secondly, preserving these traditions requires collaboration among government, schools, communities, and institutions. Government policies, educational initiatives, community activities, and professional support are all essential to effectively transmit and develop these cultural assets, which are crucial for rural revitalization. Thirdly, innovation and integration are essential. To preserve these traditions, they must be adapted to modern contexts. For example, modern elements can be incorporated into the Gannan Zhoni Barang Drum Dance, and it can be linked with tourism to create unique cultural products, ensuring these traditions remain relevant and beneficial to rural development.

AUTHORS' CONTRIBUTIONS

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