

Research on the Inheritance Path of Qiang Nationality Intangible Cultural Heritage Music Culture from the Perspective of Culture-Tourism Integration

Li Jiang¹ Jing Jiang²

¹ School of Music and Dance, Aba Teachers College, Aba, Sichuan 623000, China

² Shifang Convergence Media Center, Deyang, Sichuan 618400, China

ABSTRACT

As an important component of China's intangible cultural heritage, Qiang music carries the historical memory and cultural essence of the Qiang people, and is an important carrier of China's excellent traditional culture. With the acceleration of modernization, Qiang music is facing severe challenges such as aging inheritors and shrinking audience groups. At the same time, the booming development of the cultural and tourism industry has provided new opportunities for the protection of Qiang nationality intangible cultural heritage music. According to the policy documents issued by the Ministry of Culture and Tourism and other relevant departments, the protection and development of Qiang nationality intangible cultural heritage music, as an important cultural and tourism resource, is directly related to the cultural prosperity and tourism industry upgrading in ethnic areas. In this context, studying the development path of Qiang nationality intangible cultural heritage music culture in the deep integration of culture and tourism, analyzing the problems in the development process, and proposing countermeasures and suggestions are of great significance for promoting the high-quality development of cultural and tourism industries in ethnic areas and promoting the protection and inheritance of Qiang nationality music.

Keywords: Culture-tourism integration, Qiang nationality, Intangible cultural heritage music, Inheritance path.

1. INTRODUCTION: THE DEVELOPMENT STATUS OF QIANG NATIONALITY INTANGIBLE CULTURAL HERITAGE MUSIC CULTURE IN THE DEEP INTEGRATION OF CULTURAL TOURISM INDUSTRY

The deep integration of cultural and tourism industries is an important component of the current national cultural development strategy, as well as an important way to promote local economic growth, cultural inheritance and innovation. With the transformation of China's tourism market from traditional sightseeing tourism to experiential and immersive tourism, the culture-tourism integration

has become a key means to improve tourism quality and enhance cultural attractiveness. In this context, intangible cultural heritage, as one of the core cultural resources, can be combined with the tourism industry to not only enrich tourism content, but also provide new paths for the dynamic inheritance of intangible cultural heritage. At present, the development of Qiang music culture has achieved phased results: not only has it formed a music exhibition base represented by ancient Qiang cities in China, but it has also developed live performance projects such as "Qiang Soul" and cultivated a group of inheritors of intangible cultural heritage in the field of music. During this process, the intangible cultural heritage music culture of the Qiang nationality has revealed its unique cultural and tourism value.

1.1 The Promoting Effect of Qiang Nationality Intangible Cultural Heritage Music Culture on the Deep Integration of Cultural-Tourism Industry

In the context of homogeneous competition in the tourism market, cultural and tourism projects based on Qiang music can provide tourists with in-depth cultural experiences. In other words, the intangible cultural heritage music of the Qiang nationality has injected irreplaceable cultural genes into local scenic spots. For example, the "Qiang Music Training Center" created in the "Three Year Action Plan for the Integration of Culture and Tourism Development in Sichuan Province" has transformed intangible cultural heritage projects such as "Qiang Wedding Ballads" into differentiated tourism products, increasing the unit price and revisit rate of cultural and tourism projects. According to data from the Lixian Training Center in 2023, the average stay time of tourists who experience music is 2-3 days, an increase of 65% compared to traditional tourists. The intangible cultural heritage music of the Qiang nationality has both humanistic and economic values, which are further reflected in the integration of cultural and tourism industries. The second is to optimize the structure of tourism consumption. The cultural attributes of Qiang nationality intangible cultural heritage music have significantly increased the additional consumption of the tourism industry. According to statistics from the Cultural and Tourism Bureau of Aba Prefecture in 2023, the proportion of tourism and shopping consumption driven by the music related industries of Qiang nationality intangible cultural heritage has increased from 12% to 29%. As shown in the case of "Antiphonal Singing Exchange for Consumption Coupons" in the "Ten Measures to Promote Cultural and Tourism Consumption in Beichuan Qiang Autonomous County", the diverse consumption scenarios derived from intangible cultural heritage music culture as the core of activities can create a more far-reaching cultural and tourism consumption model. For example, when tourists are learning to sing Qiang songs or making sheepskin drums, they naturally have a demand for cultural and creative products, as well as specialty restaurants. Therefore, the one-time ticket economy has transformed into diversified consumption, forming a linkage model of "experience+consumption", promoting the transformation of the tourism industry from a "flow

economy" to a "quality economy". The third is to enhance the influence of local brands. The promotion of Qiang nationality intangible cultural heritage music culture provides rich cultural value for telling local stories well. In important traditional Qiang festivals such as the Qiang calendar and the Wale Foot Festival, Qiang intangible cultural heritage music plays a crucial role in shaping and conveying Qiang culture. Its unique singing style and techniques contain characteristics such as "original ecology" and "mystery", which can meet the aesthetic needs of urban tourists for "simplicity and authenticity". For example, the Waer Ezu Festival attracted over 8 million viewers through live broadcasts, leading to a significant increase in search volume for Mao County on social media. Another example is that after the launch of the "Qiang Songs on the Cloud" project in 2024, the number of Tiktok broadcasts of related topics will exceed 500 million times. The above two key cases both illustrate the fundamental role of Qiang nationality intangible cultural heritage music culture in building local brands and enhancing cultural brand awareness. As pointed out in the "Several Measures to Unleash the Potential of Tourism Consumption and Promote the High Quality Development of the Tourism Industry", Qiang folk songs and festivals can serve as the core IP of theme tourism routes, which precisely demonstrates the enormous potential of Qiang intangible cultural heritage music in cultural dissemination.

1.2 The Three-Dimensional Trend of the Development of Qiang Nationality Intangible Cultural Heritage Music Culture

In the past, the inheritance of Qiang music culture mainly relied on family or apprenticeship systems, which had obvious closed characteristics. Under the promotion of culture-tourism integration, the inheritance of Qiang nationality intangible cultural heritage music has taken on a more open form. In terms of inheritance scenarios, there is a shift from internal inheritance within ethnic groups to multinational sharing and interaction. On the one hand, tourists have become an important influencing factor in the inheritance of intangible cultural heritage. For example, at the performance site in Taoping Qiang Village, inheritors need to improvise with tourists, making the inheritance more interactive. On the other hand, multinational music exchange has also become another important trend in the development of Qiang nationality

intangible cultural heritage music culture. In 2024, the "Construction Plan for the Demonstration Zone of Culture-Tourism Integration Development in the" Daqiang District "of Sichuan Province" proposed to create a "Qiang Tibetan Music Corridor" at the border of Maoxian, Songpan, and Pingwu counties, organize a joint tour of Qiang Shibi music and Tibetan Gesar epic rap, and include it in the provincial cultural and tourism boutique route. In short, the increasing openness of inheritance methods stems from the dynamic demand of the cultural and tourism industry for the expression of intangible cultural heritage. This has led to the influence of more media factors on the inheritance system of Qiang nationality intangible cultural heritage music, and the inheritance of Qiang nationality intangible cultural heritage music culture has shifted from its original "conservative" state to openness.

At its inception, Qiang music was limited to specific occasions such as worship, festivals, and labor. However, with the integration of culture and tourism, the forms of expression of Qiang intangible cultural heritage music have diversified and developed. In stage performances, modern lighting, stage design, and other factors have given traditional art a more attractive modern expression. For example, the live performance "The Voice of the Qiang Flute" mentioned in the "2024 Work Points of Mao County" has tripled its expected box office revenue, indicating that a performance form that is more in line with people's aesthetic standards can significantly enhance the market acceptance of traditional art. In terms of presentation scenarios, Qiang nationality intangible cultural heritage music has become a part of daily life, such as integrating as a cultural factor with study courses, homestays, and other cultural and tourism projects. Therefore, Qiang nationality music, as a symbol of intangible cultural heritage, has developed a more diverse form in the context of consumption. In terms of presentation, the current use of digital technology has also brought more attractive display effects. If VR technology is used to immerse and restore the scene of Qiang ethnic wedding songs, it not only breaks through the temporal and spatial limitations of traditional exhibition methods, but also presents the core connotation of Qiang nationality music culture in a panoramic manner through digital means, bringing the audience an immersive cultural experience. This innovative practice not only achieved a technological breakthrough in the expression of Qiang intangible cultural heritage music, but also amplified the cultural infectivity of

Qiang music through modern technological means, giving new vitality to ancient art.

2. PROBLEMS IN THE INHERITANCE AND DEVELOPMENT OF QIANG NATIONALITY INTANGIBLE CULTURAL HERITAGE MUSIC CULTURE AGAINST THE BACKGROUND OF CULTURE-TOURISM INTEGRATION

The cultural and tourism industry, as an important lever for rural revitalization, requires cultural resources to achieve the unity of social and economic benefits. According to documents such as the "Opinions on Promoting the Empowerment of Cultural Industries for Rural Revitalization" (Culture and Tourism Industry Issued [2022] No. 33) and the "14th Five-Year Plan for Cultural Development", the development of Qiang nationality intangible cultural heritage music culture must adhere to the principle of "protection priority and rational utilization", promoting local economic growth through industrialization while ensuring the integrity and authenticity of its cultural genes. However, in the practical process, due to factors such as incomplete development mechanisms and low marketization, the development path of Qiang nationality intangible cultural heritage music culture faces many obstacles. The prominent issues can be summarized into the following aspects:

2.1 Imperfect Mechanism for Building the Inheritor Group

As the core of the development of Qiang nationality intangible cultural heritage music, the inheritor group is currently facing two major issues: imbalanced age structure and inadequate training system. The first is that the inheritance of skills is facing a crisis. In the past five years, three Qiang music techniques have been lost due to the death of their inheritors, including precious intangible cultural heritage projects such as "Qiang Ancient Tune Singing" in Wenchuan County, and the situation of cultural heritage protection is severe. The second is that there is a lack of driving force for innovative development. The current inheritance work focuses on imparting basic repertoire, with weak innovation and adaptation capabilities. There is disconnection between traditional music and modern aesthetic needs,

which hinders the contemporary development of intangible cultural heritage music. The third is the limited effectiveness of culture-tourism integration. Scenic spots generally reflect the dilemma of "having projects but no inheritors", which seriously restricts the tourism transformation of intangible cultural heritage resources and affects the effectiveness of cultural tourism integration development.

2.2 Shallow Depth of Digital Technology Integration

As an oral art form, the intangible cultural heritage music of the Qiang nationality can only provide richer cultural and artistic resources for the culture-tourism integration through digital technology to protect its original ecology. However, the digital protection of intangible cultural heritage music of the Qiang nationality is still not sufficiently complete. Firstly, the level of technological application needs to be improved. According to relevant data, existing digital projects are still mainly based on basic audio and video recording, and professional recording equipment is only equipped in a small number of learning opportunities. In particular, the application rate of modern technologies such as VR virtual reality and AR augmented reality is less than 20%, and the depth and breadth of technological applications need to be strengthened. Secondly, the data management system urgently needs to be improved. Currently, there are multiple storage format standards being used in parallel, totaling 7 different formats, resulting in fragmented data management. The construction progress of provincial digital resource libraries lags behind, and some collected data has been damaged due to inadequate storage conditions. Thirdly, the efficiency of achievement transformation needs to be improved. The conversion rate of digital resources into cultural and tourism products is low, and the average click through rate of online dissemination content has not achieved the expected effect. In the past three years, 11 precious Qupai have been at risk of being lost due to the failure to digitize them in a timely manner, resulting in a significant increase in the cost of subsequent rescue and protection.

2.3 Insufficient Development of the Cultural Connotation of Qiang Nationality Intangible Cultural Heritage Music

The intangible cultural heritage music of the Qiang nationality is an important carrier for recording Qiang culture. However, in some paths of culture-tourism integration, its profound cultural connotations have not been deeply developed. The first issue is the weakening of the original cultural field. With the development of society and changes in lifestyle, the intangible cultural heritage music of the Qiang nationality is gradually losing its original application scenarios. Especially in the process of modern adaptation, the sacredness and ritualism of Shibi music, which has religious sacrificial functions, have been eroded to varying degrees. Traditional ritual music such as wedding songs are also showing a trend of simplification, and the original social functions and symbolic meanings are difficult to fully preserve. The second issue is the limitation of tourism exhibitions. In tourism exhibition scenes, due to limitations such as performance time, the cultural connotations of Qiang nationality intangible cultural heritage music are not fully displayed. Audiences are often more easily attracted by visual elements such as clothing and movements, and have insufficient understanding of the deep cultural connotations carried by music itself, such as "worship of white stones" and "heaven, earth, and man". The third issue is the lack of standardization in commercial adaptation. Some commercially adapted works have an excessive tendency towards entertainment, leading to the loss of traditional cultural elements and affecting the authenticity protection of intangible cultural heritage music. Therefore, not only has it indirectly reduced the understanding and cognition of Qiang youth towards their own ethnic culture, but traditional rituals aimed at tourists have also lost some of their social function of uniting the Qiang people. On the other hand, due to the mixed performance of multiple ethnic groups, there is no significant difference in stage performance, and the differentiation between Qiang nationality intangible cultural heritage music and other ethnic music is reduced, resulting in a decrease in recognition.

3. SUGGESTIONS AND COUNTERMEASURES

3.1 Establishing a Sound Inheritance System and Ensuring Sustainable Development

First, it is to improve the mechanism for talent cultivation. It is suggested to implement the "Youth Inheritance Training Program", provide monthly special subsidies to young people who have studied Qiang music systematically for more than 2 years, support Aha Vocational College and other colleges to offer Qiang music majors, and adopt a "school enterprise dual mentor system" training model. Drawing on the experience of Lijiang, Yunnan, inheritors are encouraged to teach their apprentices and reward the inheritors who cultivate qualified apprentices. Second, it is to expand the inheritance scene. On the one hand, it is necessary to promote the normalization of intangible cultural heritage in schools, incorporate Qiang music into the local curriculum system, and continue to promote the normalization of Qiang music teaching in 90% of primary and secondary schools. On the other hand, it is required that 4A level or above scenic spots in Qiang ethnic areas arrange a daily "Intangible Cultural Heritage Life Exhibition" for one hour, relying on key cultural venues to showcase the original context of Qiang music. Third, it is to improve the standard of treatment for inheritors. On the one hand, there is a must to improve the income distribution mechanism, require cultural and tourism projects to directly allocate 30% of ticket revenue to inheritors participating in performances, and support inheritors to develop signed cultural and creative products, and return 20% of sales profits to creators. On the other hand, there is also a must to establish a professional title evaluation system for inheritors, broaden career development channels, and ensure that the annual income of key inheritors is not less than 80,000 yuan.

3.2 Deepening Industrial Integration and Enhancing the Quality of Development

According to the "Several Measures on Unleashing the Potential of Tourism Consumption and Promoting the High Quality Development of the Tourism Industry" (Guobanfa [2023] No. 36), it is recommended to promote the industrialization of the development of Qiang nationality intangible cultural heritage music. The first is to promote the innovation of cultural and tourism products that

combine Qiang nationality intangible cultural heritage music. It is necessary to establish a cultural review mechanism, set up a "Qiang Music Culture Certification Committee", develop themed tourism routes based on folk songs and festivals, develop a "Commercial Adaptation Guidance Manual", implement an "Adaptation Filing System", and ensure that cultural authenticity is maintained during the development process; Based on this, it is also necessary to encourage the development of in-depth experiential projects, such as "Qiang Music Healing Journey" and "Ancient Qiang Sound Archaeology" and other characteristic cultural and tourism products, support each village to explore unique songs, form differentiated experiences, draw on the experience of Guizhou Dong ethnic songs, create themed routes of "different villages, different voices", and improve the repurchase rate of tourists. For example, Li County can focus on developing exclusive experiences for "Hunting Song". The second is to promote the extension of the Qiang nationality intangible cultural heritage music industry chain. There is a must to establish the "Qiang Music Culture and Tourism Alliance", integrate upstream and downstream resources, and unify service standards, continuously improve the penetration rate of Qiang ethnic intangible cultural heritage music into the six elements of tourism, and promote the infiltration of Qiang nationality intangible cultural heritage music elements into the entire chain of "food, accommodation, transportation, tourism, shopping, and entertainment". It is recommended that 4A level scenic spot restaurants play Qiang nationality intangible cultural heritage music, and characteristic homestays provide Qiang nationality musical instrument experience. The third is to deeply explore the cultural connotations of Qiang nationality intangible cultural heritage music and create local brands. On the one hand, there is a necessity to establish a special research fund to systematically sort out and preserve the intangible cultural heritage of the Qiang ethnic group in music culture; On the other hand, innovative expression methods should be used to build an interactive platform for the cultural experience of Qiang nationality intangible cultural heritage music. A volunteer team of Qiang music enthusiasts should be formed to support cross-border creations related to Qiang nationality intangible cultural heritage music, such as anime and musicals. Modern technology should be used to continuously tell traditional cultural stories and incubate cultural tourism brands or local IPs.

3.3 Intensifying the Protection Process and Improving the Effectiveness of Digitalization

First, it is to continue implementing the "Digital Rescue Project". It means to establish a special protection fund, adopt the "4K+3D sound field" technology standard uniformly, and carry out high-quality digital recording plans for endangered songs; The second is to build an intelligent management platform. It is necessary to develop a provincial-level "Qiang Music Digital Gene Bank", use blockchain technology for digital authentication, establish a five level intangible cultural heritage data exchange mechanism, and integrate existing database resources. The third is to innovate the digital experience mode. It means to create an "online learning center" to break through the limitations of time and space, carry out online performance activities to enhance interactive experiences, and use digital means to restore ancient Qiang music and dance to improve display effects. It is suggested that the Ministry of Culture and Tourism take the lead and work together with multiple departments to comprehensively enhance the digital protection level of Qiang music through a combination of technological innovation and institutional guarantees, laying a solid foundation for the integrated development of culture and tourism.

4. CONCLUSION

Comprehensively strengthening the inheritance and protection of Qiang nationality intangible cultural heritage music culture is an important support for promoting the construction of cultural consciousness and cultural confidence of the Chinese nation. Currently, the inheritance and protection of Qiang nationality intangible cultural heritage music culture in Mao County has achieved significant results and formed a relatively mature mechanism for the active inheritance of Qiang nationality intangible cultural heritage music. Of course, there is still room for improvement in the long run. On the one hand, cultural symbols represented by Qiang intangible cultural heritage music need to become a strong cultural brand, which can focus on Qiang culture to develop original IP through the Internet. On the other hand, the local music and cultural resources in Mao County can be combined with other resource nodes throughout Aba Prefecture to create a "Qiang Nationality Intangible Cultural Heritage Music and Culture Experience" tourism route. For example, by

including the transmission center in the study route, its enlightenment and transmission functions can be fully utilized to attract more young people to experience Qiang nationality music and culture in Aba Prefecture, thereby consolidating and promoting the dynamic inheritance mechanism of Qiang nationality intangible cultural heritage music in Mao County.

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