*Article*

# Cultural Tourism Economy and Cultural Heritage of National Music and Dance Bases under the Integration of Digital Intelligence, Industry and Education

**Ziheng Guo [1], Decai Wang [2,\*] and Zhijian Li [3]**

[1]   Changshin University, Changwon, 51352, South Korea
[2]   School of Music and Dance, Nanning Normal University, Nanning, Guangxi, 530001, China
[3]   Gyeongnam University, Changwon, 51767, South Korea
[\*]   Correspondence: Decai Wang, School of Music and Dance, Nanning Normal University, Nanning, Guangxi, 530001, China

**Abstract:** In the era of digital intelligence, the integration of the digital intelligence industry and education in colleges and universities is becoming an important development direction, and this paper explores the significance of constructing ethnic music and dance bases in China's tourism economic value and cultural inheritance in this context. By analyzing the market demand and development potential of the ethnic music and dance industry, as well as the current situation of university base construction, we discuss the challenges and dilemmas it is facing. Finally, it puts forward relevant construction suggestions, including strengthening the application of digital intelligence technology, integrating multiple resources, synergizing with the cultural and tourism economy, and strengthening cultural inheritance. The aim is to provide theoretical reference for the construction of ethnic music and dance bases and to promote their greater role in the development of culture and tourism economy and cultural inheritance.

**Keywords:** digital intelligence; industry-teaching integration; folk music and dance; cultural heritage; culture and tourism economy; university base construction

## 1. Introduction

With the improvement of people's living standards and the growing demand for spiritual culture, the market demand for ethnic music and dance industry is gradually expanding. The culture and tourism economy, as a new type of economic form integrating culture and the tourism industry, aligns with this trend. The folk music and dance industry has also risen rapidly within this context. In the field of cultural tourism, folk music and dance culture is an important element to attract tourists. Nowadays, people are eager to understand the local history and culture, folk customs in the process of tourism, and can show the national qualities, local characteristics of the culture of folk music and dance culture, showing a huge market potential. Official reports emphasize the importance of shaping tourism with culture and recognizing culture with tourism, promoting the deep integration and development of both sectors [1]. The development of the national music and dance industry in the context of the integration of culture and tourism provides a clear direction. Tourist attractions around the world continue to launch ethnic music and dance performances with local characteristics, creating a rich and diverse cultural experience for tourists.

Folk music and dance also shine in the international arena. Since 2013, China has launched the strategic initiative to re-build the Silk Road and has since organized cultural year activities with ASEAN, Russia, South Africa, Eastern Europe, and other countries and regions. More than 10 cultural exchange brands have been established, such as "Silk

Road Journey" and "China-Africa Cultural Focus." A series of large-scale cultural events have been developed, including the Silk Road (Dunhuang) International Cultural Expo, the Silk Road International Arts Festival, and the Maritime Silk Road International Arts Festival. In addition, 17 Chinese cultural centers have been set up in countries along the route [2]. Relying on the profound heritage of 5000 years, folk music and dance have absolute confidence, whether to meet the growing cultural needs of the domestic public, or to show the charm of Chinese culture in the international arena.

With globalization and modernization advancing and digital technology becoming more and more popular, the era of "digital intelligence" is gradually beginning. "Digital intelligence" refers to the intelligent analysis and application of data with the support of big data, artificial intelligence and cloud computing technologies, and it has become an inevitable trend for universities to complete the synergistic development of education and industry through digital intelligence technologies. In this context, the major task of "building 100 high-level, specialized and open industry-education fusion training bases" proposed in the Outline of the 14th Five-Year Plan will be accomplished with high quality. Insisting on promoting production with education and assisting education with production, accelerating the formation of a development pattern of in-depth integration of production and education with benign interaction between production and education and complementary advantages of schools and enterprises, continuously optimizing the structure of human resources supply, and providing strong human resources support for providing strong human resources support for the comprehensive construction of a modernized country [3]. Ethnic music and dance are an important part of traditional Chinese culture. The construction of ethnic music and dance bases is particularly important, as it is not only a necessary way to inherit culture but also a key link to promote the development of the cultural tourism economy. However, the current construction of ethnic music and dance bases still has many challenges, such as insufficient teachers, insufficient integration of resources, over-commercialization of the cultural tourism industry, and the impact of cultural transmission. In the construction of the base, how to balance the relationship between cultural heritage and modern business is a major challenge to be solved. The purpose of this paper is to explore how the construction of ethnic music and dance bases can balance and vigorously promote the realization of the dual value of cultural heritage and cultural tourism economy through innovative development paths under the background of digital intelligence, industry and education integration.

## 2. Background and Significance of the Integration of Digital Intelligence into Industry and Education

### 2.1. Trends in Digital Transformation and Integration of the Education Industry

With the continuous iteration and renewal of science and technology, digitalized life is gradually becoming popular. According to the "14th Five-Year Plan" and the 2035 Vision and Goals Outline: "Give full play to the advantages of massive data and rich application scenarios, promote the in-depth integration of digital technology and the real economy, empower the transformation and upgrading of traditional industries, give rise to new industries and new business models, and strengthen the new engine of economic development [4]." With the synergistic evolution of "data + calculus + algorithm", digital technology promotes the profound change of production relations and social structure, and becomes the synonym of the new era and an important direction for the transformation and upgrading of traditional industries. In the field of education, digital technology such as Big Data, Artificial Intelligence and Virtual Reality is the new impetus to promote innovation of the teaching mode and optimization of educational resources. New power.

Ethnic art is the essence of China's traditional ethnic culture, an important carrier of the national spirit of inheritance and continuity, and highlights the bloodline and roots of the national culture [5]. Ethnic music and dance, as the most direct way of communication

in ethnic art, can reflect the spiritual temperament and character traits of an ethnic group, and tell the historical memory and cultural heritage of an ethnic group. The human body has a natural sense of rhythm and movement instincts, making music and dance an important way for humans to express emotions. Even among people from different cultural backgrounds, the same music and dance can produce emotional resonance. Therefore, national music and dance transcend national boundaries and serve as an important bridge for international cultural exchanges.

In the face of this opportunity of digital intellectual development, colleges and universities, as the forefront of the education field, bear the important responsibility of cultural inheritance, artistic innovation and talent cultivation, implement relevant national educational policies, and build a good base for national music and dance. Colleges and universities should further strengthen their advantages in basic research, discipline development, and talent cultivation, as well as make breakthroughs in applied basic research and key common technologies. They should promote the deep integration of AI with the real economy to cultivate new drivers for economic development, address people's needs to improve livelihoods, and drive educational reforms. These efforts will lay the foundation for the development of national cultural heritage and enhance China's overall strength in artificial intelligence [6].

### 2.2. The Role of the Base in the Integration of the Cultural Tourism Industry and Traditional Culture

The concept of culture and tourism integration was first proposed in 2009, and was jointly issued by the Ministry of Culture and the National Tourism Administration [7]. In the process of globalization, Chinese society is experiencing a collective leap of Maslow's needs, and people's understanding of the phrase "culture is the soul of tourism, tourism is an important carrier of culture" has become more profound, and they are more concerned about the "quality" of travel, and pay more attention to cultural heritage [8]. The culture and tourism economy and traditional culture is not only the combination of industry and resources, but also the re-activation of the vitality of traditional culture through modern consumption. Tourist attractions around the local characteristics of culture into the scenic area, for the tourism industry to attract more tourists, to realize the transformation of traditional culture to the economy, to create a new economic model.

In the development process of tourism industry, cultural industry can provide the necessary objective conditions for it, and the development of cultural industry can make up for the deficiency of spiritual power in the development process of tourism industry [9]. Ethnic music and dance base is the key hub for the integration of culture and tourism industry and traditional culture, and its ability to use digital intelligence technology is in line with the Ministry of Culture and Tourism's "Opinions on Promoting the High-Quality Development of Digital Culture Industry", which plays an important role in the development of culture and tourism by giving full play to the digital intelligence technology, implementing the digitization strategy of culture and tourism industry, promoting the integration of culture and tourism with digitization, and realizing the requirements for the integration and development of culture and tourism at a broader, higher, and deeper level [10].

The Ethnic Music and Dance Base serves as both a "cultural bridge" and an "innovation engine" in the integration of culture and tourism. Relying on the accumulation of traditional arts, the base accurately meets the needs of the public, taps into the contemporary value of folk music and dance, and promotes the integration of traditional culture into the cultural tourism experience in the form of marketization and scenarios. With branding thinking, the base creates recognizable national art IPs, which not only gives the cultural tourism project a unique cultural identity and competitive advantage, but also cultivates composite talents through industry-university-research cooperation. In the syn-

ergy with the cultural tourism industry, the base contributes to the virtuous cycle of "culture feeding the market and the market pushing back the inheritance", and effectively promotes the high-quality integrated development of "shaping the tourism with culture and recognizing culture with tourism".

*2.3. The Role of the Construction of Bases in the Context of the Integration of Digital Intelligence in Universities and Industries*

Base construction based on cutting-edge university technology uses big data, AR, VR, and other digital intelligence technologies to provide tourists in scenic areas with a more comprehensive and vivid display of traditional national culture, realizing the fusion of virtual and real, and effectively enhancing the tourist experience. For example, the "digital cultural relics library" in the Forbidden City; the water mist projection in the ancient city of Phoenix in western Hunan; and the holographic projection technology in the Song of Eternal Hatred in Xi'an. These technologies promote the dissemination of traditional national music and dance culture while supporting the preservation of traditional culture. Due to the demand of cultural tourism economy, the protection work, restoration work, publicity and financial attraction of cultural heritage sites have been accelerated. For example, in 2021, Dunhuang Research Institute increased the corresponding maintenance (care) fees, commissioned business fees, special materials and other public expenditure, thus strengthening the protection of cultural relics [11].

The integration of digital intelligence technology not only promotes the integration of cultural tourism industry and traditional folk music and dance, but more importantly, injects fresh blood into the inheritance and innovation of folk music and dance. Digital technologies such as AR and VR are used to collect and store ethnic music and dance-related materials, ensuring long-term preservation of images and musical scores. Big data analysis technology can help inheritors and researchers to dig out the characteristics and laws of folk music and dance more quickly and deeply; digital technology in the innovation of folk music and dance helps the relevant personnel to integrate modernized elements into traditional music and dance, and recombine and innovate the elements of folk music and dance, etc., so as to provide more possibilities and new roads for the innovation and development of traditional culture.

For example, for the 2021 Henan Spring Festival Gala program "Tang Palace Night Banquet", Zhengzhou Opera and Dance Theatre innovatively used 3D modeling, 5G transmission and AR virtual background and other digital technologies to transform the static cultural relics image of the Tang Dynasty music and dance figurines into a dynamic immersive stage performance. The effective integration of traditional culture and national music and dance culture realizes an innovative grafting between ancient historical civilization and modern civilization, providing an excellent model for the dissemination of national music and dance culture through technological empowerment, which offers practical reference significance for promoting public understanding and participation in cultural inheritance [12]. Empowered by digital intelligence technology, the ethnic music and dance base is upgraded from a technology inheritance unit to a cultural innovation hub, realizing the living inheritance and industrial value-added of traditional art in the digital era.

*2.4. Current Status of the Construction of Ethnic Music and Dance Bases in Colleges and Universities*

As the core hub of culture and education, universities have multiple roles in education, scientific research, cooperation and social responsibility, and play an important role in promoting the development of cultural industries. With rich academic resources, colleges and universities have built up a systematic professional education system to attract and cultivate talents in various fields, which has a significant impact on the inheritance and development of traditional national culture. At this stage, the transformation of

higher education into digital intelligence is an important condition for the profound change in the field of education in the new era, which guarantees the high-quality and sustainable development of higher education, and is also a powerful driving force for the realization of the major strategy of developing the country through science and education and strengthening the country through talents. The digital and intellectual transformation of higher education in the context of the new era is not only an inevitable trend of historical development, but also a realistic requirement to promote the comprehensive development of society [13].

Relying on disciplinary advantages and regional cultural resources, the construction mode of national music and dance bases in various universities has formed differentiated development paths such as academic research, industry-teaching integration, and innovative inheritance, presenting distinctive diversified characteristics. For example, the "Ethnic Dance Culture Research Base" of Beijing Dance Academy, which was officially established in 2014, focuses on the two main lines of "think-tank construction + living inheritance", and is committed to constructing a high-end think-tank of ethnic dance culture and disseminating the core values of ethnic dance culture, and is actively organizing and participating in many exhibitions and seminars, and promoting the development of ethnic dance culture. It actively organizes and participates in numerous exhibitions and seminars to promote folk dance across academic research, stage performance, and public dissemination, thereby strengthening the research foundation for the prosperous development of China's folk-dance culture [14].

Local colleges and universities have built unique ethnic music and dance bases by taking advantage of the cultural resources of ethnic minorities. For example, according to the overall arrangement of the Ministry of Education's Dong Da Song Inheritance Base under the Ministry of Education's Excellent Traditional Culture Program, Guizhou University for Nationalities has set up a working group for the teaching and construction of Dong Da Song in the Ministry of Education's Chinese Excellent Traditional Culture Dong Da Song Inheritance Base. In the past two years, one national-level high-quality course has been opened, covering 34 colleges and universities across the country, with 15,586 students enrolled, averaging 831 students per semester, and one high-quality course is currently under construction; a total of 10 public electives have been opened on campus, radiating to the majors of various colleges and universities [15]. These courses not only enrich the learning environment of students, but also lay a solid foundation for the dissemination of folk music and dance culture.

**3. Dilemmas, Challenges and Difficulties of Ethnic Music and Dance Base Construction**

*3.1. Difficulties of Ethnic Music and Dance Bases in the Cultural Tourism Industry*

Supported by government policies, the cultural tourism sector is booming, with ethnic music and dance bases driving rapid industry development. However, due to the lack of long-term rational planning and the imperfection of relevant laws and regulations, many areas in the development and construction of the protection of folk music and dance culture has been neglected, excessive commercialization has become evident. A large number of commercialized facilities not only destroy the original cultural atmosphere, but also cause great harm to the local ecological environment. For example, in places such as Phoenix Ancient City and Xi'an Hui Min Street, the chaotic and unplanned arrangement of merchants, often selling similar products repeatedly, undermines the authentic display of ethnic music and dance culture [16]. Can not fully display the original appearance of national music and dance culture, with excessive commercial purposes.

In order to meet the demands of the tourism market and the pursuit of economic benefits, some bases have over-commercialized the content and form of their performances, adding a large number of modern elements and entertaining episodes, so that folk music and dance have lost their original cultural characteristics and artistic value. The

lack of attention to traditional ethnic music and dance, coupled with the arrival of a large number of tourists from different classes, has resulted in many precious historical materials of ethnic music and dance heritage, costumes and props not being properly maintained and repaired, and the sustainable development of cultural tourism resources has been seriously threatened. At the same time, there are also some fake and shoddy ethnic music and dance products and services in the cultural tourism market, which carry out irregular performances, misinterpret the original cultural connotations, and destroy the balance between cultural authenticity and commercialization.

### 3.2. Challenges in the Construction of National Music and Dance Bases

First of all, there is a shortage of teachers, and the structure of teachers is not reasonable. The shortage of complex professional teachers seems to be the first "big mountain" in the construction of each base. Some teachers may specialize in one aspect of folk music or dance, but they lack comprehensive interdisciplinary qualities, and it is difficult to quickly solve the demand for teachers who are both proficient in the theory of folk music and dance and have rich practical experience. Take a certain city as an example, the resident population will increase from 4.5 million to 4.9 million from 2012 to 2022, but the proportion of working population will decrease by 3% in the past 5 years, showing an inverted trend of "increase in the resident population and decrease in the working population" [17]. Due to the level of regional economic development and the limited resources of colleges and universities, the attraction of high-level teachers is insufficient, resulting in a weak reserve force for base construction.

Integrating various resources and jointly promoting the inheritance and development of national music and dance is a crucial long-term principle in the construction of the base. Learning resources between different disciplines and specialties within the university have failed to fully accomplish interdisciplinary integration. Ethnic music is often a spiritual symbol of a nation, which can reflect the history and culture of a nation. Through the historical research of a specific period, combined with the social landscape at that time, we can understand the era background of the music works more profoundly and grasp the connotation of the works more accurately. Due to the integration mechanism, the cooperation between the two majors only stays on the surface, or even there is no cooperation, which greatly restricts the enhancement of students' artistic quality and affects the good inheritance of national music and dance.

In terms of off-campus cooperation, universities and colleges often act independently, limiting enterprises' rights to participate effectively in long-term protection efforts. Consequently, cooperation goals frequently fail to meet expectations, indicating a significant gap from true "integration of industry and education". The primary reason is that the training of talents in universities and industrial demand is still not effectively docked, due to the uncertainty of return, low willingness of enterprises to invest; the number of students is huge, and the cooperation with museums, cultural centers and other cultural institutions, most of which remain in the visit and exchange [18]. The deep integration of all kinds of resources, so that they can be transformed into rich and diversified teaching materials, with the help of diversified communication channels to help cultural dissemination, and promote the prosperous development of national music and dance bases.

### 3.3. Difficulties in the Cultural Transmission of Ethnic Music and Dance Bases

In recent years, with the ongoing advancement of globalization, China's economy and culture are gradually becoming more open to external cultural influences, while young people's cultural consumption choices have become more diverse in the context of a fast-paced life, and the heritage of traditional folk music and dance has encountered challenges. For example, in terms of dance, there is the Hakan trend and street dance, etc. This part of the dance has a strong sense of rhythm and rhyme, with a strong youthful flavor, which is loved by modern teenagers, and the number of teenagers who learn this

kind of dance is increasing [19]. The rhythm and expression of folk music and dance are relatively traditional, and it is difficult to catch the attention of young people, which has a great impact on the inheritance of traditional folk music and dance.

Due to the rapid development of cities, people's traditional way of life and social structure have changed dramatically. Consequently, the environment and folk activities that nurtured folk music and dance have gradually diminished, causing many folk music and dance cultures to lose their foundation for survival and face severe challenges in inheritance and development. Fast-paced life, especially the emergence of short videos, has left people without enough time to slowly learn about traditional folk music and dance. Young people, driven by curiosity and a desire to keep up with trends, often regard traditional culture as outdated and are reluctant to engage with it, resulting in ethnic music and dance gradually being neglected.

The general public lacks strong motivation to preserve the heritage of national music and dance. Firstly, the public has not paid enough attention to it. New media publicity and promotion efforts are lacking, and many people rarely come into contact with the relevant culture during their growth, and are unable to recognize its charm. At the educational level, there are few related courses, and the teaching content and methods are often dull, making it difficult to engage students' interest. Secondly, there is a single way of passing down ethnic music and dance, relying on "oral transmission" and lacking systematic teaching materials, which is not conducive to cultivating a large number of inherited talents. Thirdly, there exists a situation in education that only emphasizes the shape but not the meaning, like in the education of music majors, skill training occupies a dominant position, while the teaching of the national cultural connotation carried by the works tends to be weaker [20]. Losing the connotation of national music and dance is easy to lose the original color and flavor in the future development.

## 4. Recommendations for Base Construction

### 4.1. Suggestions for the Construction of the Base

#### 4.1.1. Continuously Deepen the Integration of Production and Education

Promote the establishment of a community of integration of production and education between the base and colleges and universities and cultural and tourism enterprises. Schools and enterprises jointly develop courses such as "national art IP transformation", integrate industry standards into teaching, and enhance students' professional ability; jointly build a national art resource base to realize teacher sharing and resource sharing; encourage school teams to undertake cultural tourism projects, promote "work-product-commodity" transformation to enhance students' professional ability. The transformation of "product-commodity" forms a closed loop of "cultivation-service-feedback"; due to our large population, attention should be paid to dispersing students in practical learning, forming staggered learning and exchange learning.

#### 4.1.2. Integration of Tripartite Resources

The sustainable development of folk music and dance needs to build a tripartite linkage mechanism of government guidance, university support and enterprise synergy. Relaxing the restrictions to break the traditional barriers will further activate the incremental power elements within universities, industries, business organizations and management agencies, forming a new productivity power institutional mechanism combining government-led, industry-integrated and social organization-expanded [21]. The government plays the function of macro-control and optimizes the allocation of resources; universities rely on high-tech talent reserves and cutting-edge theoretical research to transform academic achievements into innovative practices; and enterprises are guided by market demand, providing technological empowerment and industrial scenarios, and promoting the organic combination of national culture and modern business. All parties will work

together to promote the continuous innovation and development of the base in an inclusive and progressive manner.

### 4.1.3. Strengthening Digital Intelligence Empowerment

In the construction of the Ethnic Music and Dance Base, digital technology is deeply integrated to build an innovative system of "technology + art" fusion, presenting the cultural connotation, movement details and artistic charm of ethnic music and dance in three dimensions. Through the deployment of digital teaching equipment and intelligent management system, it realizes the efficient integration and process management of teaching resources; it continues to promote the creation of immersive teaching scenarios, and continuously improves the learning experience and teaching quality. At the same time, it strengthens the digital technology training for teachers and students, enhances the ability of teachers to use digital technology tools, helps students master digital learning methods, carries out in-depth artistic research, and forms a digital base ecology that is synergistic with "teaching, learning, and research" to provide technical support for the living inheritance and innovative development of folk music and dance.

### 4.1.4. Create a Network Platform

Through VR panorama and other technologies, the company has created a digital intelligence network platform to vividly restore the details of performances and present the unique charm of folk music and dance in an all-round way. For example, by carrying out virtual music performances, the audience is not restricted by the performance venue and time, and can feel the charm of traditional folk music immersively with the help of the Internet. At the same time, real-time lectures are offered, and VR and other virtual technologies are used in online courses to help students better understand the connotation of folk music and dance. Intelligent interactive technology is integrated into both the network displays and courses, allowing the public to participate more directly, enhancing interactivity and attracting a larger audience. This helps to promote the dissemination and popularization of traditional ethnic culture through multiple channels, forming a comprehensive development path for the construction of ethnic music and dance bases.

### 4.1.5. Do a Good Job of Introducing Talents

Accurately positioning the development needs and classifying the introduction of various types of complex cutting-edge talents is the core link to guarantee the sustainable development of the base. Special efforts are made to introduce talents with expertise in key fields such as digital intelligence technology, cultural and tourism marketing, industrial management, and intangible cultural heritage. In addition, we cooperate with professional colleges and universities to establish a reasonable hiring system; invite famous artists to participate in short-term projects or special lectures; do a good job of publicity and promotion to show the positive significance of the base; provide complete life protection to ensure that the talents are fully committed to their work without worries; establish a ladder training mechanism to ensure continuous learning for people at all levels; build a talent incentive funding system to mobilize the motivation of the talents and other ways. Efforts should be made to ensure effective introduction and retention of various types of outstanding talents.

### 4.1.6. Utilizing Professional Strengths

Relying on composite talents, it offers dance teaching experience classes and traditional culture storytelling sessions, and at the same time pulls folk artists and scholars to participate, so as to bring tourists closer to ethnic arts with authoritative and genuine cultural expressions; relying on the base's professionalism to develop special cultural and creative products, designing derivatives inspired by ethnic musical instruments and dance movements, realizing the promotion of ethnic music and dance, extending the chain

of cultural and tourism consumption, and avoiding homogeneous competition; and organizing activities such as music and dance cultural festivals and creation competitions to build "experience, dissemination and innovation" scenarios. Music and Dance Cultural Festival, Creative Competition and other activities are held to build an "experience-communication-innovation" scenario, which not only enriches the cultural tourism industry, but also eliminates the drawbacks of over-commercialization through diversified interactions, and promotes the value symbiosis between the base and the cultural tourism in the living inheritance of the national culture.

### 4.2. *Cultural Heritage*

### 4.2.1. Building Cultural Confidence

Under the impact of modern culture, the first step is to establish absolute cultural self-confidence and increase the public's willingness to pass on culture. It is only when the upper echelons of government departments pay attention that the people's enthusiasm can be mobilized. Recently, the government's strong support and various cultural promotion initiatives have effectively inspired the public's national pride and cultural confidence, providing fertile ground for cultivating a strong cultural identity. The term "My Country!" has greatly inspired the public's sense of national pride, which is the fertile soil for cultivating cultural self-confidence. The rise of traditional national culture is inseparable from the active participation of the government and all sectors of society, in terms of publicity and education, to promote the traditional culture of the Chinese nation, support non-genetic heritage, and vigorously promote the heritage of national music and dance.

### 4.2.2. Increasing Willingness to Pass On

Ethnic music and dance courses are systematically integrated into the basic education stage, combining lectures on music theory and traditional dance techniques with practical activities such as campus performances and workshops on non-heritage, so that students can experience the rhythmic beauty and cultural connotation of ethnic arts in immersive learning, and cultivate a deep-seated love of local culture and a sense of active participation. At the same time, the program builds a diversified communication system to engage the public. Relying on carriers such as folk culture exhibitions, short videos of traditional knowledge, and immersive experience activities, the program vividly interprets the cultural codes of ethnic music and dance, including their historical origins, clothing symbols, and movement symbols. It promotes these cultural elements from the campus classroom into everyday life, allowing the public to intuitively appreciate the unique charms of ethnic cultures, awaken their cultural identities, and inspire a sense of pride and responsibility for cultural inheritance.

### 4.2.3. Cultural Innovation

Cultural inheritance must adapt to the times, respond to current trends, draw on diverse strengths, and embrace bold innovation. A good culture is one that fits in with life, and the culture of an era is a reflection of the needs of life. The fusion of folk music and dance culture with modern popular culture needs to be carried out under the supervision of the older generation of artists after understanding the aesthetic preferences and life rhythm of the contemporary people, so as to safeguard the authenticity of folk music and dance. At the same time, musicians and dance creators are encouraged to deepen their innovation by combining digital intelligence technology. For example, in pop songs, ethnic instruments such as guzheng and erhu are skillfully added to the songs to add a unique oriental flavor; in modern dance choreography, classical movements of ethnic dances are organically integrated, such as the shoulder shaking of Mongolian dances, and so on.

### 4.2.4. Integration of New Media

By relying on short-video platforms such as Jitterbug and Shutterbug, as well as webcasting platforms like B Station Live, a three-dimensional dissemination matrix of ethnic music and dance culture can be built. Plan and produce large-scale works such as film and television dramas and documentaries with traditional culture as the core to show the profound heritage of ethnic art through complete narratives; select features from ethnic music and dance to create exquisite short videos and promote them in a fragmented form; and open live broadcasts of ethnic songs and dances to enhance the public's sense of participation. The combination mode of "big production foundation + micro-content penetration + real-time interaction" is formed to break the regional barriers, let the national music and dance culture go to the world in a modernized and internationalized form, continuously expand the breadth and influence of cultural dissemination, and infuse the traditional arts with the communication kinetic energy of the digital era.

### 4.2.5. Co-Creation of Digital Museums

In understanding and learning ethnic music and dance, understanding every history and every detail is a must for grasping the cultural connotation, understanding the essence of culture, and ensuring that the traditional ethnic arts and culture are "not out of shape". With the help of digital technology, the base records and preserves the traditional national art and culture in digital form, and establishes a digital museum of national art and culture. Through big data storage and cloud computing technology, the digital museum saves all kinds of national art and culture materials such as text, pictures, audio and video in an orderly manner, so that these cultural resources can be accessed and researched at any time without the erosion of time and space limitations.

### 4.2.6. Culture and Environmental Protection

When developing ethnic music and dance cultural tourism resources, the protection of culture and the environment must also be emphasized. Relevant government departments need to formulate a scientific and reasonable protection plan, clarify the scope of protection and measures to avoid over-development of ethnic art and culture and the natural environment; combat false and pirated ethnic art and culture performances to ensure the integrity and authenticity of ethnic music and dance culture. Promote civilized travel, enhance the public's respect for local ethnic culture and awareness of environmental protection; try to use environmentally friendly materials and energy-saving technologies in the construction of bases and scenic spots, and make joint efforts to help the sustainable development of cultural tourism.

## 5. Conclusion

In the new era of digital intelligence, the ethnic music and dance base shoulders the dual mission of promoting the economic development of cultural tourism and cultural inheritance. Along with the deepening of the integration of digital intelligence, the construction mode of ethnic music and dance bases can be continuously improved; and through the integration of government, school and enterprise resources, the sustainable development mode of ethnic music and dance is continuously injected with new kinetic energy. Although there are many challenges such as poor integration of resources, excessive commercialization, insufficient talent, and difficulties in inheritance, the construction of the base is expected to proceed smoothly and achieve long-term development by strengthening the application of digital technology, integrating resources from various parties, introducing and cultivating talents, and innovating the way of cultural inheritance. Colleges and universities, as important subjects, should give full play to their own advantages, actively explore new paths of inheritance and innovation, and create a favorable environment for the construction of ethnic music and dance bases. The construction of the base not only helps to inherit and promote the culture of national music and dance and

enhance cultural confidence, but also promotes the prosperity of the cultural tourism industry, so that national music and dance can thrive with new vitality in the new era.

## References

1. A. Khajuria, P. Verma, A. Vella, et al., "The SDG accelerator: circular economy solutions through efficient sustainable consumption," *Circular Econ.*, 2025, Art. no. 100140, doi: 10.1016/j.cec.2025.100140.
2. Y. Liu, S. Yang, W. Fei, et al., *Understanding China's New Common Prosperity*. Singapore: Springer, 2024. ISBN: 9789819987870.
3. Q. Meng and H. Li, "Innovation path of industrialization of ethnic minority culture and art resources based on DM technology," *Math. Probl. Eng.*, vol. 2022, Art. no. 4175339, 2022, doi: 10.1155/2022/4175339.
4. L. Maosen, "Moral education in the People's Republic of China," *J. Moral Educ.*, vol. 19, no. 3, pp. 159–171, 1990, doi: 10.1080/0305724900190302.
5. S. Zhang, K. Sun, H. Zhao, H. Yao, and L. Shen, "Research on the construction and practice of an urban–rural integration planning model from the perspective of element flow: A case study of Xiuzhou District, Jiaxing City," *Land*, vol. 14, no. 5, p. 1067, 2025, doi: 10.3390/land14051067.
6. Y. Jin, H. Xi, X. Wang, et al., "Evaluation of the integration policy in China: Does the integration of culture and tourism promote tourism development?," *Ann. Tour. Res.*, vol. 97, p. 103491, 2022, doi: 10.1016/j.annals.2022.103491.
7. Z. Su, J. R. Aaron, W. C. McDowell, and D. D. Lu, "Sustainable synergies between the cultural and tourism industries: An efficiency evaluation perspective," *Sustainability*, vol. 11, no. 23, p. 6607, 2019, doi: 10.3390/su11236607.
8. N. Hui and L. Zhang, "Digital economy driven and high quality development of cultural industry," *J. Beijing Univ. Technol. (Soc. Sci. Ed.)*, vol. 24, no. 2, pp. 31–47, 2024, doi: 10.12120/bjutskxb202402031.
9. Q. Liu, Y. Yang, Q. Meng, S. Man, and Y. Wang, "The multiple cooperative mechanism and globalization path of small inland cities in China: A showcase study of Dunhuang, China," *Int. J. Environ. Res. Public Health*, vol. 19, no. 18, p. 11241, 2022, doi: 10.3390/ijerph191811241.
10. W. Wu and X. Yang, "Analysis of the dissemination effects of VR audiovisual arts on local culture in cross-cultural contexts," in *Cross-Cultural Design*, P. L. P. Rau, Ed., Lecture Notes in Computer Science, vol. 14702, Cham: Springer, 2024. ISBN: 9783031609121.
11. J. G. Maree, L. Fletcher, and P. Erasmus, "The relationship between emotional intelligence, study orientation in mathematics and the mathematics achievement of the middle adolescent," *J. Psychol. Africa*, vol. 23, no. 2, pp. 205–211, 2013, doi: 10.1080/14330237.2013.10820616.
12. R. Berezkin, "An analysis of 'Telling Scriptures' (Jiangjing) during temple festivals in Gangkou (Zhangjiagang), with special attention to the status of the performers," *CHINOPERL Papers*, vol. 30, no. 1, pp. 25–76, 2011, doi: 10.1179/chi.2011.30.1.25.
13. D. Zhang and L. Chen, "Creating a multicultural curriculum in Han-dominant schools: The policy and practice of ethnic solidarity education in China," *Comp. Educ.*, vol. 50, no. 4, pp. 400–416, 2014, doi: 10.1080/03050068.2014.905249.
14. M. Gow, "The core socialist values of the Chinese Dream: Towards a Chinese integral state," *Crit. Asian Stud.*, vol. 49, no. 1, pp. 92–116, 2016, doi: 10.1080/14672715.2016.1263803.
15. L. Han and Z. Cheng, "Can the Belt and Road Initiative improve corporate environmental performance?," *J. Environ. Plan. Manag.*, pp. 1–27, 2024, doi: 10.1080/09640568.2024.2326104.
16. H. Zhu, C. Xie, and J. Zhang, "Evaluation of the development level of integration of culture and tourism in China's provinces under the perspective of spatial interaction and study of influence paths," *Sustain.*, vol. 16, no. 5, p. 1756, 2024, doi: 10.3390/su16051756.
17. R. Shi and X. Wan, "A bibliometric analysis of knowledge mapping in Chinese education digitalization research from 2012 to 2022," *Humanit. Soc. Sci. Commun.*, vol. 11, p. 505, 2024, doi: 10.1057/s41599-024-03010-8.
18. R. Zhou, Z. Yang, J. Liu, J. Chen, and W. Guo, "Design framework to renewal abandoned areas in historic districts," *J. Asian Archit. Build. Eng.*, pp. 1–23, 2024, doi: 10.1080/13467581.2024.2380828.
19. J. A. Tai, "A case study on the reforms of dance in higher education in Taiwan," *Res. Dance Educ.*, vol. 13, no. 1, pp. 67–82, 2011, doi: 10.1080/14647893.2011.617047.
20. M. Jiang, "The optimization of curriculum system for music education professionals in the inheritance and transmission of intangible cultural heritage music," *Pac. Int. J.*, vol. 8, no. 2, pp. 139–146, 2025, doi: 10.55014/pij.v8i2.801.
21. Y. Lu, "Transforming China's tourism industry: The impact of industrial integration on quality, performance, and productivity," *J. Knowl. Econ.*, vol. 15, pp. 18116–18153, 2024, doi: 10.1007/s13132-024-01852-w.