

TOURISM REVITALISING PATH AND INNOVATIVE DEVELOPMENT STRATEGIES OF TRADITIONAL CRAFT CULTURAL HERITAGE

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ABSTRACT

The global society has been facing great changes in the past century, and there has been estrangement and even rupture between the traditional arts and cultural heritage and daily life. Therefore, it is necessary to revitalize, maintain, and reproduce the tourism development that driven from the view of nostalgia of traditional craft cultural heritage. This paper draws on the cultural practice of Birmingham School and Johnson and Hall's cultural circuit theory, and integrates the subjective cultural significance and the demands of cultural heritage tourism from the theoretical perspective. In analysing the psychological game relationship among governments, enterprises, inheritors and consumers, and put forward an innovative development strategy that uses data resources to drive and inherit from life to promote the creative transformation of traditional skills and cultural heritage. This study attempts to construct a conceptual model of the revitalising path and innovation strategy of traditional craft cultural heritage tourism. It enriches the theoretical scope of the research on the cultural heritage of traditional craftsmanship and promotes the development of cultural industry.

Keywords: Art and culture, tourism revitalising, innovation strategies, cultural and heritage.

1. INTRODUCTION

The revitalization of cultural heritage can not only better meet the needs of national cultural consumption, but also shoulder the historical mission of promoting the protection and inheritance of national culture, which has a very high historical, cultural and artistic value. However, with the development of digital economy and the acceleration of globalization, the living space of traditional skills has been severely squeezed, and some of them are even on the verge of extinction, making it difficult to revive the cultural heritage of traditional skills. There is evidence that a variety of cultural reproduction models, such as production revitalization, life revitalization, art revitalization, and tourism revitalization, can be used to transform, upgrade, and utilize. Among them, tourism revitalization and innovative development is an effective way to revitalize traditional craft cultural heritage,

because tourism activation is the most direct direction, the largest audience, and the most prominent social and economic benefits, it can promote the sustainable development of traditional skills and cultural heritage. Therefore, how to correctly understand the intangible cultural heritage and objectively examine the protection and inheritance of traditional skills has unprecedented practical significance. In the context of general research methods, this research draws on the cultural practices of the Birmingham School and the cultural cycle theory of Johnson and Hall, briefly discusses the revitalization path and innovative development strategies of traditional craft cultural heritage tourism, and constructs a conceptual model of the path for the revitalization of traditional craft cultural heritage tourism. At first, scholars used the theory of interculturalization to re-examine social relations in the context of tourism; Subsequently, Richards.G& Wilson.J.(2016) proposed that a close relationship should be established between cultural heritage and tourism. Developers can combine the creative skills of inheritors to enrich tourism products and meet the needs of tourists, so as to realize their own economic interests, social benefits and industrial aspirations. At the same time, cultural theory is widely used in the field of tourism research, including cultural adaptation, cultural representation, and cultural identity.

2. CONCEPT DEFINITION AND BACKGROUND

2.1. Concept Definition

2.1.1. Intangible Cultural Heritage. The term “heritage” originated in Europe in the 1970s and usually refers to something inherited from an ancestor. In 2003, UNESCO adopted “the Convention on the Protection of Intangible Cultural Heritage”, which defined intangible cultural heritage as “various social practices, concept expressions, representation forms, knowledge, skills and related tools, objects, handicrafts and cultural places regarded by community groups and sometimes individuals as an integral part of their cultural heritage”, including oral traditions and forms of expression, Performing arts, social practice, rituals, festivals, traditional handicrafts.

2.1.2. Traditional Craft Cultural Heritage. Traditional craft cultural heritage is an important type of intangible cultural heritage. It is not only the national cultural memory precipitated by social history and culture, but also the precious wealth accumulated in the process of social development. The connotation and extension of the term “Traditional craft cultural heritage” have their own emphasis in different subject research horizons. The term has rich interpretations and can be objective. It truly reflects the current situation of local social production and people's aesthetic needs. The “traditional craft cultural heritage” discussed in this paper refer to ethnic craft products and their craftsmanship in the production process that have a span of at least 100 years and are regarded as cultural heritage. It not only has distinctive regional and national characteristics, but also meets people's life and aesthetic needs. In short, traditional craft cultural heritage is the artistic expression of people's daily social life, and it is a culture that is produced and developed in life.

2.1.3. Heritage Revitalising and Tourism Revitalising. “Revitalising” means giving traditional craft cultural heritage new uses and new life, so that it can serve the needs of modern development. Heritage revitalising is the comprehensive development of tangible or intangible cultural heritage. Theoretically speaking, the revitalization and utilization of heritage can enhance the vitality of heritage. Adapt to the needs of modern development, while being able to drive the development of surrounding communities. There are many ways to revitalising heritage, and tourism revitalising is an effective way for its living protection and inheritance. Heritage tourism revitalising is the revitalization and utilization of heritage by tourism, and achieve the purpose of live protection of heritage. The revitalization of traditional craft cultural heritage tourism is to use traditional craft as a carrier to increase people’s awareness on a larger scale through internal tourism development and deepen consumer recognition. It not only provides necessary financial support for its inheritance, but also activates and utilizes traditional craft culture, and at the same time obtains protection and inheritance.

2.2. The Cultural Cycle Theory

In the 1980s, British cultural scholar Johnson put forward the theory of cultural cycles, studying the culture of production and consumption, focusing on the subjectivity of culture and the construction of its social meaning, that is, the cycle of meaning of social and cultural subjectivity. Tiffin Hall (1990) proposed that cultural practice cannot be separated from the interaction between the four elements of values, norms, institutions, and artifacts. He is the theoretical builder of the “circle of culture”. It is pointed out that the cultural cycle theory includes five links of production, representation, consumption, identification and rules. The emphasis is on the subjectivity of culture and the construction of its social meaning, that is, the subjectivity of social culture. The theory of cultural cycles is more commonly used in tourism research. Chronis (2005) uses cultural cycle theory to analyze the circulation and recycling of co-constructed texts in the living culture for the story landscape, which is of great theoretical construction value for the living inheritance of intangible cultural heritage in the tourism field. GRichards (2016) considers the development of creative space and creative tourism from the perspective of supply and demand, and discusses the creative needs of developing new products. LETT C (2018) expounds ceramic cultural landscape and ecological development trends, and studies ceramic cultural landscape tourism and social reproduction. Scholars mostly use Johnson's theory of cultural circulation to analyze the construction of social meaning of tourism culture, but they still seldom discuss the intangible cultural heritage of traditional skills. Hall’s theory of cultural cycle is widely used in different disciplines, but it mainly discusses the process relationship between production, representation, consumption, identification and rules of the capital cycle at each stage of the cultural product, or conducts research on culture in a certain link, in which representation and identification Links are widely used in the field of tourism, such as characterizing tourism image, research on the relationship between identity and tourism experience, etc.

2.3. Research on Inheritance and Revitalization of Traditional Craft Cultural Heritage

2.3.1. Inheritance and protection. Simons.SM (2015) advocates granting intellectual property rights to heritage sites from the perspective of heritage management. Kennedy.T. (2017) believes that traditional crafts have characteristics that are closely related to family production, local markets and handicraft workshops. Song Fanghao (2019) believes that digital protection strategies can transform intangible cultural heritage into more interesting and entertaining products. In terms of protection and inheritance, researchers mainly conduct research from the legislative protection of intangible cultural heritage, record keeping, and live inheritance.

2.3.2. Tourism revitalization. Traditional crafts are traditional production techniques formed during a long production process. Cao Lan (2015) studied traditional gastronomic skills and culture, and pointed out that the development of corresponding tourism projects can promote its development and transformation. Zhu Yiqing (2019) believes that the method of productive protection is especially in line with the development of traditional skills, and it is of great significance to maintain the core skills and core values of traditional skills in production. Gao Yi (2016) The integration model of intangible heritage traditional handicrafts and tourism and cultural and creative industries, discussing traditional crafts and tourism in the Chinese context, exploring the integration of traditional handicrafts and tourism and cultural and creative industries.

2.4. Tourism Revitalising Path and Development Strategies of Traditional Craft Cultural Heritage

Traditional crafts use objects as carriers, and complex stakeholders are involved in the process of tourism revitalization, which can be roughly divided into inheritors and their communities, governments, experts, developers, tourists, etc. Cuccia.T. (2015) emphasized that cultural tourism contains rich and profound historical and cultural information, which can enhance the sustainable development of heritage tourism and reflect the cultural demands of stakeholders. According to Fang Cheng (2017), in the study of the revitalization and protection of urban religious cultural heritage and the construction of local identity, a hierarchical revitalization system should be established. Ding Yanni (2019) takes Dehua porcelain firing techniques and culture as an example to explore the tourism utilization of handicraft cultural heritage from the perspective of living protection, constructing the path of resources, markets, elements, ways and product (referred to as RMEWP).

Generally speaking, there are not many special studies on traditional crafts in the new era. They are mainly empirical studies on a certain traditional crafts. The research methods are relatively simple. They are concentrated in qualitative research, but their theoretical research insufficiency, especially the field investigations on traditional crafts are less researched.

3. DEVELOPMENT OF HYPOTHESIS

3.1. *Living Space of Traditional Craft*

3.1.1. The Survival Dilemma of Traditional Craft Cultural Heritage. Traditional craft cultural heritage are always attached to the natural and cultural environment of a certain geographical space. With the continuous advancement of modernization and the continuous update and change of the social environment, the reproduction of traditional craft cultural heritage in the development of modernization needs to constantly adapt to the new environment and create cultural expressions that are compatible with the new environment. However, in the face of the impact of modernization and commercialization, traditional craft cultural heritage no longer meet the needs of contemporary social development, and the original traditional craft culture is gradually declining. Under the impetus of the new policy, the reproduction of traditional craft cultural heritage has regained its vitality, but it is easy to move towards "alienation". The revitalization of traditional craft cultural heritage tourism is in many difficulties, and it is necessary to seek transformation and development in modern society.

3.1.2. The Challenges of Traditional Craft Cultural Heritage. The revitalization of traditional craft cultural heritage can not only better meet the needs of contemporary cultural consumption, but also shoulder the historical mission of promoting the great rejuvenation of national culture. Traditional craft cultural heritage has gradually received great attention from the government, academia, and society. Among the various revitalising methods, tourism revitalization is the one with the most prominent social and economic benefits and the largest audience. Realizing the continuation, protection, inheritance and even regeneration of traditional craft cultural heritage can enhance national cultural self-confidence and promote regional economic development. However, what is the mode of revitalizing traditional craft cultural heritage? What is the innovation development strategy? How can we effectively continue to operate? In short, in order to prove that tourism revitalising is an effective way to re-develop traditional craft cultural heritage, it can promote the sustainable development of traditional craft and cultural cycles. This research attempts to conduct a quantitative analysis based on the living space of traditional craft stakeholder table. By proposing hypothetical propositions, conducting questionnaire surveys of stakeholders, and establishing model data for reliability analysis and verification.

3.2. *Hypothesis 1*

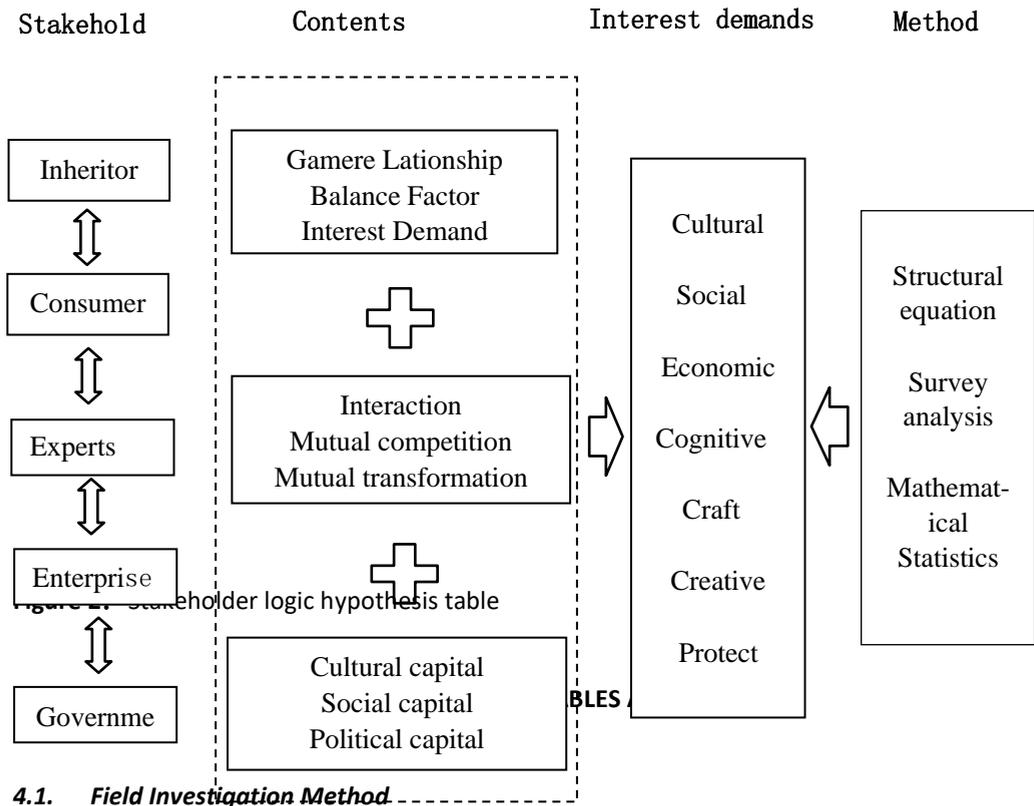
Assumptions on the cognition, sense of identity and value of the cultural heritage of traditional crafts. It is mainly reflected in different cognition, interest appeal, social benefit, economic benefit, cultural benefit and technical reproduction, etc.

Cognitive value	historical inheritance and cultural changes	Cultural value	National cultural selfconfidence
	traditional crafts and culture		enhance the quality of national culture
	Differences in crafts and culture		enrich daily cultural life
	national wisdom and cultural pride		satisfy the national spiritual pursuit
Economic value	promote regional tourism development	Social value	inheritance and protection of crafts
	improve local economic development		promote the integration of traditional and modern society and culture
	Increase employment opportunities		promote the coordinated development of economy, nature and culture
	enrich the tourist and cultural market		inheriting traditional national crafts, culture and civilization

Figure 1: Value hypothesis

3.3. Hypothesis 2

The logic hypothesis of the game relationship, balance factors and interest demands of stakeholders such as government, enterprises, inheritors and consumers in the revitalization of traditional craft tourism. In the process of the revitalization of traditional craft tourism, various capitals can transform, function and compete with each other under certain conditions. Transform traditional crafts and culture into cultural capital, social capital, or political capital, etc., and associate it with the market economy, use traditional crafts and culture to promote economic development, and meet the various interest demands of stakeholders.



The fieldwork in this paper is a kind of thematic oriented investigation. However, as traditional craft culture involves a wide range of contents, it is inevitable to involve natural environment, people's economic income, customs and habits, religious beliefs and so on in the actual survey. The questionnaire is composed of tourism motivation, enjoyment experience, novelty experience, cultural experience, participation experience, knowledge experience and tourist satisfaction. At the same time, the basic information of the surveyed person is also designed, including gender, age, occupation, education level, and suggestions for the activation of traditional crafts. According to the analysis results, combined with the expert consultation method, the main variable direction of the observation table is determined. Among them, the main reference is the scale of Jonghyeong K & Ritchie J RB (2014).

Basic situation of fieldwork

Stakeholders	Number of valid questionnaires	Contents
Inheritor	35	Yue kiln celadon, cloisonne, Yixing purple sand, stone carving, wine carving, etc.
Experts and scholars	30	Intangible heritage and tourism experts from Jingdezhen Ceramic University, Zhejiang University, China Academy of Art, China Academy of Art and other institutions
Consumer	200	Consumers mainly choose more concentrated cultural heritage blocks and cultural and creative parks. For example: Zhejiang Yiyou Town, Jingdezhen Taoxichuan, Beijing 798 Cultural and Creative Park, etc.
Enterprise	20	Jingdezhen Ceramic Cultural Tourism Group, Dongyang Redwood Furniture Factory, Shaoxing Rice Wine Co., Ltd., Bronze Carving Workshop, etc.
Government	12	Shaoxing Municipal Bureau of Culture, China Ceramic Museum, Jingdezhen Intangible Cultural Heritage Center, Yuecheng District Tourism Committee, Fushan Sub-district Office

Figure 3: Main variable direction table

4.2. Mathematical Statistics and Path Analysis

In the practical application of the path model for the revitalization of traditional arts and cultural heritage tourism, the cultural experience of tourists and the cultural identity of practitioners are verified by mathematical statistics and path analysis. The cultural experience of tourists is decomposed by tourists on the tourism motivation, tourism experience and satisfaction of the exhibition area, including the decomposition of the correlation between independent and dependent variables, superficial importance and direct importance, etc. The data provide certain data support for the practical application of the traditional crafts and cultural heritage tourism activation path, so as to provide a reliable basis for statistical decision-making and innovation strategy research. The survey measurable indicators, compiled using the following formula:

Formula 1:
$$\chi^2 = \frac{\sum N_h P_h \sum N_h (1 - P_h)}{N^2}$$

Formula 2:
$$P_{0i} = b_i \frac{S_i}{S_0}, \quad P_{0e} = b_{0e} \frac{S_e}{S_0}$$

Formula 3 : $d_{0l} = p^2_{0l} = (b_l \frac{S_l}{S_0})^2$, $d_{0e} = (\frac{S_e}{S_0})^2$

Formula 4 : $\sum_{n=1}^7 = (F_n/M) \times n$

Formula 1 uses a random sampling formula to calculate, h represents the number of layers, N is the total number, N_h is the total number of people in each layer, and P_h is the percentage of the number of people whose variable value is 1 in each layer. In formula 2 and formula 3, $P_{0l}(l=1,2,\dots,n)$, P_{0e} is the path coefficient from cause and remaining term e to result y , $d_{0l}(l=1,2,\dots,n)$ and d_{0e} are the corresponding path determination coefficients, $b_l(l=1,2,\dots,n)$ is the regression coefficient, S is the standard deviation. In formula 4, \sum is the comprehensive score, F is the total number of selected n , M is the total number of samples of a certain stakeholder, and n ($n=1,2,3,4,5$) is the score.

4.3. Structural Equation Method

In this research, we use the structural equation method to study the degree of interest subjects' appeals to their respective interests, which belongs to traditional mathematical multivariate statistics. A large number of samples are selected for statistical analysis, and the hierarchical analysis of the relationship between stakeholders related to the revitalization of traditional arts and cultural heritage tourism and the concept of interest appeals of various stakeholders are tested. In the data model, the questionnaire design is divided into 6 categories of people, and there are 8 variables. There are at least 60 research samples in the questionnaire analysis for each major category of people, so the total sample size will reach at least 480. The ratio is basically 1:1:1:1:1:1, which exceeds the researcher's analysis and induction on the number of samples.

5. EMPIRICAL RESULTS AND ANALYSIS

5.1. Verification Results and Analysis of Hypothesis 1

The basic assumptions of the cognition, sense of identity and value of the cultural heritage of traditional craftsmanship. Among the four kinds of interest values, economic value and social value are the interest points that the government pays close attention to. From the perspective of the factor analysis of interest expression, although the social value is not the most concerned by enterprises among the four values. It is worth noting that the government pays the most attention to social value. The results of the interviews found that, as the overall guide for the development of intangible heritage tourism, the government has a high recognition of social values such as establishing a harmonious social development atmosphere for intangible heritage, enhancing the national sense of honor and disgrace of the people, and promoting coordinated development in all aspects. Excavation of technical and cultural heritage, propaganda of national identity, heritage protection, etc.

Stakeholder Concerns (consumers, experts, governments, companies, inheritors)	Factor			
	Cognitive Value	Cultural Value	Economic Value	Social Value
Historical inheritance and cultural changes	0.139	0.162	0.022	0.113
Cultural wealth	0.702	0.053	0.045	0.153
Differences in crafts and culture	0.170	0.107	0.020	0.156
National wisdom and cultural pride	0.120	0.020	0.301	0.620
National cultural self-confidence	0.107	-0.153	0.135	0.730
Enhance the quality of national culture	0.210	0.132	0.232	0.702
Enrich daily cultural life	0.095	0.081	0.134	0.732
Satisfy the national spiritual pursuit	0.041	0.013	0.302	0.675
Inheritance and protection of crafts	0.216	0.210	0.138	0.214
Promote regional tourism development	0.156	0.034	0.675	0.344
Improve local economic development	0.075	0.264	0.612	0.074
Increase employment opportunities	-0.063	0.264	0.612	0.164
Enrich the tourist and cultural market	0.118	-0.114	0.651	0.220
Promote the integration of traditional and modern society and culture	0.362	-0.094	0.243	0.363
Promote the coordinated development of economy, nature and culture	0.136	-0.030	0.297	0.334

Figure 4: Questionnaire factor table

5.2. Verification Results and Analysis of Hypothesis 2

Based on the interest concerns of these five types of stakeholders, it can be found that the five types of stakeholders are most concerned about the identity of intangible cultural heritage tourism (comprehensive score is 4.574), and the most concerned interest is the economic demands of intangible cultural heritage tourism (comprehensive score is 3.787), followed by It is a protection request (comprehensive score is 2.801). In the utilization and development of intangible cultural heritage tourism, market behaviors and manifestations determine that all stakeholders are most concerned about the economic demands of intangible cultural heritage tourism. In addition, the demands of creation and culture are also worthy of attention. The interest appeals of the five stakeholders in the intangible cultural heritage tourism for the six factors have a direct impact on the harmonious development of traditional arts and cultural heritage tourism; the closeness

of the interest appeals among the stakeholders has a direct impact on the harmonious development of intangible cultural heritage tourism activation influences.

Stakeholder Demands	Consumer		Experts		Inheritor		Enterprise		Comprehensive score
	Coefficient	Score	Coefficient	Score	Coefficient	Score	Coefficient	Score	
Cultural	0.119	1.053	0.111	1.116	0.095	1.205	0.127	1.142	1.148
Social	0.500	2.640	0.648	2.595	0.451	2.772	0.680	2.522	2.584
Economic	0.572	3.679	0.535	3.753	0.447	3.775	0.507	4.025	3.787
Protection	0.415	2.084	0.589	2.886	0.455	3.274	0.539	2.972	2.801
Creative	0.335	2.288	0.318	2.628	0.245	2.486	0.376	2.383	2.290
Cognitive	0.501	4.660	0.489	4.628	0.383	4.563	0.433	4.879	4.574

Figure 5: Stakeholders' concerns coefficient table

6. RESULTS AND DISCUSSION

6.1. Handle the Interest Relationship between Cultural Heritage and Tourism Revitalization

How to deal with the relationship between the development, protection and inheritance of traditional arts and cultural heritage tourism is a problem of great concern to many experts and scholars. This paper believes that in the process of cultural reproduction of traditional arts and crafts tourism, social force participants, local governments, markets, practitioners, mass media, etc. are in the field of revitalization of traditional arts and crafts tourism in the relationship of interaction and competition. In the context of tourism, to meet the needs of different stakeholders at different levels, build tourism-related special interests and industry rules, and work together on the internal and external systems, can it promote the sustainable development of the protection and inheritance of traditional skills and cultural heritage.

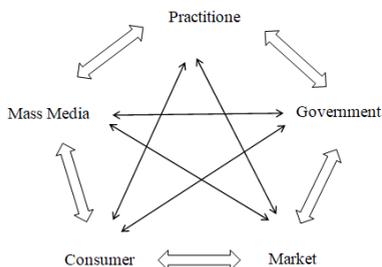


Figure 6: Interest subject activation relation model

6.2. Life-oriented Inheritance Path

On the basis of maintaining daily manual production, innovate the functional needs of contemporary life. First of all, the nature of the utensils, the needs of daily life, the needs of individual consumption, and the craft closer to reality and life, creating a sense of intimacy of the craft. Secondly, the effective way to realize the value recognition of crafts is to derive and develop the deep connection between crafts and people's lives in the production protection, guided by the inheritance of life. Furthermore, it is closely related to the characteristics of "life-oriented", that is, stable technical style, technical "paradigm", such as form, pattern, color, material, etc., the aesthetic level opens up modernity, reshape the spiritual needs of contemporary life and shape the new trend of popular skills. In the process of participating in life, achieving independent innovation and spontaneous inheritance is the ideal path for the sustainable development of intangible cultural heritage.

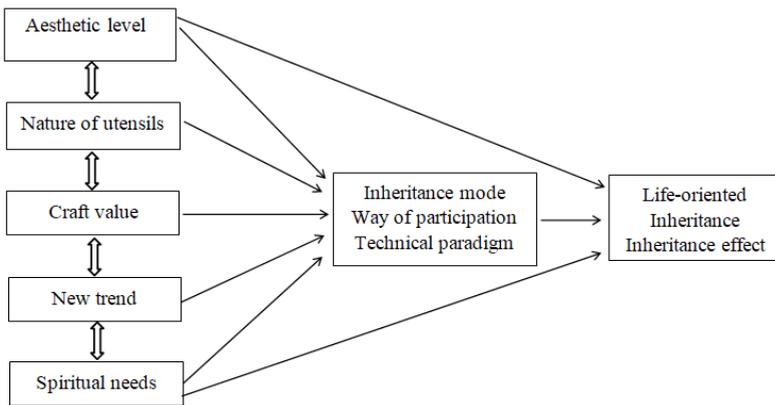


Figure7: the model of life-oriented inheritance path

6.3. Creative Development and Transformation

The creative transformation and innovative development of traditional crafts and cultural heritage refers to the full exploration of the potential social and economic value of intangible cultural heritage resources, and through creation, creativity and innovative transformation, to promote the development of cultural industries and enhance the brand culture of traditional crafts value, historical value, and educational value will ultimately realize the mutual promotion of cultural protection and economic development, and achieve a win-win situation for both social and economic benefits. The main ways include: First, clarify the connection and difference between the traditional craftsmanship of intangible cultural heritage, innovative design and modern product design, and seek new points of integration with the market economy; Secondly, actively use modern technology to improve the protection and inheritance of intangible cultural heritage, such as: cultural heritage digital communication, cultural industry innovation in the digital economy reform, media integration, and artificial intelligence applications. Use

data resources to drive the transformation and upgrading of cultural heritage, promote the optimization of industrial structure, and drive the content innovation and industrial upgrading of traditional arts and cultural heritage by means of accurate data predictive power and calm and objective data judgment.

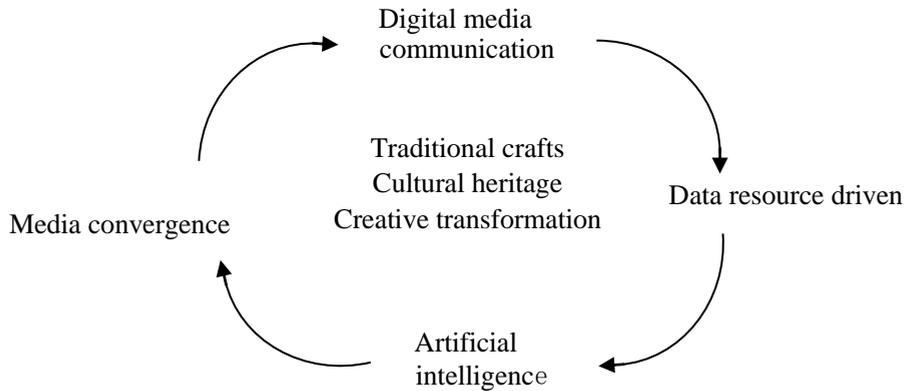


Figure8: Conceptual model of creative transformation

7. CONCLUSION

In short, the research objective of this paper is to deeply explore the internal relationship between the revitalization and inheritance of traditional craft tourism in the new era and the stakeholders, and to study the logical relationship among stakeholders' participation motivation, participation attitude, participation methods and participation effects from the perspective of inheritance protection. While realizing the sustainable development of traditional craft cultural heritage, consumers' cognition and identification should be improved to promote the activation and inheritance of traditional craft tourism.

In the past, when everyone mentioned "heritage" people thought of protection, and protection seemed to mean staying away from people's daily life, which became a fixed mode of thinking; Whenever we mention "development", we think of "over-utilization". The key to these two dilemmas is that the protection and inheritance of cultural heritage only pays attention to the role of the market and the government, while ignoring the close connection between cultural heritage and the cultural life of the people. At this stage, how to realize the internal activation of intangible cultural heritage, realize the living inheritance of traditional skills through internal activation, and then realize the sustainable development of cultural heritage is of great significance. Practice has proved that the use of traditional skills can enhance the cultural connotation of tourism, enable better dissemination of traditional crafts, achieve better economic benefits, and activate traditional cultural heritage.

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