

# Research on Activation of Rural Intangible Cultural Heritage Brand Economic Growth Power through Media Means and Intelligent Creation Tools

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## ABSTRACT

With the rapid development of digital media and intelligent creation tools, the economic development of rural intangible cultural heritage (ICH) brands has entered a new phase. This paper focuses on how media means and AI technologies contribute to the dissemination of rural ICH culture, brand building, and economic growth. This paper focuses on "activation of rural Intangible cultural heritage brand economic growth power through media means and intelligent creation tools", focusing on the role of short video platform and domestic AI tools in rural ICH culture communication, brand building and economic drive. It examines how digital media can help improve rural industrial chain and differentiate brands. by analyzing cases such as Li Ziqi's agricultural product exports, Nanxiang's palace cuisine and ICH techniques in short videos, and the digital transformation of Karatsu fied ceramics. The study reveals that digital media and intelligent tools lower the threshold for content creation, enhance brand influence, and stimulate the endogenous power of rural economies. However, rural ICH brand economies still face challenges such as insufficient originality and incomplete industrial chains, which need to be addressed through innovative content and business models. This paper provides theoretical and practical references for the sustainable development of rural ICH industries.

**Keywords:** Rural Revitalization; Intangible Cultural Heritage; Brand Economy; Digital Media; Intelligent Creation Tools

## 1. Introduction

In recent years, the role of intangible cultural heritage (ICH) in China's national "rural revitalization" strategy has increasingly gained attention. The cultural identity, traditional techniques, and regional characteristics carried by ICH are regarded as essential resources for building rural brands and driving local economic development. However, there are still many challenges in transforming ICH into a driver of rural brand economic growth, such as insufficient marketization, traditional dissemination methods, and low attention from younger generations. This disconnection between "cultural wealth" and "economic implementation" hinders the integration of ICH into the regional economic system.

The rapid development of media technologies,

especially the integration of intelligent creation tools and digital platforms, has provided new solutions to these problems. New media forms, such as short videos, live-streaming e-commerce, and AI-assisted content generation, have significantly enhanced the dissemination efficiency and social influence of ICH projects, while lowering the threshold for content production and facilitating the conversion of cultural resources into brand assets. The rural cultural dissemination practice represented by the "Li Ziqi" case reflects the possibility of brand building in the resonance between "media means + local culture + market demand".

However, most of these phenomena still focus on individual successes. There are prominent issues such as uneven regional development, content homogenization of ICH, and the lack of industrial chain support for

ICH brands. Some ICH projects are constrained by complex production processes, long production cycles, and outdated themes, making it difficult to align with current trends in cultural expression. Moreover, the construction of rural ICH brands is not merely a matter of dissemination; it involves a shift in content supply logic—how to transform culture from “display” to “transaction,” and how to convert user “viewing” into “consumption.” Digital platforms now offer various possibilities: on the one hand, the new generation of content creators uses AI tools such as AI drawing, speech synthesis, and automatic editing to improve content production efficiency; on the other hand, platform algorithms based on interest-based distribution make regional cultural products more likely to “go viral,” driving brand consumption.

This paper explores the core question of activation of rural intangible cultural heritage brand economic growth power through media means and intelligent creation tools. It analyzes three representative cases: image transmission pathway of Sichuan Province and Chongqing Municipality culture in Li Ziqi's individual case, the use of short videos to form a brand for the Nanxiang ICH project in Shanghai, and how Japan's Seto fired ceramics achieved market expansion through AI tool redesign. Through a comparative pathway analysis of these cases from different backgrounds and mechanisms, this paper aims to answer the following questions: What role do media means play in the generation of economic value for ICH brands? To what extent can the successful experiences be replicated? How can the future development avoid the devaluation of cultural values?

This study has three main contributions: First, from a theoretical perspective, it helps promote the interdisciplinary integration of cultural communication and economic geography research; second, from a policy perspective, it provides decision-making reference for the shift from “cultural preservation” to “economic activation” in ICH protection policies; third, from a practical perspective, it offers branding pathway suggestions for ICH practitioners and local governments, particularly in building new content ecosystems under the context of intelligent creation and digital distribution.

## 2. Theoretical Framework and Literature Review

This study addresses the issue of media dissemination and economic transformation of rural intangible cultural heritage (ICH) brands, involving interdisciplinary perspectives from economics, media theory, and cultural studies. To better understand how media and intelligent tools stimulate the economic growth potential of rural ICH brands, this paper adopts three theoretical frameworks: the cultural industry value chain theory, the long-tail theory, and the culturally embedded development theory, while integrating relevant literature from both domestic and international scholarship.

### 2.1 Cultural Industry Value Chain Theory

British scholar David Hesmondhalgh, in his seminal work *The Cultural Industries*, points out that the economic value of cultural products lies not only in the final stage of consumption but also throughout the entire chain of creation, production, dissemination, sales, and feedback, with each link generating industrial value. Initially applied to analyze the growth pathways of British film and music industries, this theory emphasizes the coupling relationship among creativity, media, and consumption.

In China, this theory has been localized to explain how ICH, cultural creativity, and traditional crafts are embedded into modern industrial chains. The current problems of “communication islands” and “market disconnection” facing rural ICH essentially reflect the incomplete structure of the cultural value chain. In this context, intelligent creation tools and new media technologies act as levers to bridge the gaps in the chain. On one hand, they shorten content production cycles and enhance dissemination frequency; on the other hand, they promote market conversion through short videos, livestreaming, and other interactive formats, thereby constructing a closed-loop structure for the ICH industry.

### 2.2 Long-Tail Theory

Chris Anderson, in *The Long Tail*, argues that the internet has broken down the dichotomy between “bestsellers” and “non-best sellers,” giving “niche” cultural products economic potential through aggregated demand from dispersed audiences. Originally used to

examine the sales mechanisms of platforms such as Amazon and Netflix, this theory has since been widely applied to understand changes in the structure of cultural content distribution.

ICH products typically possess strong regional characteristics, non-standardized forms, and are difficult to mass-produce, making them quintessential examples of “long-tail content.” In traditional market mechanisms, these products struggle to compete with mainstream industrial goods. However, in the algorithm-driven, interest-based social environment of new media, such non-mainstream content gains new dissemination pathways through precise audience targeting. This explains why rural short videos featuring ICH—such as those by Li Ziqi—can achieve massive global popularity and commercial impact.

Furthermore, the incorporation of intelligent creation tools enables the “translation” of originally complex or abstract ICH techniques—such as paper-cutting, embroidery, or cloth-pasting art—into media formats more digestible to modern audiences, including dynamic videos, data visualizations, and AI-generated animations. This significantly enhances their viability in long-tail markets.

### 2.3 Culturally Embedded Development Theory

Chinese sociologist Fei Xiaotong, in his theory of “cultural self-awareness,” emphasized that rural development must be rooted in local cultural resources rather than imitating urbanization models. Building on this foundation, contemporary scholars have proposed the “culturally embedded development” pathway, which advocates using culture as the core resource to be integrated into industrial construction and brand development in rural areas.

This theory has been validated in multiple practical cases. For example, in Taijiang County of Guizhou Province, the creation of a Miao embroidery brand successfully transformed the local technique into a culturally recognized product through a dual strategy of video communication and local government support, forming a combined development model of embroidery cooperatives and e-commerce operations.

Similarly, projects such as Fengning’s cloth-pasting paintings in Chengde, Yangliuqing New Year prints in Tianjin, and Dai brocade weaving in Yunnan may also achieve a leap from “skill dissemination” to “economic momentum” by taking local culture as the “soul,” media means as the “instrument,” and platform mechanisms as the “bridge.” This process represents a typical model of deep integration between culture and economy.

### 2.4 Literature Review and the Breakthrough of This Study

Current domestic and international research on “media technology and cultural communication” mainly focuses on individual brand communication models (such as internet influencers and vloggers) or cultural product packaging (e.g., the Palace Museum and Dunhuang IP). However, systematic studies on how ICH brands are embedded into rural economies and how they transition from content to industry through media and AI tools remain relatively limited.

For example, some studies on short videos promoting cultural IPs primarily analyze the mechanism of user behavior in dissemination; however, some scholars emphasized the role of algorithmic recommendation in improving the efficiency of cultural product distribution but did not go deeply into the transformation of ICH content. Therefore, this study aims to dissect three representative cases and integrate interdisciplinary theories to construct a transferrable and operable model for activating the economic potential of ICH brands, thus extending and enriching existing academic discourse.

## 3. Research Methodology and Design

### 3.1 Research Methods

This study combines case study, literature analysis and comparative study to deeply analyze how media means and intelligent creation tools can activate the economic growth power of intangible cultural heritage brands in real rural scenes. Case study method is the core method of this study, and three representative practical samples are selected, which have achieved remarkable results in media communication and transformation of intangible industries: (1) the phenomenon of Sichuan’s

"Li Ziqi" and her related export of intangible brands, the IP pathway of Shanghai Nanxiang steamed buns, and the spread and market development of Karatsu ware in Saga Prefecture, Japan under the digital background. These cases represent different models of "rural-ICH-media-brand" linkage and provide cross-cultural comparative insights in different systems, cultures and communication mechanisms.

The literature analysis method is used to build the theoretical basis, summarize the important research achievements in the fields of intangible economic transformation, digital communication pathway, rural brand construction, media sociology and so on at home and abroad, and provide theoretical support for case interpretation and mechanism modeling. For example, the White Paper on Digital Communication of Global Intangible Cultural Heritage published by UNESCO in 2023 pointed out that the intervention of digital tools such as short video and AI is reconstructing the living communication mechanism of intangible cultural heritage and is the potential engine of future cultural and economic growth. Comparative research rules are used to analyze the similarities and differences between media and creation tools in Chinese and foreign cases, and summarize the similarities and differences of successful experiences from the dimensions of cultural system, communication platform, technical adaptability and consumer structure, so as to enhance the popularization and reference value of research results. For instance, unlike China, which relies on social platforms to develop a non-legacy video economy, Japan relies more on local cultural tourism systems and folk associations to build a "place of origin-IP-market" closed loop, and the system is more embedded.

### 3.2 Data Sources and Analytical Pathway

This study uses multiple data sources to construct the analytical foundation, ensuring the empirical and logical rigor of the study. Primary data include the rural intangible cultural heritage account operation data, e-commerce transaction records, user comments and other content publicly released by platforms such as Douyin, Kuaishou and Xiaohongshu. According to the

2025 Douyin Intangible Cultural Heritage Data Report, by the end of 2025, 1294 inheritors of intangible cultural heritage had settled down on the platform, more than 200 million national intangible cultural heritage related videos had been added, and the number of praises had exceeded 11.3 billion, an increase of 31% year on year. In addition, reports on the intangible cultural heritage industry published by professional institutions such as "iiMedia Research" and "Digitforce Insights" are also introduced to supplement the data characteristics of the extension of the intangible cultural heritage industry chain empowered by short videos.

Secondary data include intangible cultural heritage protection policies, regional development plans, rural industry reports issued by National Bureau of Statistics, Ministry of Culture and Tourism and local governments, as well as academic papers, industry research and case reports at home and abroad. Special attention is paid to high-quality and authoritative publications and reports, such as international comparative materials and theoretical texts published by UNESCO and Intangible Cultural Heritage Center of the Ministry of Culture.

This study proposes a five-phase analytical pathway: "original cultural features-media intervention approaches-application of intelligent creation tools-user feedback mechanism-brand economic effect", aiming at identifying the key variables and action mechanisms that affect the development of intangible brands and clarifying the structural relationship between content and economy. Under this framework, combined with the realistic context, media strategy and platform algorithm differences of each case, this paper makes a systematic analysis on whether the intangible items can realize commercialization and economic growth in digital communication.

### 3.3 Research Boundary and Limitations

The focus of this study is to explore how rural intangible cultural heritage can achieve brand building and economic effect transformation through media means and intelligent creation tools, focusing on the chain of "communication-creation-consumption-industry", and has not discussed in depth the traditional non-genetic

inheritance mechanism, handicraft protection system and other fields. In addition, due to the limitation of space and resources, this study failed to conduct field investigation or in-depth interview, and mainly relied on open data and literature, which limited the in-depth understanding of micro-communication mechanism and user acceptance mechanism to some extent. Future research can further introduce platform-side algorithm data, consumer behavior tracking data, or conduct audience interviews to complement the empirical depth.

#### **4. Case Study 1 — An Analysis of Li Ziqi and the Pathway of Sichuan Rural Intangible Cultural Heritage Brand Development**

##### 4.1 Overview of the Case Background

The "Li Ziqi" phenomenon represents a typical case of rural culture in China breaking through digital media boundaries in recent years. Her content centers on traditional handicrafts, agricultural life, and intangible cultural heritage (ICH) skills, showcasing the cultural aesthetics and life philosophy of Chinese rural areas through high-quality short videos. The content spans embroidery, fabric dyeing, woodworking, tea making, and other ICH-related fields. Her expressive style is characterized by a strong visual aesthetic and emotional coherence, garnering widespread attention from domestic and international audiences. By the end of January 25, 2021, her YouTube channel had surpassed 14.1 million subscribers, having made her one of the most influential cultural communication IPs from China on international social media platforms.

##### 4.2 Application Mechanisms of Media Means and Creation Tools

The Li Ziqi team employs a content-centered narrative strategy, embedding intangible cultural heritage elements within daily and seasonal scene narratives to establish an aesthetic experience that blends "authenticity and imagination." During filming and post-production, the team extensively uses intelligent image processing tools such as DaVinci Resolve for color grading, smart depth-of-field simulation plugins, and automated editing scripts to enhance the visual consistency and rhythm of

the videos. The application of these tools significantly lowers the threshold for professional production, enabling traditional ICH elements to be "repackaged" and "activated" in a modern context. This reflects a paradigm shift in creative production empowered by technology.

Moreover, the alignment with platform mechanisms plays a crucial role. Content platforms such as Douyin and Bilibili reinforce vertical category tagging and distribution systems, promoting content related to "traditional crafts," "rural culture," and "pastoral life" into their main recommendation channels. Li Ziqi's dissemination effect continuously intensifies within the "content-user-brand" triangular structure. Through algorithmic feedback, platforms enhance audience preferences, helping Li Ziqi form a highly recognizable IP symbol and facilitating the transition from "content traffic" to "brand value."

##### 4.3 Brand Building Pathway and Economic Value Realization

Based on the scale and stickiness of her audience, the "Li Ziqi" brand has entered the consumer goods market, launching a product portfolio including sauces, snail noodles, and cultural and creative products, completing the transformation from cultural communicator to rural brand builder. Data shows that the "Li Ziqi Snail Noodles," jointly operated with Hangzhou Weinian brand, achieved sales exceeding RMB 700 million in 2020, ranking first in its category on e-commerce platforms. This brand pathway follows a progressive model of "content cultivation — cultural identity — product consumption," where intangible cultural heritage endorsement generates product premium, revitalizing rural handicrafts and agricultural products' market vitality.

Notably, the supply chain behind the brand relies on local rural cooperatives and small workshops in Sichuan. Through contract farming and targeted production, the agricultural and ICH production mechanisms are integrated, driving rural employment and local economic growth. For example, raw materials such as sour bamboo shoots, dried tofu skin, and chili oil for snail noodles are produced jointly by local Sichuan enterprises and farmers, benefiting over 200 households with stable income increases. This "content-driven — brand output

— industrial embedding" structure has become a model pathway for integrating rural culture and economic development.

#### 4.4 Summary of Experience and Replicability Analysis

Li Ziqi's success experience demonstrates that with strong visual cultural expressiveness and technological integration capabilities, intangible cultural heritage content can transform from a "cultural specimen" into a "market entity." The core factors include: selecting tangible and visually resonant ICH projects; leveraging intelligent tools to enhance content quality and narrative rhythm; expanding brand reach via cross-platform and multilingual dissemination; and converting content into economic entities through supply chain resources. These experiences offer valuable insights for other rural ICH projects, especially in regions lacking content creation capacity and brand-building experience. Introducing MCN agencies and incubating local short-video creators can compensate for such gaps.

However, this case also shows some particularity, as its success partly depends on the team's professional audiovisual production capabilities and strong operational mechanisms, which ordinary individuals or resource-poor rural areas may find difficult to replicate directly. Therefore, replicable pathways should focus on the midstream mechanisms of "cultural content — digital media — brand industry," such as multi-party resource collaboration and policy-supported platform construction, rather than relying solely on the viral effect of individual IPs.

### 5. Case Study 2 — An Analysis of the Douyin Creator “Nanxiang” and the Brand Building Pathway of Intangible Cultural Heritage Content

#### 5.1 Case Background and Development Trajectory

According to official data from Douyin as of June 15, 2025, the creator “Nanxiang” has amassed 26.87 million followers and received a total of 250 million likes. Nanxiang initially gained popularity through videos featuring imperial cuisine. His early series, the "Chinese Famous Dishes Collection," has been updated

to 128 episodes, covering classic Sichuan dishes such as "Imperial Eight Sichuan Delicacies No. 2: Shadow Beef," which alone received 1.895 million likes, demonstrating a high level of professional production. Around 2023, Nanxiang shifted focus to showcasing Eastern intangible cultural heritage (ICH) skills, developing this new series into the “Eastern ICH Collection.” As of now, 47 episodes have been released, with episode 10 on lacquerware (Part 1) garnering 2.972 million likes, indicating strong audience response and dissemination effect.

#### 5.2 Media Production Logic and Intelligent Tool Empowerment Mechanism

Nanxiang employs a dual strategy of “professionalism + storytelling” in content production. The continuous release of 128 episodes in the Chinese famous dishes series laid a professional foundation, after which he deeply explored the artisans' stories and cultural connotations behind intangible cultural heritage, marking a significant content transformation. He utilizes multi-camera shooting, time-lapse photography, and close-up editing to reveal detailed craftsmanship techniques. AI-assisted tools such as Jianying (a Chinese video editing app) Pro and Keling are used for color grading, automatic subtitles, and intelligent voiceover, enabling high-quality and efficient production. This approach maintains cultural depth while ensuring high-frequency and replicable content production.

Regarding content selection, Nanxiang adopts a parallel strategy of “story + craft,” conducting interviews with traditional artisans to narrate their life experiences, family heritage of skills, and regional cultural backgrounds, thereby constructing a narrative space rich in humanity and historical context. His videos deeply present the making processes of ICH crafts such as Huizhou brick carving, Fujian tulou mud carving, and Miao embroidery, enhancing the aesthetic tension of manual labor through close-ups and time-lapse footage. Additionally, he produces themed series linked to seasonal festivals and local cultural events, such as “Ghost Festival Dough Figurines” and “New Year Paintings,” which strengthen user engagement and channel rhythm.

#### 5.3 Brand Influence and Economic Conversion

## Pathway

Although Nanxiang's primary role remains that of content creator, he has begun to explore the combination of content monetization and brand building. Collaborating with local intangible cultural heritage institutions and artisans, he has launched derivative products including lacquerware replicas and traditional food gift boxes. Although comprehensive sales figures are not publicly available, the high likes and comments on his lacquerware videos indicate considerable market interest and brand potential, and quantifiable economic benefits for intangible cultural heritage content are emerging. Furthermore, Nanxiang has been invited to participate in Douyin's 2024 and 2025 Intangible Cultural Heritage Awards and the Intangible Heritage Inheritors Program, reinforcing his IP image as a representative of intangible cultural heritage dissemination.

Notably, his content avoids sensationalism or extreme curiosity-driven expressions, instead employing restrained pacing and authentic artisan footage to evoke user respect and curiosity towards traditional culture. This focus on authenticity builds a personal brand with "cultural warmth," distinguishing his approach from some short video models that rely on traffic tricks but lack cultural depth, thereby achieving greater sustainability.

### 5.4 Summary of Experience and Implications

The "Nanxiang" case provides a paradigmatic reference for how individual creators can engage in intangible cultural heritage dissemination and brand building under the assistance of intelligent tools. Key factors to his success include: focusing on authentic craftsmanship and personal stories to construct profound cultural narratives; flexibly utilizing intelligent tools to lower production thresholds and improve content quality; promoting productization of intangible cultural heritage content through cross-sector cooperation to connect dissemination with consumption; and maintaining non-commercial packaging to preserve cultural authenticity and enhance emotional user identification.

From a replicability perspective, the case proves that even without large-scale production resources, individual creators can digitally reproduce intangible

cultural heritage through technology and creativity, gradually forming a closed loop of cultural dissemination and economic conversion. Future efforts should further promote policy support and platform guidance for such creators, such as providing dedicated traffic quotas for intangible cultural heritage topics, creative funding, IP authorization channels, and encouraging more culturally passionate and visually expressive youth to participate in building the intangible cultural heritage short video ecosystem.

## 6. Case Study 3 — Analysis of the Economic Pathway of Japan's Intangible Cultural Heritage Ceramic "Karatsu Ware" in Digital Communication

### 6.1 Case Background and Drivers of Digital Transformation

"Karatsu Ware" is a traditional ceramic craft originating from Saga Prefecture, Japan, with a history of more than 400 years. It is recognized as a national intangible cultural heritage. Facing changing consumption preferences among younger generations and declining demand for traditional handicrafts, the region has been exploring multimedia communication strategies since 2018. The "Digital Karatsu Project," developed collaboratively by the "Karatsu Ceramic Village" and the University of Tokyo's Graduate School of Design, has become an important experimental platform promoting the digital dissemination of this intangible ceramic heritage. Utilizing virtual exhibition halls, interactive short videos, and 3D scanning modeling technology, Karatsu Ware has transitioned from a regional craft to an international market presence.

### 6.2 Media Means and Content Structure Analysis

The Karatsu team has established a multi-platform dissemination system including Instagram, YouTube Shorts, and TikTok. They employ drone aerial shots of kiln landscapes, time-lapse recordings of the pottery-making process, and interviews integrated with AI-generated subtitles and audio editing, creating a triadic content structure of "pottery making + storytelling + contextual background." Launch short videos on relevant

platforms, focusing on showcasing the techniques of ceramic artists, soil texture, and cultural background. The video has a high number of views, good feedback, and high audience interaction rate. To enhance international acceptance, its videos often use a Chinese - Japanese - English trilingual subtitle system, supplemented by AI speech synthesis to reduce translation and dubbing costs and improve publishing efficiency.

### 6.3 Economic Conversion Pathway and Platform Synergy Strategy

The project's economic pathway manifests in three dimensions: first, the creation of a "Digital Karatsu" e-commerce platform that sells limited edition ceramics and co-branded artworks, enabling conversion from video traffic to product sales; second, the launch of NFT digital collectibles, where each physical Karatsu Ware piece is paired with a unique on-chain identity code for international auction trading, enhancing the intangible heritage brand's premium value; third, cooperation with local governments to develop a "ceramic study + cultural tourism lodging" industrial chain, guiding tourists to Karatsu for pottery experiences and stimulating growth in local homestays and catering.

### 6.4 Summary of Experience and Assessment of Replicability

The "Digital Karatsu Project" demonstrates that intangible ceramic heritage brands can activate economic value through technological means in a highly mediated society. Transferable lessons include: building a "digital twin-based" resource system combining 3D modeling and short video dual tracks; establishing multilingual content release chains; expanding digital economy scenarios by integrating NFTs; and synergizing with cultural tourism policies for joint development. In terms of applicability, this model is also relevant to intangible cultural heritage projects in Western China such as Dehua white porcelain and Jingdezhen folk kilns, provided that professional operation teams and supporting local industrial systems are established.

## 7. Research Summary and Future Prospects

This study conducts a systematic analysis of how

media means and intelligent creation tools activate the economic growth power of rural intangible cultural heritage (ICH) brands. Through case studies of Li Ziqi's short video brand building and agricultural product economic transformation, Nanxiang's content extension from imperial cuisine to Eastern ICH short videos and fan economy cultivation, and Japan's Karatsu Ware ceramic ICH digital dissemination and economic pathway. The study reveals the core role of digital media technologies in shaping rural ICH brands and promoting industrial economy. All three cases demonstrate the effective integration of content creation and multi-platform dissemination, the auxiliary value of intelligent tools in production and communication processes, as well as feasible pathways for deep integration with local industrial chains and cultural tourism.

The study indicates that media means serve not only as channels for information dissemination but also as key platforms for brand image construction and consumer interaction. Intelligent creation tools lower the entry barriers for non-professional participants, improve the efficiency and quality of content production, and facilitate the formation of sustained brand influence. Meanwhile, the industrialization of ICH requires alignment with local resources and industrial characteristics to avoid homogenized competition and form differentiated advantages. For example, Li Ziqi leverages Sichuan's agricultural product specialties, Nanxiang focuses on imperial cuisine and ICH craftsmanship, and Japan's Karatsu Ware employs digital exhibition halls and NFT innovations in its business model.

However, the study also points out that the current economic development of rural ICH brands still heavily depends on influencer effects and policy support. Poorer areas lack original content production capacity and supporting industrial chains, making sustainable self-development difficult. Moreover, the standardization and lack of innovation in ICH content lead to risks of homogenization, calling for a deeper alignment between cultural creativity and market demand.

In the future, the development of rural ICH economy should emphasize the integrated innovation of intelligent



technologies and media platforms to enhance the cultural connotation and market adaptability of digital content. Policy efforts need to strengthen investments in digital infrastructure and talent cultivation, promote multi-party collaborative cooperation, and build an ecological ICH economic system. This study looks forward to exploring more sustainable rural ICH brand pathways at the intersection of digital economy and rural revitalization.

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