

Business and Life: A Study on the Cultural Branding of Xilankapu in the Xiaonanhai Town Region, Qianjiang District, Chongqing

Zitong Qiu

Stamford American International School, Singapore;

1433306534@qq.com

Abstract

The study is based in the Xilankapu Industrial Park in Xiaonanhai Town, Qianjiang District, Chongqing, and aims to explore the development and transmission of the cultural brand of Xilankapu in the region, as well as the economic strategies that the local community has developed around it. Using interviews as the primary research method, eight Xilankapu intangible cultural heritage inheritors were interviewed. Through analysis of the interview data, the study concludes that the preservation and development of Xilankapu have significant potential. However, to enhance the recognition and transmission of Xilankapu, the industrial park needs to break with tradition and create a distinctive cultural brand.

Keywords

Xilankapu, symbols, cultural brands, business.

1. Introduction

Ancient Roman philosopher Cicero was the first to use the Latin term "cultura animi" to define culture, referring to the accumulated experiences and behavioral patterns of living organisms over time. Culture can be divided into three main categories: artifacts (material culture), institutions (institutional culture), and ideas (spiritual culture), encompassing aspects such as language, writing, customs, thoughts, and national strength. Objectively speaking, culture is the sum of a society's value system. It reflects the historical heritage and traditional concepts of a nation. Preserving and promoting national culture can enhance cultural identity and strengthen social cohesion.

Intangible cultural heritage, abbreviated as ICH, refers to practices or expressions of significant cultural value to a region, as recognized by UNESCO. These include various intangible forms of intellectual property, such as folklore, culture, beliefs, traditions, knowledge, and language. In the rich tapestry of Chinese traditional culture, ICH holds a crucial place. In the National List of Representative Elements of Intangible Cultural Heritage of China, officially released in 2021, Chinese ICH is categorized into ten main types: folk literature, folk music, folk dance, traditional theater, quyi (traditional Chinese folk art forms), acrobatics and sports, folk art, traditional craftsmanship, traditional medicine, and customs.

As a treasure of Chinese culture, ICH has received significant protection from the government. In the 2021 "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage," issued by the Central People's Government of China, local governments were called upon to improve the system for protecting and transmitting ICH, enhance the levels of protection and transmission, and increase efforts to disseminate and popularize ICH. However, most people still have a superficial understanding of ICH, with limited awareness of its various forms. As a developing country, China's cultural development has long been overshadowed by the dominant influence of Western cultures. In essence, the development of Chinese culture faces significant challenges: ICH primarily relies on oral transmission, and many ethnic and folk arts

often survive only through individual practitioners. As these practitioners pass away, these arts face the risk of disappearing entirely.

2. Literature Review

Fuer Ya and Sun Jiajia (2024) conducted an in-depth exploration and analysis of the living inheritance of Xilankapu. They elaborated on the importance of living inheritance for the continuous development of Xilankapu culture. The researchers pointed out that it is through the transmission of craftsmanship across generations that Xilankapu not only retains its unique artistic style but also serves as a vital means of fostering cultural identity and heritage. This mode of living inheritance allows Xilankapu to be more than just an art form; it is a living cultural practice that continuously evolves over time while maintaining its core cultural characteristics[1].

Yuan Shengchao (2024) examined the dissemination and impact of Xilankapu in modern society. He emphasized the positive role that the dissemination of Xilankapu, as a cultural symbol, plays in enhancing cultural confidence and cohesion. Yuan highlighted that through widespread media coverage, the artistic image and profound cultural connotations of Xilankapu have become more widely recognized and understood by the public. This dissemination extends beyond domestic borders, reaching an international audience and allowing more people to appreciate this unique ethnic art[2].

As an important intangible cultural heritage of Xiaonanhai Town in Qianjiang District, Chongqing, Xilankapu boasts unique artistic characteristics and carries the responsibility of cultural transmission. Scholars have delved into the value and development of Xilankapu as a cultural brand. Liu Feilong (2023) conducted an in-depth analysis of the artistic features of Xilankapu. The patterns, colors, and weaving techniques of Xilankapu are the crystallization of ethnic cultural wisdom. These cultural elements not only reflect the unique aesthetic consciousness of the Tujia people but also carry rich ethnic memories and emotions. Building on traditional features, Liu proposed reflections on the modes of inheritance for Xilankapu. He emphasized that while protecting the traditional cultural characteristics of Xilankapu, it is also essential to adapt it to the development needs of modern society, thereby revitalizing this intangible cultural heritage. Only through the integration of traditional culture with modern development can Xilankapu truly become a vibrant cultural brand. As the birthplace of Xilankapu, Xiaonanhai Town holds a unique advantage in this intangible cultural heritage. By deeply exploring the cultural connotations of Xilankapu, enriching its artistic expressions, and innovating in cultural and creative product design, the cultural branding of Xilankapu can be enhanced, thereby promoting the transmission and development of regional intangible cultural heritage. This not only bolsters the cultural confidence and awareness of Xiaonanhai Town but also injects new momentum into its urban-rural integration and development[3].

In the process of cultural transmission and innovation, product design plays a crucial role. In recent years, scholars have begun to focus on the application value of emotional design theory in the design of cultural and creative products related to Xilankapu. Wang Qing and colleagues (2023) delved into the application of emotional design in the design of Xilankapu cultural and creative products. They argued that emotional design is not merely a technical approach but a means of emotional communication. By incorporating the cultural connotations of Xilankapu into product design, consumers' sense of identification with and emotional resonance towards traditional culture can be stimulated, thereby enhancing their desire to purchase these products. As an important intangible cultural heritage of Xiaonanhai Town, the patterns, colors, and weaving techniques of Xilankapu are imbued with profound ethnic cultural meanings. Through emotional design, these cultural elements can be transformed into compelling products, allowing consumers to appreciate the products while also experiencing the cultural

charm that Xilankapu represents. This design approach not only revitalizes Xilankapu culture but also provides new ideas for the transmission and development of intangible cultural heritage. While preserving the traditional features of Xilankapu, emotional design can also help it adapt to the development needs of modern society, making it a vibrant cultural brand[4].

3. Current Status of Xilankapu Industry Development and Cultural Brand Analysis

3.1. Background

Chongqing Duchen Handicrafts Co., Ltd., established in 2012, operates under a model combining "Intangible Cultural Heritage Workshops + Cooperatives + Farmers." This model focuses on the design, development, and production of culturally distinctive products, utilizing the intangible cultural heritage elements of Xilankapu Tujia brocade. The company produces ethnic clothing, such as school uniforms, professional attire, and casual wear, along with intangible cultural heritage office supplies, daily necessities, and tourism souvenirs. This approach has successfully spurred industrial development. The company has established a city-level Xilankapu migrant worker returnee industrial park and a Wuling Mountain ethnic talent specialty industrial park, which have garnered significant recognition from various levels of government.

The Xilankapu Industrial Park in Tujia Shisanzhai, Xiaonanhai, serves as the research site for this study. The park is located within the Xiaonanhai National Geopark, at the border of Chongqing and Hubei, approximately 30 kilometers north of Qianjiang City. The area is a unique high-altitude freshwater barrier lake that blends mountain, sea, island, and gorge landscapes, and is the most well-preserved ancient earthquake site in China. In 2004, Qianjiang Xiaonanhai was approved as the third batch of "National Geoparks" by the Ministry of Land and Resources of the People's Republic of China. In December 2005, the Xiaonanhai Scenic Area was rated as a national AAAA-level tourist attraction. In 2018, the Qianjiang Xiaonanhai Reservoir was selected as one of "Chongqing's Ten Most Beautiful Reservoirs of 2018." The Xilankapu Industrial Park in Shisanzhai benefits greatly from its location within the Xiaonanhai Scenic Area. As a national 4A-level scenic spot, Xiaonanhai Town's tourist flow provides a significant number of potential customers for the Xilankapu Industrial Park. However, due to evolving national policies, the Xiaonanhai Reservoir, as a crucial water source for Qianjiang District, has gradually restricted large-scale tourist access, leading to a significant decrease in visitor numbers compared to previous years.

Shisanzhai, a newly established village in Xiaonanhai, is China's first Tujia ethnic cultural ecological museum. The village preserves the authentic traditional Tujia-style residential buildings and lifestyle, which are rich in ethnic characteristics. The Tujia people in this area live in clan-based settlements along the Banjiashi River, with each village or stockade named after the resident family's surname— "one village, one product." The area includes 13 typical Tujia natural villages, such as Tanjiazhai, Hejiazhai, Baishouzhai, and Nverzhai.

The location of the Xilankapu Industrial Park within such a culturally and historically rich setting not only enhances the park's cultural value but also positions it as a key site for the preservation and promotion of Tujia cultural heritage. Despite the challenges posed by the reduced tourist influx, the unique cultural resources of Shisanzhai and Xiaonanhai provide a strong foundation for the continued development and branding of Xilankapu as a cultural symbol.

3.2. Current Status of Xilankapu

3.2.1. Internal Strengths

During the four-day investigation and interviews, several internal strengths of the Xilankapu Industrial Park in Shisanszhai were identified. First, the park is located in the Xiaonanhai Scenic Area, surrounded by mountains, with a well-preserved natural and cultural ecology. Situated in Shisanszhai, the park benefits from a rich foundation of Tujia culture, which plays a crucial role in protecting the area from excessive modernization. As the head of Xilankapu, Lu Aihua, noted, "Xilankapu belongs to the Tujia people. In Shisanszhai, each village is a source of livelihood for the Tujia people, and the industrial park has rooted itself here, integrating the two."

Moreover, the inheritors and weavers in the industrial park generally have a strong cultural identity with Xilankapu. Among the eight Xilankapu-related leaders we interviewed, all expressed varying degrees of fondness for Xilankapu and emphasized its importance as a traditional cultural asset of the Tujia people. Inheritor Li Yinglian mentioned, "I really like the color schemes of Xilankapu. The process of creating it relaxes me and gives me confidence." Similarly, weaver Guo Chunmei said, "Although making Xilankapu is complicated and requires great patience, the patterns and colors have a unique appeal. I love carrying the bags we weave." Retired weaver Wang Cuishi shared, "If it weren't for my age and needing to help with my grandchildren, I would have loved to continue working at the Xilankapu Industrial Park. The satisfaction I get from Xilankapu is something I enjoy deeply." This deep satisfaction and dedication among Xilankapu leaders and artisans undoubtedly serve as a critical driver for the development of Xilankapu as intangible cultural heritage.

Third, as modern aesthetics evolve, the employees of the Xilankapu Industrial Park in Shisanszhai are also continually updating their weaving techniques and creating new Xilankapu patterns. This effort lays the foundation for integrating Xilankapu into modern culture and life, attracting more people with contemporary tastes. Lu Aihua summarized, "Our primary audience now is tourists visiting Shisanszhai. They don't have a strong acceptance of traditional Xilankapu products, so we periodically refine our techniques to cater to the current market. We now focus more on cultural and creative products like bags and accessories that modern people prefer. We also incorporate modern elements into our designs, such as pandas and Hello Kitty. Compared to traditionally produced clothing and bedding, these smaller items are more popular."

These internal strengths show that the passion and recognition of Xilankapu by the park's personnel play a significant role in its inheritance and dissemination. By maintaining tradition while continuously improving and innovating, Xilankapu adapts to changing times, opening up broader prospects for its future development. These positive factors make the industrial park more competitive in facing market challenges and lay a solid foundation for the transmission and dissemination of Xilankapu.

3.2.2. Internal Weaknesses

However, the park's mountainous location also poses limitations on its development. The industrial park is about a 40-minute drive from Qianjiang City, including many winding mountain roads. Although the government has improved road infrastructure to be on par with urban areas, the park's location is still inconvenient for tourists, resulting in fewer visitors. This significantly impacts the dissemination and sales of Xilankapu and related products, which largely depend on tourists. During interviews with weavers, we noted that most Xilankapu sales follow four stages: tourist visit, product introduction, purchase of small handicrafts, and bulk orders. However, most tourists stop at the third stage, buying only small items. When tourist numbers are insufficient, this method of promotion and sales struggles to generate widespread attention for Xilankapu.

Additionally, on the path to innovating Xilankapu, the park faces challenges in attracting talent for marketing and cultural product design due to the limited public awareness of Xilankapu. Xiao Lizhong, a co-founder of Chongqing Duchen Handicrafts Co., Ltd., noted in an interview, "Currently, we face significant challenges in marketing Xilankapu externally. In the past, I considered hiring a professional marketing agency, but they declined. As professionals, they couldn't guarantee that marketing Xilankapu would be profitable. Due to its niche appeal, we can't find a professional company to market and package Xilankapu. Marketing and promotion have always been our weak points. We hope to find a management company to help market Xilankapu and address this issue."

While the industrial park places great emphasis on innovation in cultural and creative products, aiming to spread Xilankapu through modern, appealing items, the lack of educational background among the park's rural employees presents a tangible challenge in product innovation. Xiao Lizhong mentioned, "We are particularly short on talent in this area because those with a background in arts and crafts design are not willing to work on something like Xilankapu due to its lack of popularity. Only a few people are interested in this, and we need to awaken more young people to engage in the design and development of Xilankapu."

Our field investigation and research revealed that Xilankapu still lacks profitable and competitive core products, and most tourist purchases are random, making it difficult for Xilankapu to be mass-produced and sold, leading to inconsistent income for the industrial park.

3.2.3. External Opportunities

The development of the Xilankapu Industrial Park in Shisanzhai is also supported by external opportunities. The local government is optimistic about the park's development and supports it in two ways to help promote and develop Xilankapu: by increasing public awareness through media coverage and by inviting external organizations to visit the park, thus enhancing Xilankapu's visibility. Government support undoubtedly increases the potential for the park to spread Xilankapu.

Additionally, given that a significant portion of Xilankapu's current audience consists of older adults, the aging trend in Chinese society may lead to an increase in the consumer base for Xilankapu, bringing more potential customers and demand.

3.2.4. External Threats

Challenges to Xilankapu's external development were also revealed during the investigation. The high similarity of products among various intangible cultural heritage brocades on the market means that the Shisanzhai Industrial Park may inefficiently imitate other similar products due to a lack of innovative talent. This could negatively impact the production of unique, Xilankapu-specific core products.

Moreover, there is still a general lack of public awareness about Tujia culture and Xilankapu, making promotion difficult. Gaining recognition in the modern market will require significant effort from the Shisanzhai Xilankapu Industrial Park. The road ahead remains long and challenging.

3.3. Analysis of Cultural Brand Elements

3.3.1. Historical and Cultural Symbols

Throughout human history, symbols have served as products of daily social interactions, representing the cultural evolution of civilizations[5]. These symbols manifest in various aspects of social behavior, customs, and knowledge. For example, the 24 solar terms in traditional Chinese society, used by farmers to mark seasonal changes throughout the year, are cultural symbols that fundamentally reflect the understanding of nature and society by ancient Chinese people.

French philosopher Guy Debord, in his 1960s work *The Society of the Spectacle*, introduced the theory of the spectacle society[6]. In the process of modern social development, real social life has been replaced by representations, and people perceive the world primarily through specialized media. Visual images have become the dominant sensory experience, replacing genuine human connections. As a result, "the spectacle is not a collection of images, but a social relation among people, mediated by images."

The patterns in Xilankapu can be categorized into five types: natural scenery, daily customs, ethnic dances, real-life experiences, and geometric patterns. According to the research, the two most representative symbols are the "Yangque" (Tujia bird) and the "Forty-Eight Hooks." The Yangque is considered a symbol of good fortune among the Tujia people, and its significance stems from the story of a Tujia girl who could weave various flowers. When an elderly man told her about a flower she had never woven—the flower of the ginkgo tree that blooms only at midnight—her curiosity was piqued. The girl waited by the tree every night to complete her floral creation. However, her sister-in-law misunderstood her actions, believing she was meeting a lover at night. The sister-in-law informed the girl's brother, who, in anger, cut down the tree branch. At that moment, the flower finally bloomed, but the girl tragically fell from the branch and died. In her memory, the Tujia people refer to the girl as Yangque. The "Forty-Eight Hooks," another symbolic pattern in Xilankapu, represents harmony and unity, with each hook symbolizing the interconnectedness and unity of the Tujia people.

Although these symbolic patterns hold deep meaning for the inheritors, who are well-versed in their stories and cultural value, they appear unfamiliar and even difficult to understand for the researcher and accompanying team. While the story behind Yangque is rich in local color, it lacks the conflict and drama necessary to resonate more broadly in the process of intangible cultural heritage transmission. Similarly, the symbolic meaning of the "Forty-Eight Hooks," representing harmony and unity, is positive but fails to make a strong impact in popular culture due to its relatively bland expression.

As a beautiful traditional handicraft, Xilankapu's rich historical and cultural connotations deserve wider recognition and appreciation. However, the lack of strong narrative in these symbolic stories presents a challenge for Xilankapu in attracting younger generations and a broader audience in modern society. The transmission of culture requires not only symbols with deep meaning but also compelling narratives and expressive forms that capture people's interest and resonate with them emotionally. Therefore, for Xilankapu's inheritance and development, it might be necessary to find new ways of expression that retain the traditional essence while also revitalizing it within modern culture.

3.3.2. Narratives of the Inheritors

According to the cultural identity theory proposed by the renowned American psychoanalyst Erik Erikson, members of a group who live in an ethnic community for a long time tend to have a consistent affirmation of what is most meaningful to their ethnicity. This identity is transmitted unconsciously through the collective folklore, traditions, and living habits of the people within the ethnic group.

The research revealed that most of the Xilankapu inheritors interviewed have relatively simple and unremarkable identities. For instance, Li Yinglian and Guo Chunmei, both inheritors, were initially introduced to Xilankapu through training provided by the company in Shisanzhai, Xiaonanhai Town. Most trainees do not have dramatic or conflict-ridden stories that would draw the attention of the public and consumers. However, this lack of dramatic narrative highlights the cultural identity of the local Tujia people. Xilankapu has been integrated into Tujia life for a long time, and although the stories of the inheritors may not be particularly distinctive, their creation, inheritance, and promotion of Xilankapu perfectly exemplify Erikson's theory of cultural identity.

This cultural identity is reflected in the local people's passion for inheriting Xilankapu. Although individual stories may lack dramatic conflict, the ongoing cultural practice and skill transmission are themselves manifestations of cultural strength. This collective unconscious resonance not only strengthens the internal identity of the local Tujia people but also helps Xilankapu gradually solidify its vitality and influence as an intangible cultural heritage.

3.3.3. Market

Buehler's aesthetic distance theory suggests that by adjusting psychological distance, the aesthetic value of an object can be enhanced, making the "phenomenon independent of the influence of personal needs and purposes" and causing "the most ordinary, familiar objects" to become noteworthy[7]. He categorizes distance into two types: physical distance, which is the actual distance between the object and the observer, and representational space distance, which is the distance depicted in the artwork. According to this theory, "exoticism" is a typical example. Many products from coastal or ethnic minority regions are popular in the domestic market because their spatial distance enhances their aesthetic value.

Meanwhile, MacCannell's staged authenticity theory argues that in the development of tourism, cultural tourism products are presented as "authentic" on stage, achieving a "reproduction of authentic culture" that satisfies tourists' cultural experiences[8]. Modern tourists seek to discover local authentic culture, something absent in their own society, through travel.

Drawing on these two theories and the local customs and tourism projects observed during the research, it is evident that the Xilankapu Industrial Park in Xiaonanhai Town offers tourists a rich and immersive experience. Due to the park's distance from the city, both the physical and spatial distances between the tourists and the park enhance the aesthetic value of Xilankapu products. Moreover, the industrial park offers various intangible cultural heritage project experiences, with Xilankapu weaving being one of them, undoubtedly enhancing the tourists' overall experience.

This combination of cultural identity, aesthetic distance, and authentic experiences positions Xilankapu to capture the interest of a broad audience, particularly within the context of cultural tourism. The challenge remains to leverage these elements effectively in building a strong and vibrant cultural brand that can resonate both locally and beyond.

3.4. Cultural Brand Analysis Based on Text Mining

This study utilizes a high-frequency word analysis method in text mining to analyze the interview data collected over three days from eight Xilankapu inheritors and weavers in Xiaonanhai Town. The following table summarizes the results:

Word/Phrase	Frequency	Word/Phrase	Frequency	Word/Phrase	Frequency
Xilankapu	158	Tujia	39	Culture	32
Pattern	28	Promotion	27	Inheritance	23
Training	21	Weaving	21	Ethnic	19
Tradition	15	Going Out	14	White Tiger	14
Contact	13	Children	13	Use	13
Girl	13	Clothes	13	Process	11
Market	11	Yangque	11	Daily	11
Production	10	Local	10	Government	10
Friends	10	Income	10	Home	10
Teacher	10	Work	9	Marketing	9
Outside	9	Acceptance	9	Learning	9
Special	9	At Home	9	Colors	9

Education	8	Competition	8	Economy	8
Qianjiang	8	Sales	8	Spread	8
Economy	8	Customization	8		

Core Word Analysis

In the core word analysis, we can observe that the cultural brand core of Xiaonanhai Town primarily revolves around the lifestyle and cultural traditions of the local Tujia people. Keywords such as "training" (21 times), "children" (13 times), "daily life" (11 times), "friends" (10 times), "home" (10 times), and "government" (10 times) reflect the close connection between the local cultural brand and the daily lives of the Tujia people. These core words demonstrate how Xiaonanhai Town, through the cultural brand building of Xilankapu, reflects the cultural customs, family life, community interaction, and government support of the Tujia people. This further indicates that the core of Xiaonanhai Town's Xilankapu cultural brand is not merely about promoting or publicizing Tujia culture, but is deeply rooted in the Tujia lifestyle, truly embodying the essence and spirit of Tujia culture.

At the same time, the representative pattern of Xilankapu, the Sunbird, is also a frequently occurring core word. Although the Sunbird is seen as the representative pattern of Xilankapu by local inheritors, its recognition among the general public is relatively low. This limitation hinders the widespread transmission and dissemination of Xilankapu culture.

In my view, compared to the Sunbird, the White Tiger totem of the Tujia people is more suitable as a representative pattern for promoting and publicizing Xilankapu. First, the White Tiger enjoys a very high status in traditional Chinese culture, symbolizing strength and dignity, making it easily recognizable and understood by the general public. Secondly, the White Tiger represents bravery, combat prowess, and ferocity. This image, when contrasted with the traditional culture of Xilankapu, creates a strong sense of contrast and conflict, which can make Xilankapu more visually and culturally appealing.

Moreover, the White Tiger totem is not only a symbol of strength but also carries the spiritual essence of the Tujia people. By adopting the White Tiger as the representative pattern of Xilankapu, it would not only strengthen the dissemination of Tujia culture but also enhance the recognition and influence of Xilankapu within a broader cultural context. Therefore, choosing the White Tiger as the representative pattern would help promote the inheritance and development of Xilankapu, allowing this cultural treasure to thrive with new vitality in modern society.

4. Recommendations

To achieve the goal of preserving and promoting Xilankapu, the industrial park can adopt three methods.

Firstly, due to the contradiction between the mainstream color preferences of the modern market and the rich color compositions of Xilankapu, the industrial park can produce more products that align with the annual fashion trends in order to increase the visibility and sales of Xilankapu. This requires adjusting the color schemes of Xilankapu to better cater to modern aesthetic needs. In this process, the industrial park can appropriately retain traditional elements while cleverly incorporating trendy colors, designing products that have both traditional charm and modern appeal. This strategy respects traditional craftsmanship while expanding market acceptance, helping to popularize and sell Xilankapu in broader markets.

Secondly, the industrial park can strengthen online marketing and social media promotion, such as creating short video accounts and online shopping platforms to sell products online. The industrial park can become more active on platforms like TikTok and Xiaohongshu, and collaborate with fashion influencers to leverage their influence in promoting Xilankapu.

Meanwhile, influencers can share the traditional stories of Xilankapu and introduce its iconic symbols (such as the White Tiger), increasing the cultural value and uniqueness of the products, making Xilankapu stand out from other homogeneous products.

Lastly, by organizing offline promotional activities and cultural experiences, the industrial park can enhance the opportunities for potential customers to learn about Xilankapu face-to-face. For example, exhibitions and experiential activities can be held in popular tourist spots and commercial centers; participating in local or international cultural festivals and craft fairs is also beneficial. Additionally, the industrial park can collaborate with hotels and travel companies to promote Xilankapu products as special gifts or souvenirs, effectively increasing the product's visibility and appeal. The implementation of these strategies will help enhance the market recognition of Xilankapu and solidify its position in the modern market while more effectively protecting and preserving this precious cultural heritage.

References

- [1] Fu, Y., & Sun, J. (2024). Coupling of Living Inheritance and Digital Technology: A Study of Xilankapu in the Era of Visual Culture. *Art Education*, (03), 45-48.
- [2] Yuan, S. (2024). Short Video Communication of Xilankapu and the Construction of Minority Cultural Media Memory. *News Vanguard*, (05), 69-71.
- [3] Wang, Q., Liu, Q., Tang, C., Qiao, M., & Ye, Y. (2023). Research on the Design of Xilankapu Cultural and Creative Products Based on Emotional Theory. *Fiber & Textile Technology*, (06), 162-164.
- [4] Liu, F. (2023). An Analysis of the Artistic Features and Inheritance of Xilankapu as Intangible Cultural Heritage: A Review of Xilankapu. *Shanghai Textile Science & Technology*, (02), 65-66. doi:10.16549/j.cnki.issn.1001-2044.2023.02.076.
- [5] Zhang, N., Duan, X., Yang, F., & Yuan, Q. (2022). Cultural Identity in Youth Bullet Comments: A Case Study of the Video National Treasure on a Certain Website. *Youth Studies*, (03), 40-49+95.
- [6] Debord, G. (2017). *The Society of the Spectacle*. Nanjing University Press.
- [7] Liao, Z. (2009). A Modern Interpretation of Aesthetic Distance. *Journal of Leshan Teachers College*, (02), 41-43.
- [8] Zhang, X. (2003). The Theory of "Staged Authenticity" in Western Tourism Anthropology. *Thought Front*, (04), 66-69.