

## Research on the Inheritance Value and Communication Innovation of “Hua'er” (花儿) Folk Songs in the Era of Digital Intangible Cultural Heritage

Erdenetsetseg Shinen

The Research Institute of Culture and Arts, Mongolian National University of Arts and Culture, Ulaanbaatar, Mongolia

Guoliang Deng ✉

CITI University, Ulaanbaatar, Mongolia  
✉ dgl18152519151@163.com

**Abstract:** As a traditional folk song listed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, “Hua'er” (花儿) carries the cultural genes and emotional memories of multiple ethnic groups in Northwest China. In the new stage of intangible cultural heritage protection where digital technology has fully penetrated, the inheritance mode and dissemination path of “Hua'er” (花儿) are undergoing profound changes. Supported by the theory of digital intangible cultural heritage, this paper combines typical cases such as the inheritance practice of “Hua'er” (花儿) in Min County, systematically analyzes the inheritance value of “Hua'er” (花儿) folk songs in the digital era in terms of cultural gene preservation, ethnic identity construction, and cultural tourism integration empowerment. It deeply explores the innovative dissemination paths in areas such as short video dissemination, cross-border art innovation, and digital cultural tourism integration. Furthermore, it proposes optimization strategies for practical dilemmas such as cultural distortion and technical adaptation, providing theoretical references and practical paradigms for the living inheritance of traditional folk song-type intangible cultural heritage.

**Keywords:** *Digital intangible cultural heritage “Hua'er” (花儿) folk song, inheritance value, dissemination innovation, cultural tourism integration*

### 1. Introduction

#### 1.1 Research background

In 2009, the “Hua'er” (花儿) folk song was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, marking its cultural value being internationally recognized (UNESCO 2009). This original folk song, popular in Gansu (甘肃), Qinghai (青海), Ningxia (宁夏), and other regions, can be

divided into types such as “Taomin Hua’er (洮岷花儿)”<sup>1</sup>, “Hehuang Hua’er (河湟花儿)”<sup>2</sup>, and “Liupanshan Hua’er (六盘山花儿)”<sup>3</sup> based on its musical characteristics and distribution areas. Using the Northwest dialect as a carrier, it is sung through solo and duet performances, conveying the production, life, and historical memories of multiple ethnic groups. With the rapid development of digital technology, traditional offline inheritance scenes such as “Hua’er” (花儿) gatherings face challenges such as audience loss and a shortage of inheritors. However, digital technology provides new solutions for the protection of intangible cultural heritage, Promote the transformation of ‘Hua’er’ from a grassroots culture rooted in mountain and riverbanks into a cultural IP with cross-regional dissemination.

### 1.2 Research significance

At the theoretical level, this article focuses on “Hua’er” (花儿), a multi-ethnic shared intangible cultural heritage carrier, to explore the integration mechanism between digital technology and traditional folk songs (Li Xiangmin 2020). This can enrich the theoretical system of digital intangible cultural heritage communication and provide an analytical framework for the research of similar intangible cultural heritage projects. At the practical level, by combining vivid cases such as short video inheritance and cross-border music creation in Min County<sup>4</sup>, this article summarizes effective experiences of communication innovation, which can provide operable practical paths for “Hua’er” (花儿) inheritors and cultural institutions, and help achieve the goal of living inheritance where “there are people singing, there are people listening, and there is a future”.

### 1.3 Research methods and approach

This paper adopts the literature research method to systematically sort out research findings in the fields of digital intangible cultural heritage and folk song inheritance (Xiang Yunju 2013). It employs the case study method, with the inheritance practice of “Hua’er” (花儿) in Min County as the core case, supplemented by comparative analysis of innovative cases from multiple regions. Through field investigation (based on public reports and practical data), it obtains first-hand information on the digital dissemination of “Hua’er” (花儿). The research follows a logical framework of “value analysis - practical exploration - dilemma countermeasures”, progressing layer by layer.

<sup>1</sup> Taomin Hua’er: a major subgenre of Hua’er folk songs, a Chinese oral folk music tradition from the Tao River and Min River valleys in Gansu Province, mainly sung by the Han people, inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

<sup>2</sup> Hehuang Hua’er is the most important style of Hua’er folk songs, popular in the Yellow River and Huangshui River basins of Qinghai and Gansu.

<sup>3</sup> Liupanshan Hua’er is a folk song genre of the Hua’er system, popular in the Liupanshan mountain area of Ningxia and its surrounding regions.

<sup>4</sup> Min County, under the jurisdiction of Dingxi City, Gansu Province, is located in the southern part of Gansu Province, in the middle reaches of the Tao River, at the intersection of the edge of the Qinghai-Tibet Plateau and the Loess Plateau. Historically, it was known as Minzhou. It is the core birthplace and inheritance center of Taomin Hua’er, and is known as the “Hometown of Hua’er in China”.

## 2. Theoretical Explanation of Digital Intangible Cultural Heritage and “Hua’er” (花儿) folk songs

### 2.1 Core connotation and development characteristics of digital intangible cultural heritage

Digital intangible cultural heritage refers to the practice of recording, protecting, disseminating, and innovating intangible cultural heritage through digital technology. Its core lies in the transformation of intangible cultural heritage from “static preservation” to “living inheritance” through digital means (Wang 2015). It possesses three major characteristics: firstly, technological empowerment, relying on technologies such as short videos, AI, and blockchain to break through the constraints of time and space; secondly, interactive participation, changing the traditional one-way dissemination mode of intangible cultural heritage and building a dissemination ecology involving audience participation (Zhang Huiyu 2022); thirdly, value regeneration, promoting the transformation of intangible cultural heritage resources into value forms such as cultural products and cultural tourism IP.

### 2.2 Cultural attributes and inheritance basis of “Hua’er” (花儿) folk songs

The cultural attributes of “Hua’er” (花儿) (a type of folk song) are embodied in its multidimensional integration: in the ethnic dimension, although sung in Chinese, it has become a shared cultural carrier for multiple ethnic groups such as the Dongxiang, Salar, and Tu ethnic groups, serving as a spiritual bond for ethnic unity; in the artistic dimension, its lyrics have unique rhythms and make extensive use of metaphor and simile, such as “planting cabbage in the backyard garden, the people of Min County plant medicinal herbs,” integrating daily production scenes into the song; in the dissemination dimension, the traditional core scene is centered around festivals such as the “Erlang Mountain (二郎山) ”Hua’er” (花儿) Festival”<sup>5</sup> forming a tradition of oral transmission and heart-to-heart teaching. Nowadays, driven by digital technology, a new inheritance ecosystem has been formed (Gansu Province Intangible Cultural Heritage Protection Center 2024).

## 3. Reconstruction of the inheritance value of “Hua’er” (花儿) folk songs in the era of digital intangible cultural heritage

### 3.1 Digital survival of cultural genes: from oral inheritance to permanent archiving

Traditional “Hua’er” (花儿) (a type of folk song) relies on the memory of artists for transmission, facing the risk of skills being lost due to the death of old artists. Digital technology has achieved the cross-time and space continuation of cultural genes through precise recording and permanent storage (Wang 2015). The Min County Intangible Cultural Heritage Protection Center has systematically organized the vocal styles and lyrics of “Taomin Hua’er (洮岷花儿)”<sup>6</sup> through digital means such as audio recording and video shooting, and published books such as “Min County Online “Hua’er” (花儿)

<sup>5</sup> The Erlangshan Hua’er Folk Song Festival, also known as the Erlangshan Hua’er Gathering, is a large-scale folk song festival and cultural event centered on Erlang Mountain in Min County, Dingxi City, Gansu Province. It features performances of Tao-Min Hua’er folk songs. In 2006, it was included in the first batch of the National Intangible Cultural Heritage List with the heritage number II-20.

<sup>6</sup> Taomin Hua’er: a major subgenre of Hua’er folk songs, a Chinese oral folk music tradition from the Tao River and Min River valleys in Gansu Province, mainly sung by the Han people, inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Selection”, transforming scattered folk creations into accessible digital archives. This digital preservation breaks through the limitation of a 30% distortion rate in traditional musical notation, enabling the precise preservation of the soundprint code and text information of “Hua’er” (花儿), providing basic materials for subsequent inheritance.

### **3.2 Cross-domain construction of ethnic identity: from regional symbols to cultural consensus**

As the “audible genealogy” of the multi-ethnic groups in Northwest China “Hua’er” (花儿) has become an important carrier for constructing ethnic identity in the digital era (Zhang Huiyu 2022). On platforms such as Tiktok, content related to “Hua’er” (花儿) breaks down geographical barriers, enabling audiences from different regions to form cultural resonance through interactions such as commenting and liking. Among the more than 40 members of the Min County “Hua’er” (花儿) Association, nearly half have opened short video accounts to disseminate “Hua’er” (花儿) through solo singing, group singing, and other forms. Their content not only covers local audiences in Northwest China but also attracts traditional culture enthusiasts nationwide. This cross-regional dissemination strengthens the multi-ethnic groups’ identification with their common cultural heritage, elevating “Hua’er” (花儿) from a regional cultural symbol to a component of the Chinese national cultural consensus.

### **3.3 Value transformation of cultural and tourism integration: from cultural resources to economic momentum**

Digital technology has facilitated the transformation of the cultural value of “Hua’er” (花儿) into economic value, making it a significant driver of the integrated development of culture and tourism (The General Office of the Communist Party of China Central Committee and the General Office of the State Council Opinions on Further Strengthening the Protection of Intangible Cultural Heritage 2021). Relying on the “Taomin Hua’er” brand, Min County has been hosting cultural and tourism events such as the “Hua’er” (花儿) Art Festival annually since 2021, expanding its influence through digital promotion. During the “Intangible Cultural Heritage Promotion Week·Hua’er Art Festival” in 2024, the county welcomed 308,000 tourists, marking a year-on-year increase of 23.4%, and generated tourism spending of 220 million yuan, up 36.1% year-on-year (Gansu Province Intangible Cultural Heritage Protection Center 2024). This underscores the core value of “Hua’er” (花儿) in driving the development of the culture and tourism industry. This value transformation not only boosts local economic income but also nurtures the inheritance of “Hua’er” (花儿), fostering a virtuous cycle of “protection-development-re-protection”.

### **3.4 Intergenerational continuity in educational inheritance: From oral tradition to digital empowerment**

Digital technology has solved the intergenerational gap problem in the inheritance of “Hua’er” (花儿), and established diversified educational inheritance paths (Wang 2015). Min County has published a local textbook titled “Min County Hua’er” and organized representative inheritors of intangible cultural heritage to regularly visit primary and secondary schools to conduct teaching. At the same time, it has utilized short video platforms to release teaching content related to “Hua’er” (花儿), allowing young people to learn singing skills through fragmented time. The 43-year singing practice of

“Hua’er” (花儿) singer Bao Xiaojū<sup>7</sup> is presented through digital lenses, and her creative concept of “singing about our own lives” allows young people to intuitively feel the close connection between “Hua’er” (花儿) and life, stimulating their interest in learning and achieving intergenerational inheritance (People’s Daily A Long lasting Charm of “Hua’er” 2025).

#### **4. Practice Path and Case Analysis of Innovative Communication of “Hua’er” (花儿) Folk Songs**

##### **4.1 Short Video and Live Streaming: Building a Communication Ecology with Public Participation**

Short video and live streaming platforms, with their low threshold and high interactivity, have become the most active carriers of “Hua’er” (花儿) communication, forming a communication pattern of “inheritor led, and public participation” (Zhang Huiyu 2022).

The practice of Liu Gawen, the representative inheritor of the provincial-level intangible cultural heritage of “Taomin “Hua’er” (花儿) in Min County, is quite representative. Three years ago, he opened a short video account and conducted live broadcasts through solo singing, connecting with other singers, and other forms, moving “Hua’er” (花儿) from offline song concerts to the cloud. To break through the limitations of dialects, he added text subtitles in the video, allowing non local audiences to understand the lyrics and effectively expand the dissemination range. Under his leadership, nearly half of the members of the Min County “Hua’er” (花儿) Association have opened short video accounts, forming a dissemination matrix that has attracted the attention of a large number of young netizens to “Hua’er” (花儿) (Zhang Huiyu 2022). This dissemination model not only lowers the threshold for audience contact, but also transforms the audience from passive listeners to active disseminators through interactions such as comments and likes. For example, netizens repost the “Hua’er” (花儿) video after creating it again, further amplifying the dissemination effect.

The data of Tiktok and other platforms confirm the effectiveness of this communication mode. The 19th Western folk song “Hua’er” (花儿) Song Festival held in Wuzhong, Ningxia<sup>8</sup>, was spread through platforms such as Tiktok, attracting folk artists from 27 provinces and regions to participate, and related topics triggered cross-regional discussions, demonstrating the bridge role of short video platform in promoting multi-ethnic cultural exchanges (People’s Daily A Long lasting Charm of “Hua’er” 2025). The dissemination of short videos has freed “Hua’er” (花儿) from its dependence on specific scenes such as ““Hua’er” (花儿) Hui” and formed a communication ecology that is “Accessible to listen at any time, viewable everywhere” (Zhang Huiyu 2022).

<sup>7</sup> Bao Xiaojū is a folk singer of Hua’er from Min County. She was the first person to present Hua’er singing through digital media.

<sup>8</sup> Wuzhong is a prefecture-level city in the Ningxia Hui Autonomous Region, located in central Ningxia along the Yellow River. It is a major Hui ethnic settlement and an important node on the ancient Silk Road.

## 4.2 Cross disciplinary artistic creation: achieving contemporary translation of traditional elements

Faced with the dilemma of traditional “Hua’er” (花儿) and “thousands of songs and songs<sup>9</sup>” that have limited appeal to young people, cross-border artistic innovation has become an important path to activate their vitality. Among them, the practice of local music producer Xu Zhuo in Min County is of great demonstration significance (Gansu Provincial Intangible Cultural Heritage Protection Center 2024).

In June 2024, Xu Zhuo’s creation of “Not Singing “Hua’er” (花儿), Heartless” made its debut at the “Intangible Cultural Heritage Promotion Week “Hua’er” (花儿) Art Festival” in Min County, attracting widespread attention. This work breaks through the traditional form of “Hua’er” (花儿) without accompaniment or simple accompaniment, integrating rock music and ethnic percussion, combining original singing style with modern stage performance, and igniting the enthusiasm of the audience with the passionate melody of “white haired ancestors sing for a thousand years” “Hua’er” (花儿) (children) are not flowers (children), they are young”. This innovation is not a departure from tradition, but rather a dialogue with Generation Z through modern music language while preserving the core rhythm and cultural connotations of the “Hua’er” (花儿) (Li Xiangmin 2020). Inspired by this, traditional “Hua’er” (花儿) singers such as Yang Gouwa began to try performing with bands, stepping onto more diverse stages and achieving the integration and symbiosis of tradition and modernity.

Cross disciplinary creation is not only reflected in the field of music, but also extends to multiple levels of cultural expression. The creation of lyrics for “Hua’er” (花儿) has also kept up with the times, with the emergence of “Life-themed Hua’er” (花儿) that sing about themes such as traditional Chinese medicine cultivation and rural revitalization, keeping this traditional art form in sync with the times.

## 4.3 Digital Cultural Tourism Integration: Creating Immersive Experience Scenarios

As a regional cultural symbol, the combination of “Hua’er” (花儿) and digital technology has given rise to a new business model of cultural tourism integration, achieving an upgrade from cultural resources to experiential products. The practice in Min County provides a typical example for this (Wang 2015).

Each township in Min County (岷县) holds a rural tourism festival with “Hua’er” (花儿) as the core Intellectual Property, and creates diversified experiential scenes through digital technology. Tourists can shoot “Hua’er” (花儿) performances and record interactive videos through their mobile phones, forming secondary dissemination on social media; During the art festival, special cultural performances, calligraphy and painting exhibitions, and other activities are held to attract audiences who were unable to attend through online live broadcasts, achieving a communication effect of “online and offline linkage”. The cultural and tourism data of the “Intangible Cultural Heritage Promotion Week “Hua’er” (花儿) Art Festival” in Minxian County (岷县) in 2024 shows that the synergistic effect of digital promotion and offline activities significantly enhances the attractiveness of tourism, and the number of tourists received and tourism

<sup>9</sup> It means that thousands of lyrics are sung to the same single tune.

expenses have both increased significantly, confirming the economic value of digital cultural and tourism integration.

This fusion model is also reflected in the digital expansion of cultural spaces. As a national representative project of intangible cultural heritage, the “Erlang shan (二郎山) “Hua’er” (花儿) Festival” has traditionally been limited to the surrounding areas of Erlang shan (二郎山). Nowadays, through VR technology, remote immersive experiences can be achieved, allowing users to experience the lively atmosphere of the song festival without leaving their homes; The “Hua’er” (花儿) interactive device set up in offline scenic spots can achieve interactive singing with tourists through voice recognition, enhancing the sense of participation in cultural experience. Digital technology has expanded “Hua’er” (花儿) from auditory art to a multisensory immersive experience, significantly enhancing its cultural and tourism appeal.

#### **4.4 Digitalization of Education: Building a System for Inheriting and Cultivating Talents**

Digital technology has provided a new path for the cultivation of talents in the “Hua’er” (花儿) heritage, breaking the time and space limitations of traditional “oral transmission” and building a multi-level education system (Wang 2015).

Min County has formed a characteristic model of “digitalization of textbooks+contextualization of teaching” in terms of educational inheritance. The locally published textbook ‘Minxian (岷县) “Hua’er” (花儿)’ is equipped with digital audio and video resources, and teachers can showcase the singing skills and cultural background of “Hua’er” (花儿) through multimedia devices; When representative inheritors of intangible cultural heritage enter primary and secondary schools to carry out teaching, they use short video platforms to play classic singing passages, combined with on-site demonstrations and explanations, so that students can quickly master the basic rhythm of “Hua’er” (花儿). This digital teaching method is in line with the cognitive habits of young people and effectively enhances the effectiveness of inheritance education (Zhang Huiyu 2022).

The development of online education platforms has further expanded the breadth of talent cultivation. Some inheritors set up “Hua’er” (花儿) open classes on platforms such as Tiktok and Kwai, systematically explaining lyrics creation, singing skills and other contents, attracting learners all over the country; The majors of Folklore and Musicology in universities organize students to study the digital inheritance practice of “Hua’er” (花儿) through online field surveys, and cultivate professional inheritance research talents. Digital education has transformed the “Hua’er” (花儿) inheritance from a niche model of “teaching and learning between master and apprentice” to a mass model of “accessible to all”, injecting fresh blood into the talent pool for inheritance.

### **5. The realistic dilemma of digital dissemination of “Hua’er” (花儿) folk songs**

#### **5.1 Cultural distortion risk: imbalance between technological adaptation and traditional core**

Some digital communication practices have the problem of “emphasizing form over connotation”, leading to cultural distortion (Wang 2015). Some short videos, in pursuit of traffic, overly simplify the lyrics, artistic conception, and singing techniques of

“Hua’er” (花儿) and adapt them into fragmented “Divine Songs<sup>10</sup>”, losing their original cultural depth; The one-sided pursuit of modern elements in a few cross-border creations has weakened the regional characteristics of the Northwest dialect and the cultural genes of multi-ethnic integration, turning “Hua’er” (花儿) into soulless musical symbols. This cultural distortion not only misleads the audience’s cognition, but may also shake the foundation of the inheritance of “Hua’er” (花儿) (Gansu Province Intangible Cultural Heritage 2024).

### **5.2 Unequal application of technology: digital divide between regions and groups**

There are significant regional and group differences in the application of digital technology in the inheritance of “Hua’er” (花儿) (Li Xiangmin 2020). In areas with good inheritance foundations such as Min County, multi-dimensional innovations such as short video dissemination and digital cultural tourism have been achieved with government support. However, some remote areas are still limited by funding and technology and are still in the stage of simple audio recording; Older inheritors are often unfamiliar with digital device operation, making it difficult for them to participate in short video creation and live streaming dissemination, while younger inheritors may lack a deep understanding of the cultural connotations of “Hua’er” (花儿) despite mastering technology, resulting in a disconnect between technology and content. The existence of the digital divide has constrained the overall effectiveness of the digital inheritance of “Hua’er” (花儿).

### **5.3 Spread ecological fragility: flow dependence and insufficient sustainability**

The current digital dissemination of “Hua’er” (花儿) relies heavily on the traffic dividends of short video platforms and lacks a sustainable dissemination mechanism. The operation of most inheritor accounts lacks professional planning, and the content updates are unstable, making it difficult to maintain long-term attention; The iteration of platform algorithms may lead to fluctuations in the exposure of “Hua’er” (花儿) content, and excessive reliance on traffic recommendations can result in uncertain dissemination effects; In addition, the digital dissemination of “Hua’er” (花儿) has not yet formed a mature profit model, and it is difficult for inheritors to obtain stable income through digital dissemination, which affects their participation enthusiasm (Gansu Province Intangible Cultural Heritage 2024).

### **5.4 Theoretical research lags behind: the disconnect between practical exploration and academic support**

The practical exploration of the digital inheritance of “Hua’er” (花儿) is ahead of theoretical research, resulting in a lack of systematic academic guidance in practice. Existing research mostly focuses on descriptive analysis of a single case, lacking the refinement of the digital dissemination patterns of “Hua’er” (花儿) (Xiang Yunju 2013); There is still a lack of in-depth theoretical explanation regarding the impact of digital technology on the cultural genes of “Hua’er” (花儿) and the cultural adaptability of cross

<sup>10</sup> They are popular songs that spread widely online, with simple melodies, catchy rhythms and great popularity; they are easy to understand, highly repetitive, often hummed unconsciously, and quickly become popular on short-video platforms as a nationwide musical phenomenon.

ethnic dissemination; The lack of targeted research on ethical norms, cultural security (Gansu Province Intangible Cultural Heritage 2024), and other issues related to the protection of digital intangible cultural heritage has hindered the healthy development of communication and innovation.

## **6. Suggestions for optimizing the digital dissemination of “Hua’er” (花儿) folk songs**

### **6.1 Building a cultural fidelity mechanism and adhering to the core of inheritance**

To address the issue of cultural distortion, it is necessary to establish a dual guaranteed mechanism of “technological empowerment+cultural oversight” (Wang 2015). Establish a review committee composed of intangible cultural heritage inheritors, linguists, and music theorists to develop cultural standards for the digital dissemination of “Hua’er” (花儿) and provide guidance for reviewing short video content and cross-border creations; Drawing on the experience of “AI generation+inheritor polishing” in Guangxi Folk Songs<sup>11</sup>, we aim to preserve the core elements of “Hua’er” (花儿) in digital creation, such as the unique charm of Northwest dialects and the creative techniques of “bi xing<sup>12</sup>”; Develop a “cultural fidelity scoring system” to assist in determining the cultural fit of digital content through algorithms, ensuring that technological innovation does not deviate from the essence of inheritance (Gansu Province Intangible Cultural Heritage 2024).

### **6.2 Promote the universal application of technology and bridge the digital divide**

The government and cultural institutions should play a leading role in promoting the balanced application of digital technology in the inheritance of “Hua’er” (花儿). Increase funding for remote areas, establish “Hua’er” (花儿) digital inheritance service points, and provide equipment training and technical support for inheritors (Wang 2015); Carry out the “Digital Inheritors” training program, organize young inheritors to help elderly artists participate in digital communication, and form a collaborative model of “old leading new, new helping old” (Gansu Province Intangible Cultural Heritage 2024); Build a regional “Flower” digital resource platform, integrate heritage materials from various regions, achieve resource sharing, and break down regional barriers.

### **6.3 Improve the communication and operation system, enhance sustainability**

Establish a communication and operation system of “government guidance+market operation+social participation” to enhance sustainability (The General Office of the Communist Party of China Central Committee and the General Office of the State Council Opinions on Further Strengthening the Protection of Intangible Cultural Heritage 2021). The government’s cultural department has introduced supportive

<sup>11</sup> Guangxi Folk Songs are the general term for folk songs of all ethnic groups popular in the Guangxi Zhuang Autonomous Region, including those of the Zhuang, Han, Yao, Miao, Dong and other ethnic groups. Featuring beautiful melodies and fresh styles, they are mostly performed in antiphonal singing, solo singing and chorus. Their themes cover labor, love, customs and daily life, mainly consisting of mountain songs, ditties and narrative songs. With distinct regional and ethnic characteristics, they are important representatives of folk songs in southern China.

<sup>12</sup> bi xing: the rhetorical devices of bi (metaphor) and xing (evocation)

policies, providing financial rewards for high-quality “Hua’er” (花儿) digital content and encouraging inheritors to produce stable output; Introduce a professional operation team to provide content planning, traffic operation and other services for the inheritor account, and improve the quality of communication; Explore diversified profit models, such as developing “Hua’er” (花儿) themed digital collections and cultural and creative products, increasing the income of inheritors through live streaming rewards, content payment, and other methods, forming a virtuous cycle of “dissemination profit recreation” (Li Xiangmin 2020).

#### **6.4 Strengthen theoretical academic research and enhance intellectual support**

Universities and research institutions should strengthen academic research on the digital inheritance of “Hua’er” (花儿) and provide theoretical guidance for practice (Xiang Yunju 2013). Conduct interdisciplinary research, integrate perspectives from disciplines such as folklore, communication, and computer science, and explore the laws and patterns of digital communication of “Hua’er” (花儿); Establish a “Hua’er” (花儿) digital inheritance database, systematically collect and disseminate data and practical cases, and provide empirical basis for research (Gansu Province Intangible Cultural Heritage 2024); Organize academic seminars and build a communication platform of “inheritors scholars engineers” to promote the deep integration of theory and practice.

### **Conclusion**

The development of digital technology has brought historic opportunities for the inheritance and dissemination of “Hua’er” (花儿) folk songs, reconstructing and enhancing their value in cultural gene preservation, ethnic identity construction, and cultural tourism integration empowerment (The General Office of the Communist Party of China Central Committee and the General Office of the State Council Opinions on Further Strengthening the Protection of Intangible Cultural Heritage 2021; Wang 2015). The practice of “Hua’er” (花儿) in Minxian County has shown that short videos and live broadcasts have built a communication ecology that involves the participation of the whole nation, cross-border creation has achieved dialogue between tradition and modernity, digital cultural tourism integration has created immersive experience scenes, and educational digitization has broadened the path of talent cultivation. These innovative practices have injected new vitality into the dynamic inheritance of “Hua’er” (花儿).

At the same time, the digital dissemination of “Hua’er” (花儿) still faces practical challenges such as cultural distortion, digital divide, and insufficient sustainability, which need to be resolved through measures such as building cultural fidelity mechanisms, promoting technological inclusiveness, improving operational systems, and strengthening academic research (Xiang Yunju 2013; Gansu Province Intangible Cultural Heritage 2024). In the future, the inheritance and innovation of “Hua’er” (花儿) will adhere to the principle of “culture as the soul and technology as the body”. On the basis of preserving the core cultural genes, we will continue to explore the integration path of digital technology and traditional art, so that this “Hua’er” (花儿) that carries the emotions of various ethnic groups in Northwest China can never fail to bloom in the digital age (UNESCO 2009; People’s Daily A Long lasting Charm of “Hua’er” 2025).

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