

Research on the Strategy of Intangible Cultural Heritage Protection and Rural Revitalization in Fengyang, Anhui Province from the Perspective of Collective Memory

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Abstract: As the 18th Land Congress of the Communist Party of China put forward the development policy of building a beautiful China and the in-depth implementation of the rural revitalization strategy of the 19th Land Congress of the Communist Party of China, and then to the profound grasp of the rural construction law of the 20th Land Congress of the Communist Party of China, the protection and inheritance of rural cultural values has become an important issue for Land development. Fengyang, Anhui Province, as an area with rich intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"), its intangible cultural heritage resources are not only a valuable asset for rural revitalization, but also a key element for building rural collective memory, promoting cultural identity and villagers' cohesion. Based on the theory of collective memory, this paper aims to explore the collaborative strategy of intangible cultural heritage protection and rural revitalization in Fengyang, Anhui Province, and provide theoretical support and practical path for the realization of comprehensive rural revitalization.

1. Introduction

Since the 18th National Congress of the Communist Party of China, the state has attached great importance to rural construction, from beautiful villages to livable and livable and beautiful rural construction goals, highlighting the importance of comprehensive rural revitalization.^[1] The core value of the village lies in its unique cultural heritage, and culture is a valuable asset formed by long-term historical accumulation. Fengyang County of Anhui Province has rich intangible cultural heritage resources. These resources are not only a unique symbol of local culture, but also an important support point for rural revitalization. Based on the theory of collective memory, this paper will systematically analyze the relationship between Fengyang intangible cultural heritage protection and rural revitalization, and put forward practical strategies.

2. Overview of collective memory theory

Collective memory originated from psychology, which was first proposed by French sociologist

Maurice Halbwachs in his book " On Collective Memory " in the early 20th century. He believes that collective memory is a common memory of a group 's past experience, which can be continued through social interaction and group consciousness.^[2] On the basis of Halbwachs, Harald Welzer further developed it into ' social memory ', that is, the sum of the social experience of all members of a group.^[3] Then the study proposes that a group 's understanding of the past is ' social memory ' or ' collective memory ' by sharing physical experience, common narrative and rituals.^[4] Although the concept of collective memory has been used by scholars in different disciplines and research fields, the definition of collective memory still presents a flourishing situation and fails to have a definition widely recognized by the academic community. Maryam pointed out that collective memory includes both visible material elements and non-material elements such as social culture.^[5] Li Zhifei^[6] and Zheng Songyin^[7] also pointed out that material elements and non-material elements are the carriers of collective memory of destinations. Li Meng divides the collective memory of residents into material collective memory and non-material collective memory.^[8] Collective memory can be understood as the common memory of a generation. Many scholars believe that the construction of rural collective memory plays an important role in rural governance. In rural society, collective memory is not only the common historical experience of villagers, but also an important carrier of rural cultural inheritance and development. By constructing and maintaining collective memory, we can enhance the villagers ' sense of cultural identity and belonging, and then promote the harmony, stability and development of rural society. For example, based on the theory of collective memory, Lu Kerong et al. discussed the construction process of the collective memory of the traditional folk culture of ' Lichunji ' in Miaoyuan Village, Zhejiang Province, and pointed out that the rational reconstruction of rural collective memory is an effective way to promote the prosperity of villages and industries.^[9] Some scholars have also discussed the importance of collective memory theory to the protection and inheritance of cultural heritage. For example, Lou Peng pointed out that intangible cultural heritage is a special spiritual culture, which embodies the collective memory of local people.^[10] Taking the Grand Canal landscape as an example, Qiu Bing et al. proposed that it is necessary to inherit and protect the historical and cultural resources of the Grand Canal with the help of collective memory theory, and shift the focus of attention from " things " to " people. "It can be seen that in the current field of heritage protection, ' human ', as the core subject of memory, plays a vital role, which plays an irreplaceable role in the inheritance and protection of cultural heritage.^[11] In view of this, this study innovatively cuts in from the strategic perspective of rural revitalization, deeply integrates the theory of collective memory, and aims to deeply explore the effective protection and inheritance path of cultural heritage, with a view to promoting the comprehensive revitalization of rural areas while giving valuable cultural heritage new vitality and vitality.

3. Relationship between collective memory and rural revitalization

Rural memory place is the core carrier of rural culture, which carries the value emotion and common memory of villagers. These memory places are not only reflected in the natural features, production and living scenes, materialized agricultural heritage and other material forms of the countryside, but also contained in intangible cultural heritage such as intangible cultural customs and traditional handicrafts. In the implementation of the rural revitalization strategy, it is of great significance to protect and inherit the rural collective memory.

The plan emphasizes that it is necessary to deeply understand the rich connotation of rural revitalization, fully tap and release the multiple functions and values of the countryside, so as to realize the comprehensive revitalization of the countryside.^[12] Under the new situation of rural revitalization and urban-rural integration in the new era, the comprehensive diversified values of

traditional villages, such as production value, ecological value, life value, cultural inheritance and education value, are becoming more and more prominent. In the implementation of the strategy of rural revitalization, it is necessary to reconstruct the collective memory system of traditional villages by stimulating the cultural consciousness of multiple subjects such as the government, society and villagers, further explore, integrate, inherit and expand the diversified collective memory and pluralistic value contained in traditional villages, stimulate the endogenous development power of rural areas, and explore the basic path of constructing the organic integration of collective memory of traditional villages and living inheritance of rural values, so as to effectively promote the overall revitalization of traditional villages.^[13] In the process of rural revitalization, it is necessary to pay attention to the protection and inheritance of rural memory. This includes protecting the natural environment and cultural heritage of the countryside, inheriting and carrying forward the excellent rural cultural traditions, and recording and preserving the historical and cultural information of the countryside in various ways. This can not only provide strong spiritual support and cultural heritage for rural revitalization, but also inject new vitality and impetus into the sustainable development of rural areas.

Therefore, there is a close relationship between collective memory and rural revitalization. Through effective protection and inheritance of rural collective memory, it can effectively promote the prosperity and development of rural culture, and then achieve the goal of comprehensive rural revitalization.

4. The collective memory and intangible cultural heritage resources of Fengyang, Anhui

Fengyang County, Anhui Province, north of the magnificent Huaihe River, south of the towering Jianghuai watershed, has been a cultural center in the Huaixi region since ancient times, with rich historical and cultural heritage and non-heritage resources. From Zhongli Ancient City in the Spring and Autumn Period to Fengyang Prefecture in the Ming Dynasty, Fengyang County witnessed the vicissitudes of history and formed a unique reputation of "the hometown of emperors," "the hometown of flowers and drums" and "the hometown of reform." These rich historical and cultural resources are not only the cornerstone of the construction of local cultural identity and collective memory in Fengyang County, but also an important driving force for rural revitalization.

Among the intangible cultural heritage resources in Fengyang County, Fengyang flower drum is particularly prominent. As a national intangible cultural heritage project, Fengyang Flower Drum has won wide praise for its unique artistic charm and profound cultural heritage. It is not only a comprehensive art form, but also an important symbol of Fengyang County culture. By protecting and inheriting Fengyang flower drums and other intangible cultural heritage resources, we can strengthen the collective memory and cultural identity of Fengyang County, and provide strong spiritual support and cultural heritage for rural revitalization. In particular, in 2003, the national "Intangible Cultural Heritage Protection Project" was fully launched and formally joined the "Convention for the Protection of Intangible Cultural Heritage" of UNESCO. In 2005, China also issued the 'Opinions of the General Office of the State Council on Strengthening the Protection of Intangible Cultural Heritage in China'.^[14] With the deepening of the national intangible cultural heritage protection work, Fengyang Flower Drum, as an outstanding representative of the folk arts projects, in late May 2006, the State Council issued the "Notice of the State Council on the publication of the first batch of national intangible cultural heritage list" (Guo Fa No.18 document), officially approved the publication of the first batch of national intangible cultural heritage project list, Fengyang County selected folk arts project "Fengyang Flower Drum" on the list. It is a treasure of folk culture and art in Chuzhou area. It is called 'living fossil' by people.^[15] It is widely spread among the people and affects many people. It is an excellent folk opera art. Fengyang

Flower Drum has a long history. Although it has gone through a long period of time, it still has vigorous vitality. Fengyang people who have lived here for generations have shown their firm spiritual pursuit and vision for a better life in the future through the continuous inheritance of a hundred years. At the same time, it also shows the unique artistic atmosphere and rich cultural connotation from Fengyang region.^[16] Because Fengyang Flower Drum was the most important and famous rap performance in the form of folk art, it was classified under the category of 'folk art'. However, some music scholars have realized that Fengyang Flower Drum is a comprehensive art form. For example, Mr. Xiang Yang, a music scholar from the Chinese Academy of Arts, pointed out at the seminar on the compilation of 'Fengyang Flower Drum Book': 'From the name point of view, this Fengyang Flower Drum is a comprehensive art form that uses flower drums as props and produces sound, drums and dances. 'Practically speaking, China's systematic research on Fengyang Flower Drum has been carried out in the early days of the founding of New China and continues to this day. At the beginning of the founding of New China, Xia Yurun, Wu Changjun, Zhou Qifang and many other local literary and art workers carried out the excavation, collation and research of folk art in Fengyang area based on the field investigation in the past ten years.'^[17]

5. Rural revitalization and cultural industry under the opportunity of the times

In the grand strategy of rural revitalization, the power of culture is indispensable. It is not only the essence of rural spirit, but also the key element to promote the sustainable development of rural areas. Folk culture, as the core component of rural culture, is not only the cornerstone of rural history and inheritance, but also the spiritual source of stimulating rural vitality. For Fengyang County, the development of the cultural industry with Fengyang flower drum as the core has a unique advantage. Under the background of the new era, the revitalization of rural culture has been given a new historical mission. It is not only an invisible force to shape the rural spirit, but also a tangible promoter to promote the transformation and upgrading of rural cultural industry. Therefore, exploring the spread of Fengyang Flower Drum Culture will help to stimulate the vitality of traditional culture and enhance national cultural identity.

As a green economic form with low consumption and high efficiency, the cultural industry has multiple values of economy, culture and society. Under the framework of rural revitalization strategy, 'rural cultural industry' has become a new engine to promote rural economic development by relying on rich rural folk cultural resources and using modern economic concepts and industrial management models. As a treasure of rural culture in Fengyang County, Fengyang Flower Drum is a comprehensive art form that develops in the rural areas of Fengyang County, Anhui Province in singing, singing and dancing, and folk art. Fengyang Flower Drum rural cultural industry mainly includes Flower Drum Quyi performance industry, Flower Drum production and other handmade cultural industries, Fengyang Flower Drum rural cultural tourism industry. There is a close and benign interaction between 'developing rural cultural industry' and 'carrying forward the intangible cultural heritage of Fengyang Flower Drum'.

On the one hand, Fengyang Flower Drum, as a national intangible cultural heritage, with its unique regional, symbolic and brand influence, provides rich cultural resources and creative inspiration for the rural cultural industry, and plays an important role in leading and shaping the soul of rural culture. From the old society, Fengyang flower drums flowed with local people's gratitude, to the new life of Fengyang people after the founding of the People's Republic of China, to the continuous enrichment of artistic connotation and form after the reform and opening up, the development process of flower drum art with a history of more than 600 years reflects the transformation process of the Chinese nation and highlights the national spirit of self-improvement. As the country's first batch of intangible cultural heritage, Fengyang Flower Drum Art was once

praised by Premier Zhou as ' Oriental Ballet '.On the 70 th anniversary of the National Day parade, four students of the Flower Drum Art Troupe boarded the ' Beautiful Anhui ' color car to show their style. In 2019, Fengyang Flower Drum's tour to Taiwan was listed as a key exchange project by the National Taiwan Affairs Office.In 2022, Fengyang Flower Drum was successfully selected as a typical case of the construction of ' the hometown of Chinese folk culture and art '. Fengyang flower drum has become an influential representative of intangible cultural heritage in China. Developing the industry on the basis of this excellent traditional culture with profound cultural connotation and existing brand foundation will inevitably be able to enhance the product style, enhance market competitiveness, and develop diversified cultural products and service projects to meet market demand.

On the other hand, the rise of rural cultural industry has built a solid platform for the protection and inheritance of Fengyang Flower Drum intangible cultural heritage. Through industrialization, it not only promotes the joint participation of the government, enterprises and all sectors of society, but also realizes the creative transformation and innovative development of cultural resources, so that this ancient art form can radiate new vitality and vitality in the new era. First of all, the development of Fengyang Huagu rural cultural industry not only promotes the government to establish an intangible cultural heritage protection mechanism, but also encourages enterprises to strengthen industry-university-research cooperation to promote the in-depth protection of intangible cultural heritage. Secondly, the widespread dissemination of cultural products promotes the activation and inheritance of Fengyang Flower Drum Intangible Cultural Heritage. The rural cultural industry infiltrates the folk art of Fengyang Flower Drum into people's daily leisure and entertainment life by means of cultural products such as literary and artistic performances, TV films and gift items. Furthermore, the intangible cultural heritage culture of Fengyang Flower Drum was originally only a resource form. The development of cultural industry creates cultural products by absorbing excellent cultural connotations and transforming them into expressions and carriers, so as to realize the creative transformation of cultural resources while forming industrial economic benefits.

6. The existing challenges and difficulties in the development of Fengyang flower drum cultural industry

6.1. The role of government and market needs to be optimized

The role of government guidance and market players is not enough. In recent years, the government of Fengyang County and Chuzhou City has made great efforts in the overall planning, financial support and platform construction of Fengyang Flower Drum Cultural Industry, especially the holding of many sessions of ' China Fengyang Cultural Tourism Festival ', which has effectively promoted the marketization process of Flower Drum Quyi Culture. However, the current market system is not yet mature, and the investment and financing environment and legal and regulatory framework still need to be improved. Although the local government has actively guided the development of Fengyang Flower Drum Cultural Industry in the right direction, it has not fully realized the replacement of administrative management with economic and legal means combined with market regulation, and has played a protective role in cultivating a good market environment for the development of rural cultural industry.

6.2. Brand building lags behind the market demand

There is still a lack of brand building of Fengyang flower drum cultural industry. At present, Fengyang County has established inheritance bases and art troupes, and flower drum art has

achieved good results in national performances. However, as the brand identity of the cultural industry, the excavation and dissemination of its cultural connotation and core value are still insufficient. The brand story and cultural depth have not been effectively conveyed to the general audience, which limits the wide cognition of its artistic charm. At the same time, the brand communication of Fengyang Flower Drum Cultural Industry still stays in the traditional ways such as on-site performance and inheritors' publicity, and fails to effectively use the advantages of new media interaction in the information age to improve the efficiency of cultural brand communication.

6.3. The construction of industrial chain needs to be improved

The construction of Fengyang Flower Drum Cultural Industry Chain is not yet complete. Relying on Fengyang Flower Drum, Fengyang Flower Drum Quyi Performance Industry, Fengyang Flower Drum Handicraft Culture Industry of 'Fingertip Economy', Rural Eco-tourism Cultural Products of Cultural and Tourism Integration and other formats have been derived. Among them, the performance industry is the foundation, the handicraft culture industry is the extension, and the rural cultural tourism industry is the guide. However, it is undeniable that the Fengyang Flower Drum Culture Industry has not yet formed a crisscross cultural industry chain, lacking deep integration and synergy. The scale of handicraft industry is limited, the content of science and technology is not high, and the close relationship between design, production and sales has not been established. The development of the industry is guided by culture. If the audience cannot understand the cultural connotation and core value of the Fengyang Flower Drum brand, they will naturally fail to understand the artistic charm. At the same time, the horizontal interaction and scale effect between various formats have not been fully utilized, which restricts the maximization of the overall industrial value.

6.4. The implementation of project-driven strategy is insufficient

The implementation of the project-driven cultural industry development strategy is not enough. In addition to several sessions of Fengyang Flower Drum Cultural Tourism Festival and major celebration activities, the implementation of the project-driven strategy needs to be strengthened. Although there have been landmark projects such as 'China Fengyang Flower Drum Cultural Tourism Festival', the depth and breadth of project development need to be improved.^[18] The existing projects do not dig deep enough into cultural resources, and the linkage effect with performing arts, catering and other industries is not obvious. We can make use of the characteristic resources of 'the hometown of Chinese folk culture and art' to promote the coordinated development of cultural tourism industry, performing arts industry and catering service industry. In addition, local governments should use external forces to attract investment, attract private capital and even foreign capital, introduce new projects to settle in, and inject vitality into the development of cultural industries.

6.5. Talent shortage has become the bottleneck of development

The lack of talent team construction has become a bottleneck restricting the local government to strengthen the construction of non-genetic inheritors. Chuzhou University and other universities have also established bases, opened majors, and trained flower drum talents. However, due to the limitation of regional economic conditions, the attraction of talents is insufficient, resulting in serious brain drain.^[19] The existing team of cultural workers is aging, the professional quality is uneven, and the work enthusiasm needs to be improved. Solving the problem of talent shortage is the key to breaking through the bottleneck of the development of Fengyang flower drum cultural

industry.

7. Fengyang Intangible Cultural Heritage Protection and Rural Revitalization Innovative Solutions

7.1. Build a collaborative mechanism

Establish a collaborative mechanism involving the government, enterprises, social organizations and villagers to form a joint force to jointly promote the protection of intangible cultural heritage and rural revitalization. The government should introduce relevant policies and measures to encourage and support the inheritance of intangible cultural heritage and the development of rural industries ; enterprises should actively participate in the development and promotion of intangible cultural heritage projects to achieve a win-win situation of economic and social benefits ; social organizations should play a role of bridge and link to promote the effective integration and utilization of resources of all parties ; villagers should actively participate in the inheritance of intangible cultural heritage and rural development to jointly protect and inherit this valuable cultural heritage.

7.2. Strengthen the construction and dissemination of collective memory

Through in-depth excavation and collation of the historical stories and cultural essence of Fengyang intangible cultural heritage projects, a systematic collective memory file is established. At the same time, the use of new media, cultural festivals, tourism publicity and other diversified media to widely disseminate Fengyang intangible cultural heritage culture to deepen the outside world's understanding and recognition of local rural culture. In addition, intangible cultural heritage experience projects can be developed to allow tourists to experience the unique charm of intangible cultural heritage in their own experience to further consolidate the collective memory of Fengyang rural culture.

7.3. Promote the integration and development of intangible cultural heritage and rural industry

Integrate intangible cultural heritage elements into rural tourism products to create characteristic intangible cultural heritage tourism routes and products to enhance the cultural heritage and attractiveness of rural tourism. At the same time, it encourages non-heritage inheritors to cooperate with designers, artists and other cross-border cooperation to develop creative and market-potential non-heritage cultural and creative products to broaden the inheritance path. In addition, we can also explore the integration path of intangible cultural heritage and modern agriculture. Using intangible cultural heritage skills to carry out agricultural product packaging design and brand promotion to enhance the value of agricultural products and promote the upgrading and development of agricultural industry.

7.4. Strengthen the protection and cultivation of intangible cultural heritage inheritors

Give economic subsidies and honorary awards to intangible cultural heritage inheritors through identification and support mechanisms to enhance their social status and inheritance motivation. At the same time, a systematic inheritor training system is established to invite experts, scholars and senior inheritors to teach and improve the skills and cultural literacy of the inheritors. In addition, innovative inheritance mechanisms encourage mentoring, family inheritance and school education

in parallel to expand the breadth and depth of intangible cultural heritage to ensure the continuous inheritance and development of intangible cultural heritage.

8. Conclusions and prospects

Intangible cultural heritage is a treasure of Chinese excellent traditional culture and an important resource for rural revitalization. From the perspective of collective memory theory, it is of far-reaching practical significance and broad development prospects to promote the coordinated development of intangible cultural heritage protection and rural revitalization in Fengyang, Anhui Province.^[20] By constructing a collaborative mechanism, strengthening the construction and dissemination of collective memory, promoting the integrated development of intangible cultural heritage and rural industries, and strengthening the protection and cultivation of intangible cultural heritage inheritors, we will promote the inheritance and innovation of Fengyang rural culture and realize the comprehensive development of rural revitalization. In the future, with the in-depth implementation of the rural revitalization strategy and the continuous development of the cultural industry, it is believed that the intangible cultural heritage protection and rural revitalization work in Fengyang County will achieve more remarkable results and contribute wisdom and strength to the construction of beautiful China.

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