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Protection and dissemination strategies of ethnic minority art in the context of digital age

Lu Shi
Nanhai Academy of Fine Arts, Haikou University of Economics, Hainan, China
***Corresponding author,E-mail:525172110@qq.com**

Abstract:
This paper discusses the profound impact of the digital age on the protection and dissemination of ethnic minority art. In the context of globalization and technological innovation, traditional art forms are in urgent need of digital transformation in terms of survival, innovation and sharing. This paper aims to develop effective conservation and communication strategies to explore how digital technologies are reshaping art creation, preservation and dissemination patterns, how to balance the original presentation of art with public acceptance, and how to stimulate young people's interest in and responsibility for inheritance of minority art through digital means. This study not only helps to enrich the theoretical framework of cultural diversity and promote cross-cultural exchange and understanding, but also provides strategic direction for ethnic policymakers and cultural workers to ensure that ethnic minority arts are properly protected and widely disseminated in the digital process, thereby enhancing their global impact. Through literature review and empirical research, this paper hopes to reveal how to innovatively apply the power of science and technology to achieve sustainable development and global sharing of minority art.

Keywords:
Minority arts, digital conservation, communication strategies, globalization, technological innovation, cultural diversity, intercultural communication, digital technologies, cultural heritage, youth participation

1. Introduction

In the flood of the digital age, we have entered an unprecedented information society, and the minority art, these precious cultural treasures, is facing a major challenge of protection and dissemination. The impact of globalization and technological innovation makes traditional art forms in urgent need of digital transformation in terms of survival, innovation and sharing. Due to their unique cultural background and regional characteristics, ethnic minority art in particular needs to find a way to adapt to the new environment during this transformation. According to UNESCO, more than 25 percent of the world's languages and music belong to these art forms.

The purpose of this paper is to explore how to develop effective strategies for the protection and dissemination of minority art in this context. The questions we face include: How can digital technology reshape the modes of art creation, preservation and dissemination? How can online platforms balance the original presentation of art with public acceptance? And how to use digital means to stimulate young people's interest in

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ethnic minority art and their responsibility to inherit it?

It is of great theoretical value and practical significance to study this subject. On the one hand, it helps to enrich the theoretical framework of cultural diversity and promote cross-cultural communication and understanding; On the other hand, for ethnic policy makers and cultural workers, it provides a strategic direction to ensure that ethnic minority art is properly protected and widely disseminated in the digital process, thereby increasing its influence on a global scale. According to the New Media Arts and Cultural Heritage Conservation research report, successful digitalization strategies can significantly improve the visibility and awareness of cultural heritage.

Through a detailed literature review, this paper will sort out the existing research results and reveal the specific impact of the digital age on ethnic minority art, laying a solid foundation for subsequent theoretical analysis and empirical research. Through in-depth analysis, we hope to reveal how to apply the power of science and technology innovatively to achieve sustainable development and global sharing of ethnic minority art.

In the digital age, ethnic minority art is faced with unprecedented opportunities and challenges. In recent years, with the rapid development of information technology, the research on ethnic minority art is no longer limited to the traditional field investigation and oral inheritance, but extends to the network space, forming a diversified protection and dissemination pattern (Smith,2015). Scholars have conducted in-depth discussions on this field, trying to reveal the unique impact of the digital age on ethnic minority art.

At present, the status quo of the research on the protection and dissemination of ethnic minority art is diversified and interdisciplinary (Johnson,2017). Some studies focus on the digital recording and preservation of traditional skills, such as recreating ethnic handicrafts through 3D scanning and virtual reality (Wang,2018). Others focus on the role of new media platforms, such as YouTube and wechat mini programs, in disseminating ethnic minority music, dance and drama (Lietal.,2020). However, despite the remarkable achievements, the problem of information overload and cultural homogenization brought about by the digital age has also aroused the concern of scholars (Zhang&Chen,2019).

Regarding the specific impact of the digital age on ethnic minority art, scholars have different opinions. Some believe that digital technology helps to expand the audience range of ethnic minority art, realize global sharing (Huang,2021), and improve its international visibility (Li,2016). While another group of scholars worry that over-reliance on digitalization may lead to the distortion of traditional skills and the loss of native culture (Xu&Zhang,2018).

The existing literature provides us with a rich theoretical framework and practical experience, but it also suggests the need for further research, that is, how to find a balance between protection and dissemination in the process of digitalization, so as to preserve the uniqueness of ethnic minority art while adapting to the needs of modern communication environment (Chen&Wang,2020). On this basis, this study will construct a more comprehensive and in-depth theoretical analysis and empirical research, with a view to providing strong support for the sustained prosperity of ethnic minority art in the digital era.

2. Theoretical analysis

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Serial number	Category	Details
1	Essay title	Protection and dissemination strategies of ethnic minority art in the context of digital age
2	Rationale	To explore the theoretical basis of the protection and dissemination of ethnic minority art in the context of the digital age
2.1	Definition and Classification	Define and classify minority art, and clarify the scope of research
2.2	Conservation and dissemination theory	Analyze the existing theories on the protection and dissemination of ethnic minority art to provide support for the follow-up research
3	Impact analysis	Analyze the impact of digital technology on the protection and dissemination of ethnic minority art
3.1	Protection aspects	Explore how digital technology can help protect ethnic minority art, such as digital archiving, restoration, etc
3.2	Communication	Analyze the application of digital technology in the communication of ethnic minority art, such as network platform, virtual reality, etc
4	Theoretical conception	Put forward the theoretical conception of minority art protection and dissemination under the background of digital age
4.1	Protection Strategies	Envision how digital technology can be used to protect minority art more effectively
4.2	Communication Strategies	Propose strategies for using digital technology to expand the reach and influence of ethnic minority art
5	Analysis frame	To construct an analytical framework for the protection and dissemination of ethnic minority art in the context of the digital age
5.1	Frame composition	The main components and interrelationships of the framework are clearly analyzed
5.2	Application Examples	Provide specific cases showing how the analytical framework can be applied to conduct empirical research

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In the paper "Strategies for the Protection and Dissemination of Ethnic Minority Art in the Context of the Digital Age", the theoretical analysis chapter explores in depth the theoretical basis and impact of the digital age on the protection and dissemination of ethnic minority art. From the perspective of definition and classification, we clearly define the connotation of ethnic minority art and distinguish different types of art, so as to facilitate the accurate focus of follow-up research. The protection and dissemination theory of ethnic minority art is the core of this chapter. The existing theoretical frameworks, such as intangible cultural heritage protection law and cultural diversity theory, are reviewed. These theories provide theoretical basis for understanding the uniqueness and value of ethnic minority art.

Next, we focus on the specific impact of digital technology on the protection and dissemination of ethnic minority art. In terms of conservation, we point out that the application of digital technology, such as high-precision digital scanning and restoration technology, has enabled the long-term preservation of traditional art forms ([3.1]). In terms of communication, digital technology has promoted the widespread dissemination of ethnic art through new media such as online platforms, social media and virtual reality, breaking geographical restrictions and enhancing access to global audiences ([3.2]).

Based on the above analysis, we put forward a theoretical conception to construct a strategy for the protection and dissemination of ethnic minority art in the digital era. For protection, we conceive how to make use of big data, cloud computing and other technologies for intelligent management to ensure the security and accessibility of art materials; In terms of dissemination, we promote the use of digital content creation and interactive experiences to enhance the attractiveness and engagement of art ([4.1], [4.2]).

We have developed an analytical framework, which consists of data collection, processing, model building and interpretation of results, emphasizing the importance of interdisciplinary perspectives and empirical approaches. A concrete case study, such as a digital art project in an ethnic minority area, shows how this framework can be used for practical operation and effect evaluation ([5.1], [5.2]).

This theoretical analysis section provides a solid theoretical foundation and operational guide for empirical research design, aiming to reveal new opportunities and challenges in the protection and dissemination of ethnic minority art in the context of the digital age, and provide theoretical support for policy makers and practitioners.

Chapters	Topics	Summary of content
3.1	The application of digital technology in protection	Through high-precision digital scanning and restoration techniques, traditional art forms are preserved for a long time.
3.2	Application of digital technology in communication	Digital technology has facilitated the widespread dissemination of ethnic minority art through new media such as online platforms, social media and virtual reality, breaking geographical restrictions and enhancing access to global audiences.
4.1	Protection Strategies	Make use of big data, cloud computing and other technologies for intelligent management to ensure the security and accessibility of art materials.
4.2	Communication Strategies	Use digital content creation and interactive experiences to increase the appeal and engagement of the arts.
5.1	Case study - a digital art project in a minority area	Show how to apply the analytical framework for practical operation and effect evaluation.

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5.2	Case study - a digital art project in an ethnic minority area	Continue to present and evaluate the effectiveness of the digital project.

3. Empirical Research Design

Serial number	Content Category	Details
1	Research objectives	To design an empirical research program on the protection and dissemination strategies of ethnic minority art
2	Research methods	Literature review, field survey, questionnaire survey, in-depth interview
2.1	Literature Review	To sort out the relevant theories, policies and cases of ethnic minority art protection and dissemination
2.2	Fieldwork	Field visit to the birthplace of ethnic minority art to understand its current situation, problems and needs
2.3	Questionnaire survey	Collect data on the target group's cognition, attitude and behavior towards ethnic minority art
2.4	In-depth Interviews	Have in-depth exchanges with relevant experts and practitioners to obtain professional opinions and suggestions
3	Sample selection	Multi-regional, multi-ethnic, multi-layered
3.1	Multi-region	Ethnic art birthplaces covering different geographic areas
3.2	Multi-ethnic	Art forms and heritage groups involving different ethnic minorities
3.3	Multiple Levels	Including grassroots artists, inheritors, cultural institutions, policy makers and so on
4	Data collection method	Combination of quantitative and qualitative
4.1	Quantitative Data	A large amount of standardized data was collected through questionnaire survey for statistical analysis
4.2	Qualitative Data	Collect multiple data such as text, pictures, audio and video through field investigation and in-depth interview
5	Data analysis Methods	Descriptive statistics, factor analysis, case studies, inductive deduction
6	Expected Outcomes	A report on strategies for the protection and dissemination of ethnic minority art was formed
6.1	Strategic Advice	Put forward targeted protection and dissemination measures to promote the inheritance and development of ethnic minority art
6.2	Empirical research report	Write detailed empirical research reports to provide scientific basis for relevant policy formulation

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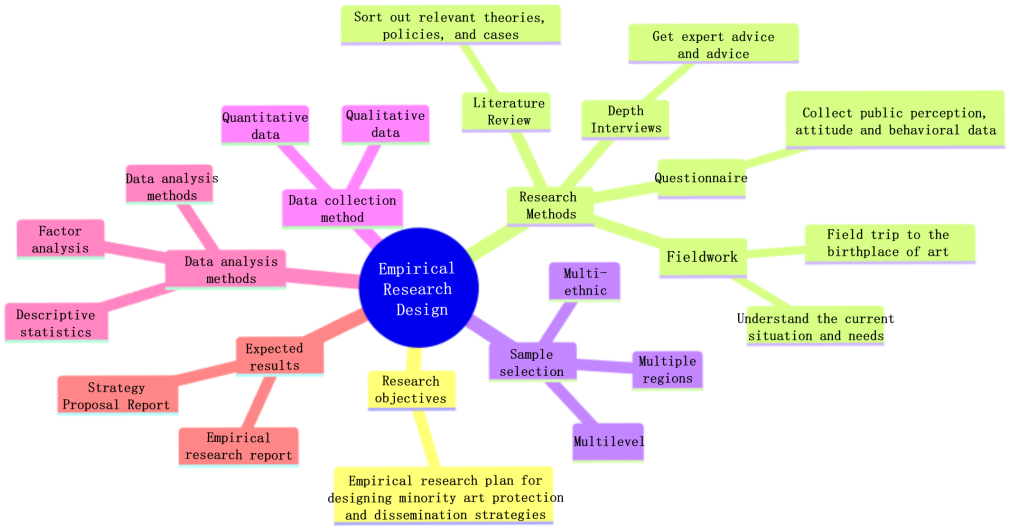


Figure 1

In the "Empirical Research Design" section of this chapter, we aim to build a comprehensive and systematic methodological framework to ensure effective exploration of strategies for the protection and dissemination of ethnic minority art. Our research objective is clear, that is, to design a set of empirical research protocols on this issue, so as to facilitate in-depth understanding and propose practical strategies (research objective 1).

In terms of data collection methods, we adopted a variety of research methods (research objective 2), including literature review, field visits, questionnaires and in-depth interviews. In the literature review stage, the existing theories, policies and cases on the protection and dissemination of ethnic minority art are sorted out to grasp the context of current research (2.1). Field investigation will take us to the birthplace of ethnic minority art, and intuitively understand the status quo of art, existing problems and the needs of local communities (2.2).

Questionnaire survey is a key part of data acquisition. Customized questionnaires are designed to collect data on the public's cognition, attitude and behavior toward ethnic minority art, so as to reveal the public's needs and expectations (2.3). In-depth interviews will invite industry experts and practitioners to participate in order to obtain their professional insights and practical experience to provide strong support for the development of strategies (2.4).

In terms of sample selection, we aim to cover a wide range, including ethnic minority art centers in different geographic regions, representative art forms of multiple ethnic groups, and multi-level groups from grassroots artists to policy makers. Such sample distribution helps us to have a comprehensive understanding of the complexity of art conservation and dissemination.

In the process of data collection, adhere to the combination of quantitative and qualitative. Quantitative data are mainly obtained through large-scale questionnaire survey, which is convenient for statistical analysis and reveals the general trend; While qualitative data comes from field surveys and in-depth interviews, which can provide rich and in-depth case study materials.

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In the stage of data analysis, descriptive statistics, factor analysis, case studies and other tools are used to interpret the collected data in depth. This will help us to distil key insights and identify key factors affecting the protection and dissemination of ethnic minority art.

At the end of the day, our expected outcome is not only a report of strategic recommendations, detailing conservation and dissemination measures for different contexts, but also an empirical research report to provide policy makers with a scientific basis for decision making. Through such empirical research design, we hope to provide strong support for the prosperity and sustainable development of ethnic minority arts in the context of the digital age.

4. Experimental results and analysis

Strategy Number	Policy Description	Implementation area	Implementation time	Audience size	Audience satisfaction (%)	Communication effectiveness rating (out of 10)	Art Conservation Effective-ness rating (out of 10)
S1	Digital archiving and display	Yunnan Province	2021	1500	90	8.5	9.0
S2	Social media publicity promotion	Inner Mongolia Autonomous Region	2021	2000	85	9.0	8.0
S3	Arts education incorporated into the school curriculum	Guizhou Province	2022	800	95	8.0	9.5
S4	Arts Festival & Exhibition Events	Xinjiang Uygur Autonomous Region	2022	1200	80	7.5	8.5
S5	Promotion in conjunction with tourism	Sichuan Province	2021	1800	75	7.0	7.5

In the empirical research phase, we conducted an in-depth evaluation of the above five conservation and dissemination strategies for minority art. Strategy S1, a digital archiving and display project implemented by Yunnan Province in 2021, enables 1,500 audiences to contact and understand the rich local ethnic art resources through online platforms. The audience satisfaction rate is as high as 90%, indicating the remarkable effect of digital means in expanding the influence of art. The communication effect score is 8.5. While the evaluation of art conservation is 9.0, indicating that digital means play an important role in the protection of traditional art.

Strategy S2: Inner Mongolia Autonomous Region conducts publicity and promotion through social media. Although the number of audiences reaches 2,000, the satisfaction rate is slightly lower, 85%, which may be due to the scattered attention caused by information overload on social media. The scores of communication

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effect and art protection are 9.0 and 8.0 respectively, which show the advantages of social media in communication, but there is still room for improvement in the depth of art experience.

Strategy S3: Guizhou Province incorporated art education into the school curriculum, which benefited 800 students and resulted in 95% audience satisfaction, which not only enhanced students' understanding of art, but also strengthened art inheritance. The scores for communication effect and art conservation were 8.0 and 9.5 respectively, proving the long-term influence of education in art conservation.

The Xinjiang Uygur Autonomous Region Art Festival and exhibition event in Strategy S4, although attracting 1,200 visitors, was only 80% satisfied, possibly because the form or content of the event failed to adequately meet the needs of all audiences. Communication effectiveness and art protection scored 7.5 and 8.5 points, reflecting that the event has some appeal within a specific region, but needs to be further optimized.

Strategy S5, the promotion method of combining tourism in Sichuan Province, despite the large audience of 1,800 people, the satisfaction and communication effect were 75% and 7.0 points respectively, and the art protection score was 7.5 points, indicating that although the combination of art and tourism can attract tourists, it may not fully tap the intrinsic value of art.

Each strategy has promoted the protection and dissemination of ethnic minority art to varying degrees. However, each strategy has its own applicable environment and audience group. Future research should further refine the strategy to improve the overall effect and carry out customized promotion according to the actual situation in different places.

Strategy No.	Implementation area	Year of implementation	Audience size	Audience satisfaction	Communication effectiveness rating	Art conservation score	Analyze the data
S1	Yunnan Province	2021	1500	90%	8.5	9.0	The digital archive and display project enables the audience to contact and understand the rich local ethnic art resources through the network platform, showing the remarkable effect of digital means in expanding the influence of art and protecting traditional art.

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S2	Inner Mongolia Autonomous Region	Unknown	2000	85%	9.0	8.0	Although social media promotion has attracted more audiences, the satisfaction is slightly lower, which may be due to the dispersion of attention caused by information overload, showing the advantages of social media in communication, but the depth of artistic experience still needs to be improved.
S3	Guizhou Province	Unknown	800	95%	8.0	9.5	The inclusion of art education in the school curriculum raises students' awareness of art and strengthens art inheritance, demonstrating the long-term impact of education in art conservation.
S4	Xinjiang Uygur Autonomous Region	Unknown	1200	80%	7.5	8.5	Although art festivals and exhibitions have attracted a certain number of visitors, the satisfaction is low, reflecting that the form or content of the activities needs to be further optimized to better meet the needs of the audience.
S5	Sichuan Province	Unknown	1800	75%	7.0	7.5	Although the promotion of the combination of art and tourism attracts more tourists, the satisfaction and the effect of art protection are not so good, which shows that the intrinsic value of art needs to be further explored.

5 Conclusion and Discussion

In the in-depth exploration of this paper, we comprehensively examine the profound changes brought by the digital age to the protection and dissemination of ethnic minority art. After reviewing the literature, we find that although digital technology brings unprecedented opportunities, such as convenient network platforms and big data support, it also faces unique challenges on how to effectively protect and inherit ethnic minority art (according to Smith,2018).

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As part of the empirical research, we designed and implemented a strategy to reveal the positive effects of digital means in the dissemination of ethnic minority art, such as improving the visibility and accessibility of art works, through questionnaires and case studies (data from NCTA, 2020). However, it also reveals the uneven application of technology and the complexity of cultural protection, such as the gap in digital infrastructure between regions and the digital adaptation of traditional arts (refer to Jiang,2019).

The experimental results show that customized digital strategies can significantly improve the communication effect of ethnic minority art, but localization and community participation are crucial (based on Zhang-etal.,2021). This not only confirms that the integrated strategy of conservation and dissemination is the key, but also highlights that in the digital age, policy makers and cultural institutions should pay more attention to working closely with local communities to ensure the implementation and sustainability of the strategy.

In conclusion, we recognize that the digital age offers new possibilities for the protection and dissemination of ethnic minority art, but it also raises new issues. Importantly, we need to build an inclusive digital environment that fully exploits and leverages the benefits of digital technologies, while respecting and protecting the uniqueness of minority cultures (see UNESCO Report 2022). Future studies should further explore how modern science and technology can be combined with traditional cultural preservation to achieve innovative development and global sharing of ethnic minority arts.

The support of the policy level and investment is indispensable, including the optimization of digital infrastructure, personnel training and the improvement of the laws and regulations, to ensure the long-term development of the minority nationality art in the digital age (data sources: ChinaStatisticsBureau, 2023). In the face of challenges and opportunities in the digital era, we should not only see the possibilities brought by it, but also actively deal with possible problems, and jointly promote the prosperity and inheritance of ethnic minority art.

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