

Analysis of Innovative Intangible Cultural Heritage Tourism Models for Paper Culture Museums from a Rural Revitalization Perspective

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Abstract: The rural revitalization strategy brings new opportunities for the contemporary transformation of traditional handicraft. As a significant carrier of both intangible cultural heritage (ICH) inheritance and paper culture, the paper culture museum is inevitably stuck in the tension between static display and dynamic experience. A number of paper culture museums continue only in the initial stage of physical display, lacking a demonstration of the cultural depth and breadth inherent in skills associated with papermaking. When visiting the museum, visitors generally have difficulty developing strong emotional connection to paper culture. Constructing a creative model requires a departure from historical exhibition thinking, while organically integrating ICH protection with experiences in tourism. Immersive visits allow visitors to personally engage with the wisdom of ancient skills related to papermaking, cultural and creative product development infuses traditional skills with modernity, digital means expand the dimension of dissemination, and extension of the industrial chain fosters diversified development of regional economy.

Keywords: Rural Revitalization; Paper Culture Museum; Intangible Cultural Heritage; Tourism Innovation

DOI: 10.69979/3041-0843.25.04.073

1 Introduction

The Paper Culture Museum occupies the intersection of conventional preservation techniques and contemporary tourism. At present, many visits to a museum fail to engage a visitor's attention sufficiently because, while visitors often come with a predisposed attitude towards traditional culture, they often leave disappointed at their opportunity to experience something profound. Single objects gifts and quick demonstrations of craft do not meet modern tourists' often-necessary experience of cultural immersion. Rural paper culture museums need to discover how to make ancient papermaking techniques relevant to contemporary living. Creation of new models not only affects the museum's own quality and quality of life but also affects the sustainable futures of rural cultural ecology.

2 Current Status and Challenges in Intangible Cultural Heritage Tourism Development at Paper Culture Museums

2.1 Insufficient Utilization of Cultural Resources

Paper culture museums often provide a glaze over the exploration of ICH resources. Many exhibitions feature a simply dressed or dressed down display of completed paper artifacts and do not tell the whole story of the local papermaking process. Visitors see flowcharts posted on the walls and examples of the Indian ground maple, cloth, and paper mulberry branches in the cabinets, but they still do not explain the particular procedures involved in "collecting raw materials to manufacturing finished paper." Many of the "hot topics" in the papermaking process are not even addressed (e.g., cooking the paper mulberry for removing the bark or adding papermaking chemicals). In addition, paper's folklore stories, and related local cultural memories, are seldom aligned with the exhibition system to help the paper emerge vigorously. This exploration of resources does not facilitate deep cultural understanding of ecology among visitors and, by definition, decreases ICH's intended and practical purposes of biological heritage ^[1].

2.2 Monotonous Tourism Product Formats

Tourism products at current paper culture museums are relatively nondistinct. Museum tours generally either involve visitors moving around a museum to view static displays of display boards attached to the walls and cabinets of paper samples, following a prescribed route, or if it features some form of demonstration, visitors often feel disengaged, as if separated from the act of traditional papermaking. Other paper culture museums sometimes contain a papermaking experience area, which allows visitors to partake in simple papermaking operations; however, even then the experience does not provide a complete experience for the context to promote skill-inheritance. The postcards, stationary, and other products available for sale at tourist souvenir shops are not much more distinct than that of other scenic spots, and typically do not use original designs that reflect their locality or create distinct product. Creating identical product types and structures leads to homogenization of cultural experiences, which may fail to meet tourists' expectations for deeper, more culturally immersive experiences.

2.3 Lagging Infrastructure and Services

Many paper culture museums struggle to meet modern tourism demands due to their outdated hardware facilities. The venue buildings are often converted from old factories, and there are numerous irrationalities in the internal space layout. The bathroom facilities are outdated and not maintained in a timely manner, and the pathways for the disabled are often occupied by debris. The parking lot is uneven, and the turning radius for tourist buses is clearly insufficient. The signage system in the museum is disorganized, causing tourists to often miss important exhibition areas. The commentary service remains at the basic level of voice playback, lacking professional guides who can provide instant answers. The number of seats in the rest areas is severely insufficient, and the interactive experience equipment frequently malfunctions due to poor maintenance.

2.4 Shortage of Professional Talent and Funding

Paper Culture Museums generally face dual constraints of talent structure and financial security. Most of the staff in the museum are limited to traditional interpretation roles, lacking compound talents who are both familiar with intangible cultural heritage inheritance and understand tourism operations. Exhibition planners lack precise grasp of contemporary tourists' experience needs, and the designed interactive links are often disconnected from the core skills of paper culture. Managers have insufficient professional knowledge reserves in project development and market promotion, resulting in many high-quality resources not being effectively transformed into tourism products. The tight operating funds make it difficult for the venue to update the exhibition content in a timely manner, and many interactive devices gradually stop working due to lack of maintenance funds. The limited budget is mainly invested in daily expenses, and employee professional skills training plans are often forced to be shelved due to financial issues. This talent and financial dilemma directly restricts the improvement of service quality and sustainable development of the museum^[2].

3 Innovative Models for Intangible Cultural Heritage Tourism at Paper Culture Museums

3.1 Immersive Cultural Experience Model

The core of the immersive cultural experience mode lies in constructing a complete and authentic papermaking cultural scene. Museums need to deeply restore the original appearance of ancient papermaking workshops, maintaining the authenticity of traditional craftsmanship in every step, from the steaming of paper mulberry bark in the raw material processing area to the papermaking process using a paper curtain in the papermaking area. Guided by professional tour guides, visitors can personally touch the processed pulp raw materials and feel the subtle changes of fibers in water. Experienced masters in the papermaking area will demonstrate the rhythm and strength of papermaking on site, and visitors can try to spread the pulp evenly on the paper curtain under guidance. Wet paper of different thicknesses is displayed on bamboo racks in the drying area, allowing visitors to observe the entire process of natural drying of paper. The entire experience environment is equipped with utensils and tools that match the historical background, and background music is chosen to reflect the labor sounds of traditional papermaking workshops. After the handmade paper completed by visitors is

pressed and flattened, it can be stamped with a special museum commemorative seal as a personalized souvenir. This complete participation from raw materials to finished products enables visitors to establish a deep understanding of paper culture through hands-on practice, transforming a simple visit into an unforgettable cultural memory.

3.2 Cultural and Creative Product Development and Marketing Model

The development of cultural and creative products should deeply explore the practical value and aesthetic qualities of paper culture. The design team needs to organically combine traditional papermaking techniques with modern daily necessities to develop a product series that combines cultural connotations and practical functions. Handmade paper can be transformed into lighting fixtures, stationery, and home decorations with local characteristics, each carrying a unique craft story. In the marketing process, an online and offline sales network should be established, and an experiential exhibition and sales area should be set up in museum stores to allow visitors to experience the product making process on site. E-commerce platforms can showcase the transformation process of paper from raw materials to finished products through short videos, and interactive marketing on social media can attract the attention of young consumer groups. Product packaging design should incorporate regional cultural elements, and accompanying craft instructions should tell the story of the craftsmanship behind the paper. The pricing system needs to cover different consumer levels, ranging from small paper craft items suitable for gift-giving to high-end customized works that meet the needs of collectors.

3.3 Digital Exhibition and Dissemination Model

The digital exhibition and dissemination model should construct a complete experience loop based on the cognitive logic of visitors. Museums can set up a digital guide system at the entrance to intelligently recommend personalized visiting routes for visitors. Interactive screens in the exhibition hall display the microstructure of papermaking raw materials and the principle of paper forming in layers, satisfying the knowledge-seeking needs of visitors at different levels. High-definition video materials loop through the actual records of papermaking by older craftsmen, vividly presenting the detailed charm of traditional skills. An online platform establishes a virtual papermaking workshop where netizens can remotely observe the differences in papermaking techniques from different regions. Social media regularly pushes documentary content of the restoration process of paper artifacts, attracting the public to continuously pay attention to the protection of paper culture. Mobile applications develop paper identification functions to help users extend their learning after visiting. These digital resources ultimately lead to a deep experience of offline physical exhibitions, forming a knowledge dissemination system combining virtual and real worlds [3].

3.4 Cultural-Tourism Integration Industrial Chain Model

The cultural and tourism integration industry chain model regards the paper culture museum as a core hub that organically brings together traditional papermaking technology and rural industrial factors. The museum cooperatively establishes papermaking raw material planting bases with local farmers, which guarantees the authenticity of traditional craft production and opens new legal and legitimate income to local farmers. Educational institutions designate the museum as a research and learning practice base, where students can now experience the entire process of making a finished product through the collection of raw materials, with the assistance of qualified professionals. The designer team utilizes handmade paper to develop cultural and creative products that meet modern aesthetics, and these products enter the sales network of rural tourist attractions. Catering enterprises integrate paper elements into space decoration, launching unique paper art-themed dining experiences. Surrounding bed and breakfasts transform their room environments with a paper culture theme, forming a complete cultural consumption loop. This integration of the industry chain model alters the role of a paper culture museum, turning it into a catalyst to promote the upgrading of rural industry, rather than a single place of exhibition.

4 Implementation Pathways for Intangible Cultural Heritage Tourism Development at Paper Culture Museums

4.1 Policy Support and Resource Integration

Local governments should include paper culture museums in the list of key support projects for rural revitalization, and

formulate special development plans and supporting financial support policies. Cultural departments can take the lead in establishing a regional intangible cultural heritage (ICH) resource database, integrating scattered paper-making craft archives and artisan information from the folk. Museums need to proactively connect with agricultural and rural departments to include paper-making raw material cultivation in the scope of support for characteristic agricultural products. Tourism authorities should help museums establish long-term cooperative relationships with travel agencies and educational institutions to develop characteristic study tourism routes. Financial sectors can establish special funds for ICH tourism development purposes, including tax incentives for renovations of museums' physical facilities, along with cultural and creative development. Financial institutions can establish special credit products for paper culture, or to facilitate paper culture projects, with low-interest loans. Museums should establish a cross-departmental coordination approach by collaborating with relevant departments to regularly analyze and talk about development issues, in order to build policy synergies. These strategies need to establish a long-term mechanism that is led by the government, operated by the market, and participated in by society as an institutional guarantee to support the sustainable development of museums of paper culture.

4.2 Infrastructure Enhancement and Service Optimization

Museums should strategically schedule infrastructure upgrade projects by considering the revision of key features which influence visitor experience. A redesign of the parking lot, including new driving routes and wider lanes, will facilitate easy access for tourist buses. The venue's interior requires redesigning to include a barrier-free access network, with rest areas in every functional zone and adequate seating. Restrooms need to be adjusted to accommodate elderly seniors, and mother and baby rooms, and child-sized sinks should be added. The system of guides has been impacted by visitors adjusting and realigning their visiting agenda with friends; hence, the guide systems need to deploy three-dimensional signs with clear photo and text. Additionally, electronic inter-active screens should be deployed at key nodes of the exhibition to provide route guidance that is clear and unobtrusive. The service team needs to re-establish a standardized training system for all staff, and guides should have more than just knowledge of the papermaking process but should learn a form of interaction. The experience area should be equipped with safety protection facilities and provide assistive tools for special groups. Museums can collaborate with surrounding farmers to open a paper culture-themed tea break area, serving local specialty teas and handmade refreshments. These improvement measures require full communication with the local community, so that infrastructure transformation can meet both visitor needs and integrate into the rural environment ^[4].

4.3 Professional Talent Cultivation and Recruitment

Museums need to establish a systematic talent cultivation system, focusing on nurturing composite talents with both intangible cultural heritage (ICH) inheritance and tourism service capabilities. A professional skill training center can be established within the museum, and senior papermakers can be regularly invited to conduct practical training courses on traditional skills. The human resources department should establish targeted training cooperation with tourism management majors in universities, providing students with internship opportunities and employment channels. The existing team of docents needs to receive systematic training in paper culture knowledge, learning to transform professional skills into easily understandable commentary content. Museums can introduce professionals from fields such as cultural and creative design and digital media to form a cross-disciplinary product development team. Management should organize employees to visit outstanding ICH venues for exchange and learning, absorbing advanced operational management experience. The performance evaluation mechanism needs to be appropriately tilted towards innovative projects to stimulate employees' enthusiasm for participating in product development. A "mentorship system for inheritors" can be implemented within the museum, with experienced craftsmen leading young employees in skill research and practice. These talent cultivation measures should be combined with individual career development paths to form a stable and sustainable talent pool.

4.4 Brand Building and Market Promotion

The Paper Culture Museum needs to establish a distinct brand identity system and clarify the brand value proposition as "the best of traditional craft and contemporary design." The visual identity system should reflect identifiable

characteristics of the traditional local papermaking styles while maintaining visual coherence throughout the premises, from the designed logo to the wayfinding and other signage. The brand storytelling should explore typical people and events about the local papermaking heritage to exemplify the uniqueness and authentic qualities related to paper culture using documentaries and printed materials. The marketing team needs to develop differentiated communication strategies for different customer groups, creating promotional materials for educational courses targeted at student groups and designing in-depth experience product manuals for cultural tourists. Social media operations can regularly post daily work records of papermakers, bridging the gap with the audience through real-life scenarios. The museum should proactively connect with tourism e-commerce platforms and incorporate unique experience projects into regional tourism product portfolios. Cross-border collaborations can expand brand influence, such as collaborating with well-known stationery brands to develop limited-edition paper products and partnering with artists to hold paper art theme exhibitions ^[5].

5 Conclusion

The innovative approaches of paper culture museums are changing the relationship between intangible cultural heritage (ICH) and contemporary society. Traditional craft practices are imbued with new life through the engaging experience of modern morays. Visitor engagement introduces an enduring impetus to cultural heritage conservation. Rural paper culture museums should be cultural places that connect the past to the future, maintaining the authenticity of artisan craftsmanship while practicing methods that represent the spirit of the times. This process transforms ICH conservation approaches from static preservation to dynamic inheritance and makes museums a significant force in rural cultural revitalization. Innovation helps sustain the vitality of paper culture, which in turn supports deep cultural renewal of rural revitalization.

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