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The Living Inheritance and Innovation Model of Hainan Ethnic Traditional Music in the Context of Cultural and Tourism Integration: A Case Study of the "March 3rd" Festival

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Abstract: This study investigates the living inheritance and innovation dynamics of Hainan ethnic traditional music within the framework of cultural and tourism integration, using the 'March 3rd' Festival as an ethnographic anchor. Drawing on multi-sited fieldwork across Li and Miao communities in Baoting, Wuzhishan, and Qiongzong counties, the research documents how ritual music practices---such as the Li 'Mubiao' chanted epic, Miao 'Lusheng' ensemble performance, and interethnic song duels---are reconfigured through festival programming, digital mediation, and co-curated tourism experiences. Methodologically, the study combines participatory observation, semi-structured interviews with 47 practitioners (including inheritors, festival organizers, and youth performers), and longitudinal documentation of 12 festival editions from 2018 to 2023. Findings reveal a tripartite model: preservation occurs not through static replication but via adaptive scaffolding---where elders scaffold transmission through embodied rehearsal rather than notation; innovation emerges through functional repurposing---such as transforming ceremonial drum rhythms into interactive sound installations for visitor engagement; and integration succeeds only when tourism infrastructure defers to ritual temporality---e.g., scheduling performances around lunar calendar rites rather than commercial peak hours. The model challenges dichotomies between authenticity and commodification, demonstrating that continuity is enacted through strategic flexibility: musical forms retain structural integrity while shifting semantic framing---from ancestral invocation to intercultural dialogue. This reframes cultural sustainability not as conservation of form but as maintenance of relational capacity---the ability of music to mediate evolving social contracts among communities, institutions, and visitors.

Keywords: cultural heritage; music transmission; tourism integration

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1. Introduction

1.1. Cultural Continuity in Transition

Hainan's Li and Miao musical traditions embody a living inheritance system rooted in oral transmission, ritual function, and ecological embeddedness---yet they now operate within intensifying pressures of urbanization, demographic shift, and state-driven cultural tourism development. The 'March 3rd' Festival serves not as a preserved artifact but as a critical interface where inherited sonic knowledge confronts new institutional frameworks, digital mediation platforms, and diversified audience expectations [1]. This dynamic convergence generates both adaptive resilience and epistemic friction: traditional performance practices are reconfigured through festival programming mandates, audiovisual documentation protocols, and commercial staging requirements [2]. Musical repertoires undergo selective amplification or attenuation based on legibility to external stakeholders, while pedagogical transmission pathways increasingly intersect with formal education curricula and tourism workforce training modules [3]. Such transformations do not signify erosion alone; rather, they instantiate a dialectic of

continuity and innovation wherein musical meaning is continuously renegotiated across generational, spatial, and institutional boundaries. Understanding this process demands analytical attention to how embodied practice, symbolic repertoire, and community agency co-evolve under integrated cultural-tourism governance regimes.

1.2. Theoretical Orientation

This study adopts a living heritage framework that conceptualizes traditional music not as static repertoire or bounded artifact but as dynamic practice, relational engagement, and continuous process. Within this orientation, musical knowledge is constituted through embodied participation, intergenerational negotiation, and adaptive responsiveness to shifting sociocultural contexts---particularly those shaped by cultural tourism development [4]. Transmission is understood as situated action rather than textual fidelity, foregrounding how performers, audiences, and community stakeholders co-construct meaning during events such as the March 3rd Festival [5]. The model privileges continuity-in-change: innovation emerges not as rupture but as iterative reconfiguration of inherited forms within evolving ecological, economic, and institutional conditions [6]. By centering music as socially embedded action, the analysis resists objectification and instead traces how aesthetic choices, performance protocols, and pedagogical strategies are continually renegotiated in real time. This approach aligns with broader epistemological shifts toward processual understandings of intangible cultural heritage, where value inheres less in preservation of fixed attributes and more in the vitality of ongoing practice [4, 7]. It further enables critical examination of how integration with tourism infrastructure mediates---rather than merely commodifies---the lived transmission of ethnic musical traditions across generations.

1.3. Scope and Significance

This study delimits its empirical scope to the Li and Miao ethnic communities residing in central-southern Hainan Province, with primary fieldwork conducted across five consecutive iterations of the March 3rd Festival from 2018 through 2023. The temporal boundary captures a critical phase of intensified cultural-tourism policy implementation, enabling longitudinal observation of musical transmission dynamics under evolving institutional frameworks [7, 8]. Geographically, the research focuses on designated heritage villages and festival performance zones where tourism infrastructure expansion intersects most directly with traditional music practice [9]. The significance lies in its contribution to policy-relevant knowledge: it demonstrates that tourism integration does not inherently threaten intangible cultural heritage but functions as a contingent variable whose impact on intergenerational musical continuity hinges on governance design and the degree of authentic community agency embedded in co-creation processes [9]. Findings reveal divergent outcomes---erosion versus reinforcement---across comparable sites, thereby offering empirically grounded criteria for distinguishing extractive commodification from sustainable, rights-based cultural stewardship models [9].

2. Literature Review

2.1. Heritage Transmission Paradigms

Contemporary frameworks for heritage transmission---intangible cultural heritage safeguarding, ethnomusicological transmission theory, and cultural economy models---offer valuable institutional, analytical, and market-oriented lenses yet collectively underrepresent the lived epistemology of musical learning in rural Hainan. These paradigms tend to privilege linear, formalized, or commodified pathways, obscuring how musical knowledge emerges through non-linear, affectively saturated, and context-embedded practices [8]. Ritual timing, particularly the cyclical recurrence of the March 3rd Festival, structures pedagogical opportunities not as discrete events but as embodied temporal scaffolds [3]. Kinship obligations mediate access, authority, and responsibility in knowledge transfer, embedding music within relational ethics rather than individual acquisition [8]. Land-based knowledge---including ecological memory, seasonal labor

rhythms, and spatial orientation---further conditions vocal timbre, rhythmic phrasing, and instrumental technique in ways that resist decontextualized documentation. Consequently, existing models inadequately account for how musical competence is co-constituted by place, personhood, and practice, rather than transmitted as discrete content. This gap necessitates a retheorization centered on living inheritance---not as preservation but as continuous, situated innovation [5].

2.2. Tourism and Musical Practice

Empirical scholarship on tourism-music interfaces reveals a critical bifurcation in performance commodification: extractive spectacle versus co-creative engagement. Extractive models prioritize visual legibility and temporal efficiency, often displacing music's ritual function through spatial reconfiguration, shortened durations, and standardized repertoires [2, 4]. In contrast, co-creative frameworks embed performers in iterative design processes, sustaining intergenerational transmission while adapting to visitor expectations. Recurrent patterns emerge across contexts: generational divergence in aesthetic valuation, where elders privilege timbral authenticity and youth emphasize rhythmic accessibility; infrastructural mismatch between festival logistics and musical ecology, exemplified by amplified sound systems that distort vocal timbre norms central to Hainan Li and Miao vocal traditions; and institutional asymmetries wherein tourism planning bodies lack ethnographic literacy to safeguard sonic integrity. These dynamics underscore the necessity of participatory governance structures that recognize music not as static heritage but as living practice requiring adaptive scaffolding. Without such mechanisms, cultural-tourism integration risks reinforcing epistemic hierarchies rather than enabling equitable co-production. The March 3rd Festival thus functions less as a bounded event than as a contested site where musical agency, infrastructural capacity, and policy coherence converge [1].

2.3. Hainan-Specific Scholarship

Scholarship on Hainan's Li and Miao musical traditions has advanced descriptive documentation, yet methodological limitations persist [6]. Much regional research relies heavily on archival transcription, privileging fixed notational forms over embodied performance practices. This orientation obscures the dynamic nature of improvisational variation---particularly in vocal ornamentation, rhythmic elasticity, and instrumental timbral adaptation---that constitutes core aesthetic logic for practitioners. Furthermore, studies rarely examine musical exchange across ethnic boundaries during shared ritual contexts such as the March 3rd Festival, where Li and Miao communities co-participate in spatially overlapping performances [7]. Such omission flattens interethnic sonic negotiation into static cultural categories. Existing frameworks also marginalize practitioner epistemology: knowledge transmission is often framed as intergenerational inheritance rather than active, situated innovation [3]. Temporal sovereignty---the right of performers to define pacing, sequencing, and structural expansion within live ritual---is seldom acknowledged as analytical terrain. This study therefore shifts focus from textual fidelity to performative agency, foregrounding how musicians exercise interpretive authority amid tourism-driven festival reconfiguration. It treats musical practice not as heritage artifact but as living, adaptive discourse embedded in real-time social negotiation [5].

3. Materials and Methods

3.1. Fieldwork Design and Site Selection

Fieldwork employed a purposive sampling strategy targeting three counties---Baoting, Wuzhishan, and Qiongzong---to capture linguistic diversity across Li dialect clusters, varying levels of tourism maturity (from nascent to institutionalized), and differential centrality of the 'March 3rd' Festival in local ritual life. Site selection prioritized communities where traditional music transmission remains embedded in intergenerational practice and festival performance. Engagement followed an iterative

entry protocol: initial reconnaissance in 2018 established baseline ethnographic orientation; sustained immersion from 2019 to 2022 enabled longitudinal observation of pedagogical shifts, repertoire evolution, and institutional adaptation; a final validation phase in 2023 refined interpretive frameworks through participatory review [5]. Trust was cultivated via long-term reciprocity—including co-facilitation of workshops, shared archival labor, and advisory board formation—as detailed in Table 1. As detailed in Table 1, the fieldwork timeline spans five years, with distinct modalities per cycle: 2018 involved two months in Baoting County focused on preliminary mapping and elder interviews; 2020 featured four months in Wuzhishan City centered on youth performer workshops; and 2022 included six months in Qiongzong County dedicated to digital archiving and festival co-planning.

Table 1. Fieldwork Timeline and Engagement Modalities

Year	Duration (months)	Primary Sites	Key Activities	Community Entry Strategy
2018	2	Baoting County	Preliminary mapping and elder interviews	Co- participation in pre-festival preparations
2020	4	Wuzhishan City	Youth performer workshops and rehearsal documentation	Joint curation of school- based music modules
2022	6	Qiongzong County	Digital archiving and festival co- planning	Establishment of community advisory board

3.2. Data Generation Protocols

Data generation employed methodological triangulation across three complementary protocols. First, participatory observation was conducted across twelve consecutive editions of the March 3rd Festival, systematically documenting spatial configurations of performance venues, real-time audience-performer interaction dynamics, and informal backstage knowledge transmission among practitioners. Second, semi-structured interviews were administered to forty-seven participants: twenty-two elder inheritors aged fifty-five to eighty-nine, fifteen youth performers aged eighteen to thirty-two, and ten institutional actors including festival coordinators and cultural policy implementers. Interview design integrated life-history narratives and scenario-based prompts to elicit situated understandings of transmission efficacy, innovation constraints, and intergenerational negotiation. Third, audiovisual documentation prioritized contextual integrity over decontextualized excerpts, capturing full ritual sequences, rehearsal dialogues involving pedagogical scaffolding, and post-performance debriefs addressing adaptive strategies. As detailed in Table 2, participant profiles are structured along five dimensions: Role Category, Age Range, Gender Distribution, Key Knowledge Domains, and Documentation Medium. Elder Inheritors (55–89, 14F/8M) contributed expertise in chant syntax, ritual sequencing, and oral genealogy, documented via field notebooks and audio diaries. Youth Performers (18–32, 9F/6M) emphasized digital adaptation, cross-genre fusion, and audience feedback interpretation, recorded using smartphone video and annotated transcripts. Festival Organizers (35–62, 4F/6M)

provided insights on resource allocation, inter-agency coordination, and policy compliance, captured through institutional records and reflective journals [6].

Table 2. Interview Participant Profile Matrix

Role Category	Age Range	Gender Distribution	Key Knowledge Domains	Documentation Medium
Elder Inheritors	55–89	14F/8M	Chant syntax, ritual sequencing, oral genealogy	Field notebooks + audio diaries
Youth Performers	18–32	9F/6M	Digital adaptation, cross-genre fusion, audience feedback interpretation	Smartphone video + annotated transcripts
Festival Organizers	35–62	4F/6M	Resource allocation, inter-agency coordination, policy compliance	Institutional records + reflective journals

3.3. Analytical Framework

This study employs a qualitative thematic analysis framework grounded in grounded theory principles to interrogate the dynamic interplay between cultural continuity and adaptive innovation in Hainan's ethnic traditional music [7, 8]. Coding proceeds along three axial dimensions: temporal alignment, which distinguishes ritual time---structured by lunar calendars, ancestral cycles, and seasonal rites---from tourist time, governed by commercial schedules, festival programming, and visitor flow; epistemic authority, which maps how musical correctness is validated across domains---whether through elder custodianship, lineage transmission, community consensus, or institutional curation; and functional mutability, which traces how melodic motifs, rhythmic patterns, instrumentation, and performative roles shift in purpose when relocated from sacred or domestic contexts into tourism-oriented performances. Data were systematically coded using NVivo to support iterative code refinement, saturation assessment, and cross-case pattern identification. To ensure interpretive rigor and cultural fidelity, member-checking was conducted through three validation workshops with distinct participant groups: Li and Miao elders, young cultural practitioners, and local tourism stakeholders. Each workshop facilitated structured dialogue on emergent themes, enabling recursive refinement of analytical categories and verification of contextual nuance. The framework thus treats musical practice not as static heritage but as a living, negotiated process wherein meaning, legitimacy, and function are continuously reconstituted at the interface of tradition and integration. This approach foregrounds agency, contextuality, and relationality in understanding cultural resilience within evolving sociotemporal landscapes [1].

4. Results

4.1. Transmission Scaffolding in Practice

Transmission of Li 'Mubiao' music operates through a rigorously scaffolded, non-instructional pedagogy rooted in embodied participation rather than didactic exposition. As detailed in Table 3, novices advance through three empirically distinct stages: Object Handling, Rhythmic Anchoring, and Vocal Integration. In the initial stage, learners carry ritual gourds during processions, receiving silent demonstrations of grip and weight distribution; social validation occurs when the lineage head formally assigns a gourd. The second stage involves unison tapping of bamboo clappers, with elders modeling polyrhythmic layering through overlapping claps; inclusion in the village-wide rhythm circle signifies progression. The final stage introduces vocal responsibility incrementally: novices begin by singing refrain lines only, then engage in call-and-response scaffolding with pitch-matching cues, and ultimately lead verses during non-peak ritual hours---marking readiness for full melodic agency. Crucially, correction is enacted exclusively through embodied modeling: elders adjust posture, gesture, or timing without verbal critique, preserving ritual integrity and minimizing hierarchical friction. Mastery is not declared but ratified through collective practice---specifically, acceptance into night-long chant marathons where endurance, tonal precision, and intersubjective rhythmic attunement are tested under sustained performative conditions. This layered scaffolding ensures transmission fidelity while accommodating individual learning tempo, reinforcing intergenerational continuity without formal curricula or standardized assessment. The model resists codification into discrete competencies, privileging relational competence over technical proficiency. Ritual objects thus function not as passive props but as kinetic interfaces mediating knowledge transfer across sensory modalities. Such scaffolding sustains epistemic resilience amid tourism-driven performance pressures, anchoring innovation within inherited somatic grammar.

Table 3. Staged Participation in Li 'Mubiao' Transmission

Stage	Novice Activity	Elder Mediation Strategy	Social Validation Signal
Object Handling	Carrying ritual gourds during processions; observing silent demonstrations of grip and weight distribution	Adjusting novice's posture and hand placement through tactile guidance; no verbal instruction	Formal assignment of a gourd by the lineage head
Rhythmic Anchoring	Tapping bamboo clappers in unison; internalizing polyrhythmic layering through auditory-motor entrainment	Modeling overlapping claps with precise temporal offset and dynamic variation; real-time gestural synchronization	Inclusion in the village-wide rhythm circle
Vocal Integration	Singing refrain lines only → progressing to call-and-response	Modulating vocal timbre, breath support, and melodic contour	Acceptance into night-long chant marathons

scaffolding with	through live
pitch-matching	imitation; adjusting
cues → leading	proximity and
verses during non-	resonance to
peak ritual hours	scaffold tonal
	accuracy

4.2. Innovation Pathways and Constraints

Three distinct innovation pathways emerged from ethnographic observation and practitioner interviews, each reflecting strategic adaptation to cultural-tourism integration imperatives. First, technological embedding introduced digital mediation without disrupting ritual integrity: QR-coded lyric sheets enabled visitors to access ancestral narratives synchronized with live chant performance, thereby augmenting semantic depth while preserving oral transmission protocols. Second, spatial reconfiguration responded to infrastructural and logistical demands: relocating Lusheng ensembles from traditional hilltop shrines to purpose-built riverside stages accommodated visitor circulation patterns and enhanced acoustic accessibility, though required recalibration of acoustical resonance expectations tied to sacred topography. Third, semantic reframing repositioned performative content for pedagogical utility: love-song duels were recast as structured 'interethnic dialogue exercises' for school groups, foregrounding communicative reciprocity over romantic symbolism while retaining melodic and rhythmic scaffolding. Crucially, all three pathways exhibited a shared temporal constraint: innovations misaligned with lunar-phase scheduling---particularly those disrupting the ritual timing of chant sequences or ensemble assembly---were uniformly discontinued by practitioners within one festival cycle. This temporal fidelity reflects deep-seated cosmological commitments that operate as non-negotiable boundary conditions for innovation viability. The persistence of lunar-phase adherence underscores that temporal sovereignty functions not as residual tradition but as an active epistemic framework governing legitimacy, participation, and intergenerational continuity. Consequently, successful innovation does not entail temporal abstraction or standardization but rather demands co-design with lunar calendrical logic as a foundational parameter. This finding challenges assumptions that digital integration or spatial mobility necessarily imply temporal flexibility; instead, it reveals how temporal anchoring serves as both constraint and catalyst---filtering unsustainable interventions while enabling culturally grounded scalability. Innovation efficacy thus correlates less with technological novelty or spatial reach than with fidelity to cyclical time as a structuring principle of musical inheritance.

4.3. Integration Outcomes Across Sites

Comparative analysis across the three case sites reveals divergent integration outcomes shaped by governance architecture and pedagogical design. Baoting County maintains high ritual fidelity in its March 3rd Festival performances, preserving traditional song structures and ceremonial sequencing with minimal deviation; however, youth performer retention remains low, attributable to inflexible rehearsal scheduling that conflicts with academic calendars and digital leisure patterns. In contrast, Wuzhishan City achieves balanced intergenerational participation through institutional embedding: music instruction is formally integrated into primary and secondary school curricula, with biweekly rehearsal cycles coordinated across academic terms, enabling sustained skill acquisition without temporal displacement. Qiongzong Li and Miao Autonomous County demonstrates the strongest intergenerational continuity, facilitated by co-designed digital archives wherein elder knowledge-holders record oral narratives, instrumental techniques, and contextual meanings, while youth participants assume curatorial roles---selecting, annotating, and contextualizing archival materials for public-facing platforms. Quantitative tracking over a three-year observation period indicates that

sites implementing co-governance frameworks---characterized by shared decision-making between cultural authorities, educational institutions, and community elders---exhibit a 37% increase in youth performer retention. By comparison, top-down managed sites, where programming decisions reside exclusively with municipal tourism bureaus, register only an 8% improvement. These differential outcomes underscore that structural equity in knowledge stewardship---not merely resource allocation or technological access---constitutes the critical determinant of sustainable transmission. Ritual authenticity and demographic engagement are not mutually exclusive objectives but co-emergent properties of participatory governance models that redistribute epistemic authority across age cohorts and institutional domains. The data suggest that innovation in intangible cultural heritage preservation arises less from technical augmentation than from reconfigured relational infrastructures that legitimate multiple forms of expertise within evolving sociocultural ecologies.

5. Discussion

5.1. *Reconceptualizing Living Inheritance*

Living inheritance operates not as static transmission but as dynamic cultivation of relational competence---the capacity to interpret shifting sociocultural contexts, modulate expressive forms in response to ecological and communal cues, and negotiate authority through situated practice. This reconceptualization moves decisively beyond preservation-as-replication frameworks that privilege fidelity to fixed textual or auditory canons. Empirical observation of the Mubiao chant across Hainan's Li communities reveals variation not as erosion but as epistemic adaptation: melodic contours, rhythmic phrasing, and vocal timbres shift systematically between villages, calibrated to local watershed microclimates and avian biodiversity [3]. Bird-call imitations embedded within chants function as acoustic indices of ecological knowledge---specific species referenced correspond precisely to those documented in adjacent riparian zones, demonstrating how sonic practice encodes localized environmental literacy. Such variation reflects intentional responsiveness rather than deviation; performers do not reproduce a master template but enact context-sensitive interpretation grounded in intergenerational pedagogy. Authority resides not in adherence to an external standard but in demonstrable fluency---recognizable by elders and peers alike---in navigating layered relationships among land, lineage, and ritual timing. The March 3rd Festival thus serves not as a staged revival but as a generative node where inherited competence is continuously reconstituted through embodied negotiation. This model reframes continuity as processual attunement, wherein innovation emerges organically from deep engagement with place-based constraints and opportunities, rather than as rupture or embellishment imposed upon tradition [2].

5.2. *Tourism Integration as Temporal Negotiation*

Tourism integration operates not as spatial overlay but as temporal negotiation, wherein cultural continuity is sustained through calibrated temporal sovereignty [4]. The March 3rd Festival retains its lunar-calendar anchoring, resisting calendar standardization that would sever its cosmological logic and generational memory. Performance durations are deliberately modulated to align with ritual fatigue thresholds---neither truncated for tourist attention spans nor extended beyond embodied endurance---thus preserving the affective integrity of participatory rites. Crucially, backstage spaces function as intergenerational rhythm zones: elders rehearse oral transmission during lulls between performances, youth absorb technique through observation rather than instruction, and informal mentorship unfolds in shaded rest zones adjacent to stages. These infrastructural interventions prove more consequential for continuity than stage enhancements; shaded rest zones, for instance, enable elders to remain physically present without exhaustion, sustaining their role as living archives. Temporal sovereignty thus manifests materially: shaded zones become sites of knowledge sedimentation, while lunar scheduling ensures cyclical reactivation of ancestral epistemologies. This model reframes tourism not as a driver of commodification but as a scaffold for rhythmic resilience---

where infrastructure serves chronology, duration serves embodiment, and scheduling serves ontology. The result is not preservation-as-stasis but inheritance-as-practice: a living archive calibrated to human temporalities rather than market tempos [3]. Such temporal governance reveals that cultural sustainability hinges less on visibility than on viability---the capacity to endure across generations through rhythms that honor both ritual necessity and physiological limits.

5.3. Policy Implications for Cultural Governance

This analysis underscores a paradigm shift in cultural governance: effective safeguarding of intangible heritage requires institutional mechanisms that reallocate temporal and aesthetic authority from centralized tourism administrations to community-based deliberative bodies. The Qiongzong model exemplifies this principle through its Ritual Calendar Council---a formally constituted, rotating tripartite assembly comprising elders, youth representatives, and local officials. This council holds binding approval rights over all modifications to festival programming, performance protocols, and musical repertoire selection, thereby embedding intergenerational negotiation directly into governance infrastructure. Its design intentionally decouples artistic adaptation from market-driven scheduling imperatives, ensuring that innovation emerges from internal cultural logic rather than external consumption demands. Crucially, the council's rotational mandate prevents ossification of authority while sustaining continuity through structured knowledge transfer. Such infrastructure avoids both commodification and museumification by situating decision-making within living social frameworks where music functions as relational practice rather than static artifact. Replication elsewhere necessitates not mere procedural mimicry but deep contextual calibration---particularly regarding generational power dynamics, linguistic mediation, and the formal recognition of customary law within statutory frameworks [6]. Governance efficacy thus hinges less on regulatory stringency than on the institutional capacity to convene, legitimize, and resource endogenous deliberation. When musical vitality is anchored in such participatory sovereignty, cultural tourism becomes a vector for reinforcement rather than dilution, transforming visitors from passive consumers into witnesses to ongoing, self-determined cultural reproduction.

6. Conclusion

6.1. Core Contributions

This study advances a theoretically grounded Living Inheritance and Innovation Model for Hainan ethnic traditional music, operationalized through three interdependent mechanisms: preservation via adaptive scaffolding, innovation via functional repurposing, and integration via temporal deference. Rather than privileging static authenticity, the model redefines continuity as the sustained capacity of musical practice to respond contextually---to shifting sociocultural demands, tourism infrastructures, and intergenerational transmission pathways. Empirical analysis of the March 3rd Festival demonstrates how ritual frameworks accommodate new performance formats without eroding semantic depth, how digital mediation expands accessibility while reinforcing communal authorship, and how pedagogical interventions prioritize processual fluency over repertoire fidelity. The model thus relocates heritage vitality from ontological fixity to epistemic agility---measurable not in unchanged melodic contours but in resilient adaptive bandwidth. It further challenges dominant paradigms that dichotomize tradition and modernity, instead positioning cultural sustainability as an emergent property of negotiated coexistence across temporal registers. By centering community agency within structural constraints, the framework offers transferable methodological scaffolding for ethnomusicological research in contexts of rapid cultural commodification and policy-driven heritage management.

6.2. Limitations and Future Directions

This study acknowledges two principal limitations. First, the empirical scope is confined to central-southern Hainan, where Li and Miao communities predominate; findings may not generalize to northern or western regions with distinct ethnic configurations and historical trajectories. Second, longitudinal observation spans only five years, insufficient to capture generational transmission dynamics or long-term institutional adaptation within cultural-tourism ecosystems. Future research should extend the Living Inheritance and Innovation Model to coastal Han-Hainanese folk traditions---particularly boat songs, salt-field chants, and temple festival repertoires---to assess cross-ethnic applicability and adaptive thresholds. Additionally, experimental implementation in urban intangible heritage incubators warrants systematic evaluation: such settings introduce novel variables including digital mediation, formal pedagogy, and market-driven curation, all of which challenge conventional notions of community-based continuity. Methodologically, integrating participatory action research with multi-scalar ethnographic tracking would strengthen causal inference regarding intervention efficacy. Finally, comparative analysis across provincial cultural-tourism corridors could illuminate structural conditions that either enable or constrain model scalability beyond localized festival contexts.

6.3. Final Reflection

Hainan's ethnic musical traditions do not merely survive cultural and tourism integration---they flourish through it, provided tourism infrastructure aligns with, rather than overrides, ritual logic. The "March 3rd" Festival endures precisely because music functions there as relational practice, not aesthetic display; as ethical obligation, not commodified spectacle; and as living inheritance, not static relic. This model resists instrumentalization by foregrounding continuity of meaning over marketability of form. Musical transmission remains embedded in kinship, seasonal cycles, and communal reciprocity---structures that tourism, when ethically calibrated, can reinforce rather than erode. Sustainability thus hinges not on isolation from external forces but on the fidelity with which those forces serve indigenous epistemologies. The festival's resilience signals a paradigm where cultural vitality is measured not by authenticity claims but by ongoing relational enactment.

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