

The Transmission and Educational Strategies of Tieling Umbrella Lantern Yangko: A Provincial Intangible Cultural Heritage in China

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Lin Zhu

Maharakham University, Thailand

Awirut Thoatham

Maharakham University, Thailand

 <https://orcid.org/0009-0005-8893-1989>

Abstract

This study analyzes the evolution and forms of the transmission of the Tieling Umbrella Lantern Yangko, an example of provincial-level intangible cultural heritage from Liaoning Province, China. This study aims to provide a detailed account of the history of Tieling Umbrella Lantern Yangko and examine the existing strategies of contemporary transmission and pedagogy concerning the cultural longevity paradox of the phenomenon. This research poses the question: What historical and cultural circumstances have allowed the Tieling Umbrella Lantern Yangko to survive to the present, and what methods may enable its survival into the future?. Adopting a qualitative fieldwork design, the study's primary sources of data include three years (2023-2025) of ethnographic fieldwork, in-depth interviews with 12 key informants selected through purposive sampling, and content analysis of the Liubian Ji Lue (1707) and other historical documents. The results show that the Tieling Umbrella Lantern Yangko is a manifestation of the synthesis of Manchu and Han cultures, beginning with the relocated Shanxi Umbrella Head traditions in the early Qing dynasty. Six main transmission pathways have been identified: family, master–apprentice, ritual, formal, digital, cultural, and educational tourism. The results show that the predominant source of pedagogy is informal, and that in urbanised societies, family structures provide informal educational opportunities, while for a culture to survive in the present, pedagogy must exist in an educational context with perhaps contradictory aims/functions in reference to the culture being contemporary and authentic to folk practices. The research shows that a two-model pedagogy incorporating professional art educators and traditional heritage masters is necessary for modern curricula. Additionally, vital strategic steps to be taken by young inheritors regarding the dual aspects of technical safeguarding and financial security include the establishment of a Digital Gene Bank with rich metadata and the linkage of Cultural Technology. This study offers the first detailed framework for the pedagogical promotion of regional folk art and illustrates a flexible model for the cultural sustainability of the world's intangible cultural heritage. Future research should employ a longitudinal approach to measure the long-term retention of skills among students and explore the impact of immersive technologies such as VR/AR on youth engagement within the transmission process.

Keywords: Educational Transmission, Intangible Cultural Heritage (ICH), Manchu-Han Cultural Fusion, Pedagogical Strategies, Tieling Umbrella Lantern Yangko

Introduction

The Tieling Umbrella Lantern Yangko is an exquisite art form that combines song, dance, and drama and functions as a living repository of regional history. Yangko is one of the oldest folk art forms, rich in the culture and history of the people of Northeast China. Yangko, in particular, is known for its unique Umbrella Head, Scaffold, and Candle Yangko forms and lanterns that illuminate the performers (Guo & Liu, 2024; Liu, 2025). In 2009, it was recognised as a provincial-level Intangible Cultural Heritage (ICH) (Li & Zhou, 2022; Tan, 2018; Yuan & Bhengstri, 2024). Still, it is an exemplary form that

acts as a repository of the history and spirit of the people of Northeast China, especially in Tieling County of Liaoning Province. Yangko is a participatory form that was historically used as a rhythmic accompaniment to agricultural work in China. This study explores the educational practices developed for the Tieling Umbrella Lantern Yangko to secure its future and the transmission of Yangko in the contemporary context. The Tieling Umbrella Lantern Yangko is rooted in the history of Yangko culture and the Chuang Guandong migration movement that occurred during the Qing dynasty.

Han immigrants from Shanxi Province documented their travel across the Shanhaiguan Pass into the Northeast's Black Land by recording the Shanxi Umbrella Head Yangko ([Guan, 2025](#); [Yang et al., 2024](#)). These practices have changed over the years due to the cultural assimilation of Manchu shamanic traditions and other local Han customs. The end result was a unique expression of ethnic fusion in Northern China. The performance structure of the Umbrella, Drum, Stick, and Flower roles reflects the prevailing social hierarchy and communal ethos of the time ([Du, 2023](#); [Qu, 2023](#); [Wang, 2024](#)). The modern industrial calendar has changed the agricultural calendar that originally dictated the environment of the practice, and in doing so, modernised the practice from spontaneous to a structured community heritage and formalised education concerning it.

Despite the legacy of Tieling Umbrella Lantern Yangko, there is no value lost, as the current methodologies used for teaching Yangko still require more scrutiny. While other researchers have studied the artistic costume design of the Tieling Umbrella Lantern Yangko, there has been no pedagogical research on how to sustain Yangko as an art form. Previous literature views Yangko as part of an inactive historical context, leaving little to no consideration for the modern pedagogy Yangko could be a part of ([Klebesadel & Kornetsky, 2023](#); [Miles & Springgay, 2020](#)). Therefore, literature that articulates how to modernise the village-based learning model to accommodate formal educational structures is still lacking.

Given the historical significance of the Tieling Umbrella Lantern Yangko, the current situation is

alarming and has greatly increased the importance of this study. The most pressing issue is the biological reality of the practitioner base; most of the core inheritors and veteran artists are in their 60s and 70s, and in this precarious generational gap, the oral traditions are in danger of perishing ([Bronner 2025](#); [Thompson 2017](#)). In addition, the Tieling region's rapid urbanisation has resulted in rural youth outmigration to bigger cities, leading to a significant demographic change that has adversely impacted the traditionally conceived large-scale collective Yangko performances in which entire villages were required to participate ([Xiaobin & Ku Wing, 2025](#); [Yao et al., 2023](#)). The communal village temple fair and extended family of the multigenerational household, Yangko's organic transmission has stagnated and left the art form teetering on the verge of becoming a static, dead, and museum-like practice instead of an active and living practice.

The existing protection measures and their shortcomings provide an additional basis for the urgency of this study. Although the 2009 ICH designation partially acknowledged the issue and provided some financial assistance, the problem of nominal inheritance remains, meaning that a project is documented, but no active, capable practitioners are available. Modern forms of entertainment made possible through digital technology and media globalisation have changed the younger generation's focus, often considering traditional Yangko as simplistic and disconnected from their way of life ([Cunningham & Craig, 2016](#); [Wang et al., 2024](#); [Zabulis et al., 2025](#)). Hence, this research focuses on identifying and assessing successful educational models, from museum training at the institutional level to on-campus initiatives related to ICH, to see how these models have successfully reframed this heritage for audiences of the 21st century ([Jiang, 2025](#); [Xia et al., 2024](#)). This research intends to focus on these pedagogical models to make the process of educational transmission more than a rigid imitation of the past and closer to what should be a dynamic and sustainable educational system aligned with the values of the social and educational system of today.

In this regard, the research aims to provide an extensive plan for the sustainable transmission of this unique ethnic fusion art in a rapidly modernising

society. This research contributes to the Intangible Cultural Heritage field by tracing the lineage of seven generations of successors and comparing modern digital archiving methods to traditional master-apprentice techniques (Li et al., 2025; Liu & Pang, 2025). It argues that sustaining Tieling Umbrella Lantern Yangko requires, apart from the external forms, such as the signature slight knee tremors and Yangko Hat lyrics, the preservation of the elements that the system of China's formal and informal education employs integratively. This introduction contextualises the discussion of how regional folk art manages to sustain the Tieling essence and integrity, which has characterised Tieling for over 300 years, amidst the challenges of globalisation.

Review of Literature

The literature review of this study is organised into three components: historical records, theoretical models of cultural hybridisation, and recent laws related to the protection of Intangible Cultural Heritage (ICH). Since the literature review focuses on historical documents, a vast collection of government documents, and scholarly work including recent government documents and research reports, the literature review hopes to answer the central research question of the study: the lack of synchrony in the preservation of historical forms of performances and sustainable, innovative, and pedagogical strategies in the preservation of historical forms of performances.

From a historical perspective, the Tieling Umbrella Lantern Yangko is based on a unique and pioneering primary source from the early 18th century. The primary source, which is the geographical and cultural description of the classical literature of Liubian Ji Lue, dated 1707, records that the art form has existed for about three centuries, specifically the documentation of the movement of Han people from Shanxi Province to Northeast China during the reign of the Kangxi of the Qing dynasty. The literature, juxtaposing these early records with subsequent county chronicles and folk studies of the mid-twentieth century, documents the tradition of Shanxi Umbrella Head with respect to the extremes of the northern margins (Palladino, 2016; Zhu et al., 2023). From a theoretical perspective, the review borrows significantly from Ethnomusicology and Folklore to analyse the Manchu-Han Cultural Genes.

This field has focused on examining the relationship between the imported performance frameworks of the Han and the indigenous Manchu Shamanic dance traditions. With this interdisciplinary perspective, the analytical considerations behind the dance's sinking steps and rhythmic shudders support the interpretation of the steps and shudders as not being merely aesthetic but as embodying the ethnic amalgamation and social cohesion of the Qing dynasty (McKerrell 2022; Morgenstern 2018). It has been documented that the playing of gongs and drums is consistent with Han traditions, but the roles and rituals performed in the Tieling region reveal a strong Manchu influence.

There is a large body of descriptive literature relating to performance costumes and character roles, as well as musical notations; however, a critical analysis shows a large absence of systematic pedagogical studies. Traditionally, publications have prioritised the preservation of art forms as static historical artefacts rather than as living subjects of education. While most late 20th-century reports concentrate on documenting the memories of older artists, they do not attempt to create organised methods for teaching such intricate oral traditions to the school-age population within a formal classroom setting (Demir & Demir, 2025; Kelly, 2015). Methodological literature is the primary problem this research intends to tackle; hence, more literature describing educational strategies is required.

The chronological scope of the literature to be analysed in this study covers the 18th century to 2026, thus providing a longitudinal outlook on the survival of a culture within this period. Early literature provides the original (authentic) baseline of the ritual, while contemporary scholarly and Intangible Cultural Heritage (ICH) advocacy literature reflect the current baseline of the tiered system of protection. From these literature analyses, this study observes a pattern of the struggle to balance cultural imperialism and modern entertainment (Kovach, 2019; Ku, 2018). This review helps the present study to be rooted in a rich historical perspective while emphasising the need for a systematic, literature-based transmission approach to modern challenges that Tieling Umbrella Lantern Yangko faces.

Methodology

This study employs an extensive qualitative fieldwork design (Holmes, 2020; Li et al., 2025; Liu et al., 2025) for the period of 2023-2025. The design aimed for maximum comprehension of the past and present pedagogy of Tieling Umbrella Lantern Yangko. The study culturally documents and ethnographically and archivally constructs a verifiable and replicable analysis.

Participants and Key Informants

Participants were selected using a purposive sampling method to obtain the best expert data. This sampling strategy was justified by the need to access deep, specialised cultural knowledge that is not distributed uniformly across the general population, ensuring that every informant possessed the requisite historical and technical expertise to address the research questions. To protect the double-blind peer-review process, the informants' identities were kept confidential and classified by generation and art form. Twelve key informants were selected to represent the 3rd through 7th generations of the transmission lineage. This sample size was determined to be

sufficient as it reached data saturation, where no new themes or technical nuances emerged during the final interviews across the various artistic roles. The parameters used to select these informants were closely defined to guarantee that the data represented the most authentic and culturally substantive knowledge. The parameters and resulting informant profiles are presented below.

Residents of Tieling County: Provides cultural and geographical validity.

More than a decade of experience ensures a comprehensive understanding of the intricacies of the technique.

- Participation in ICH Transmission: Centres on the pedagogue.
- Notable Artistic Recognition: Guarantees that the source is a prominent figure.
- Above 40 years: Favours those who possess a strong long-term memory of the art.
- Documented Artistic Activity: Confirms an unbroken chain of artistic engagement.
- An ICH Inheritor, By Official decree, offers both institutional and collegial recognition of one's standing.

Table 1 Profile of Key Informants by Expertise and Lineage

Group	No.	Specialization	Role in Study
3rd Generation	2	Umbrella Head / Ritual Specialist	Oral history and ancient ritual procedures
4th & 5th Gen	4	Sha Gongzi (Vocal) / Lead Drummer	Musical analysis and traditional singing
6th Generation	3	ICH Researcher / Master Instructor	Modern pedagogy and institutional records
7th Generation	3	Performer / Assistant Instructor	Contemporary challenges and youth interest

Research Materials

To establish a cross-verified dataset, the research materials were categorised as primary creative artefacts and secondary archival documents. The research musical materials comprise five seminal Yangko Hat songs, chosen for their outstanding

significance in the folk repertoire, as follows: They will be the main focus of the analysis of lyrics and melody. Additionally, archival materials will provide the historical framework for the study.

Table 2 Classification of Research Materials

Category	Item Name	Purpose in Research
Musical	Selected Yangko Hat Songs	Analysis of rhyme, melody, and social messaging
Archival	Ancient Temple Steles	Verifying dates and historical temple worship rituals
Archival	Family Genealogy Records	Tracing migration patterns of founding families
Archival	Official ICH Albums	Reviewing government-led protection and archives

Methods

To record data for neural conforming data and processes of research replication, the researcher in Puqitun Village used participatory observation in festivals and formal rehearsal rituals. These

encompass the recording and documentation of tacit knowledge in the subtle shifts and dynamics of a moving community, documenting knowledge and processes of a community that are not captured in the throes of formal documentation.

Table 3 Data Collection and Analysis Techniques

Technique	Description	Tool / Instrument
Semi-Structured Interviews	Open-ended dialogues focusing on oral history and pedagogy	Formalized Interview Guides
Participatory Observation	Recording physical movements, formations, and band interactions	Detailed Observation Sheets
Content Analysis	Systematic review of historical texts and song lyrics	Coding and thematic categorization
Descriptive Analysis	Summarizing the stages and characteristics of transmission	Qualitative narrative synthesis
Member Checking	Returning findings to informants for validation	Follow-up focus group sessions

The data analysis process followed a systematic coding procedure to identify the key pedagogical and transmission themes. Initial open coding was performed on the interview transcripts and observation notes to label recurring concepts. Subsequently, axial coding was used to categorise these labels into broader themes, such as institutionalised pedagogy and ritual context. Finally, selective coding helped to refine the primary transmission models identified in the results. This qualitative analysis was facilitated by specialised software to ensure systematic organisation and retrieval of coded segments. To validate the data, this study employed triangulation by comparing oral testimonies from multiple informants with historical steles and archival albums. To achieve technical and cultural precision, the study integrated the technique of Member Checking, wherein the researcher’s findings and interpretations were shown to the 12 key informants. This process ensured that the

scholarly article authentically represented the insider perspective of the Tieling community.

Results

This research examined the Tieling Umbrella Lantern Yangko and provided an understanding of its historical development and modern-day methods of transmission. The results are organised into two areas: development history and transmission channels.

The Four-Stage Historical Trajectory

The Tieling Umbrella Lantern Yangko shows a distinct four-stage evolutionary process, which was confirmed through historical data from archival research and oral history. These four distinct stages demonstrate the changes in the socio-political structure in Northern China and the fusion of various national artistic traditions.

Table 4 Historical Development Stages

Stage	Period	Key Characteristics
Incubation	Pre-1644	There was an obvious presence of Northeast Yangko and Yangko of Shanxi Umbrella Head as distinct cultural entities
Formation	1644–1722	Significant migration from Shanxi to Tieling; advent of Umbrella Head and lanterns leadership
Evolution / Fusion	1722–1949	Assimilation with Manchu shamanic dance; first official establishment of the ritual and role system

Modern Development	1949–Present	Movement from spontaneous folk practice to an organized Intangible Cultural Heritage and Cultural Practices with state sponsorship
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Figure 1 The Four-stage Evolution of Tieling Umbrella Lantern Yangko

Figure 1 illustrates the development of the art form, beginning with the existence of separate cultural units (pre-1644) to the major impact of Shanxi immigration (1644-1722) that brought about the core Umbrella Head leadership. The 3rd phase (1722-1949) is the most ethnically and ritually integrated fusion of Han and Manchu shamanic dance traditions and the time when the dance formally claimed its distinct regional identities. The last phase (1949 to date) illustrates the transformation of the practice from an informal folk dance to an officially recognized Intangible Cultural Heritage practice with full support for its preservation & practice in contemporary society.

The data also illustrate the art form as a result of cultural hybridisation and not a singular creation. In the Formation stage, the immigration stream brought with it the Umbrella Head Yangko’s organisational structure from Shanxi, which became a mechanism for community cohesion among the relocated populations. The Evolution stage witnessed the Manchu elements of the Tartar Officials and the Keltu that turned the dance into a regional emblem of political and ethnic amalgamation. This trajectory suggests that the art form functions as a sociocultural barometer, adapting its internal roles and rituals to reflect the prevailing ethnic power dynamics and migratory shifts of the region.

Multi-Channel Transmission Models

This study identified six primary channels of current diffusion for the Tieling Umbrella Lantern Yangko. The channels mark a transition from purely informal, kinship-based learning to a hybrid model that incorporates state institutions, educational structures, and digital learning.

Table 5 Summary of the Six Transmission Channels

Channel	Core Mechanism	Primary Target Group
Family-based	Oral tradition from father to son	Descendants of the founding families
Master-Apprentice	Traditional apprenticeship ceremonies	Dedicated students within the village
Folk Ritual	Participation in temple and door worship	Local villagers and ritual performers
Institutional Education	School-based courses and museum training	Primary students and the general public
Digital Archiving	Documentary recordings and 3D modeling	Researchers and future generations
Cultural Tourism	Festival exhibitions and stage performances	Tourists and regional residents

With the shift from village-based pedagogy to more institutionalised and systematised forms of teaching, the Tieling Mass Art Museum has begun to operate as the main case example for this change. Teaching instructors outside the original founding family lines are being recruited and trained as inheritor candidates in these new systematised and structured training sessions. The instructors created a standardised curriculum for these footwork, formation, and music accompaniment training sessions. In Figure 2, a 6th-generation inheritor is shown teaching a class under a contemporary teaching paradigm and using the classroom to

illustrate one of the many variations of contemporary learning systems. From 2013 to 2018, six major training sessions were held, and as a result, more than 160 participants were trained, and eight new municipal-level inheritors were identified. The data indicate that institutionalisation has successfully expanded the practitioner base beyond biological lineage, effectively democratising access to heritage knowledge while standardising the technical requirements.

The standardisation process for the Tieling Umbrella Lantern Yangko has been thoroughly documented. To help prevent the loss of skills with

the aging of master artists, the government is funding the creation of digital and physical archives of their work. These archives document special techniques that were recorded only through oral mnemonic devices. The main document of this channel is the official Protection Album, which is the standard text for this art form. Album 3 contains documents with instructions about the performance lyrics (Yangko Hats) and templates for formations, as well as costumes. Because these documents exist, there is uniformity in what is taught at all schools and training institutions, which also guarantees that Manchu-Han cultural markers will not be lost in modernity. The emergence of the Protection Album marks a pivotal transition from oral-aural transmission to text-based pedagogy, which stabilises the art form's core elements against the potential distortions of modern adaptation.



Source: Sun Dingyi (2016)

Figure 2 The 6th Generation Inheritor Employs Modern Instructional Methods

Spring Festival traditional folk rituals are one of the most important areas for the transmission of living traditions. In these rituals, Door and Temple Worshipping rituals are the most important for performers to practice their skills in an authentic, unstaged setting. The destruction of physical temples in the mid-20th century did not prevent oral ritual lyrics (for example Bai Miao songs) from being recorded by 3rd- and 4th-generation artists.

The inclusion of Umbrella Lantern Yangko in cultural tourism has created new opportunities for partner recruitment and audience outreach. With its new location in urban centres and participation in regional tourism festivals, the art form will reach new audiences. Tier 1 public events, such as the

National Cultural Heritage Day, prove that Yangko has the potential to contemporary performing art.



Source: Sun Zhongmin (2023)

Figure 3 Album on the Protection of Intangible Cultural Heritage



Source: Sun Dingyi (2019)

Figure 4 The Tieling Umbrella Lantern Yangko Participated in the National

Figure 4 illustrates a 2019 performance that used large-scale public settings to present the art form to an audience of thousands. This type of visibility can be connected to the 'ICH into Schools' initiative, as the public interest developed from such performances often leads to a rise in the registration of school-based Yangko clubs. This suggests a reciprocal relationship between public performance and institutional education, where visibility in the tourism sector generates the social capital required to incentivize student participation in school programs. Identification of Contemporary Transmission Challenges

The interviews and field observations revealed several important bottlenecks in the current transmission system. These are purely anecdotal findings in the current situational context.

Table 6 Identified Challenges in the Transmission Process

Domain	Observed Problem	Impact on Transmission
Demographics	Average age of village performers is over 60	High risk of lineage termination
Socio-Economic	Migration of rural youth to urban centers	Loss of the traditional collective base

Pedagogical	Conflict between traditional and stage styles	Tension between authenticity and aesthetics
Institutional	Fragmented digital archives and data loss	Difficulty in accessing historical records

While there is agreement among veteran artists regarding the essential quality of institutionalised education, there is a disparity in opinions regarding the quantity of trainees produced. Concerns are expressed by the 3rd and 4th generation inheritors regarding the school versions of Yangko, which are stage-oriented, and which neglect the nuanced ritualistic footwork along with the particular Manchu characterisations of the Tieling variety. This pedagogical dissonance highlights a fundamental challenge in ICH preservation: the difficulty of maintaining “raw” folk authenticity within a “polished” educational framework designed for mass dissemination and public display.

Discussion

The movement of Tieling Umbrella Lantern Yangko from a community ritualistic practice to an enculturated educational practice signifies another milestone in cultural sustainability. The protective framework provided by the official status of ICH in 2009, in the absence of pedagogy, has been in the evolution of the ICH-isation of popular traditions (Ku, 2018), in which recognition brings about the end of spontaneous folk activity and the beginning of orchestrated performance. The results establish that the continuation of this art form has evolved from a model reliant solely on families to a multi-dimensional ecosystem that includes the state and formal education.

However, this transition leaves a formidable interpretive consequence in the form of the ongoing dissonance between folk rawness and theatrical aesthetics. As observed in the results, inheritors of the 3rd and 4th generation express nervousness that the ritualistic footwork and Manchu characterisations that remain sophisticated and complicated are, as far as school-based curricula are concerned, omitted. The trend has been to substitute these with versions that, while greater in number, are visually shallow.

These concerns reflect some of the wider academic worries regarding the homogenisation of culture (Jiang, 2025; Xia et al., 2024). Additionally, the master artists’ aging demographic situation poses an immediate challenge; in the absence of the

village’s active communal soil, dear digital archives (Figure 3) unfortunately run the risk of being turned into mere passive records instead of active, living tools for practice.

One of the main shortcomings of this research is the geographical limitation of Tieling County, which does not represent the entire Yangko variation in the Liaodong area. In addition, this research is primarily based on qualitative interviews with masters and does not consider the quantitative aspect of interviews with young students involved in campus activities. For more efficient research, it is recommended to employ a longitudinal approach to the study of ICH in campus students to measure dexterity retention over time. It would also be relevant to assess the use of immersive technologies (such as VR/AR) for increasing the engagement of youth in the transmission process.

Conclusion

This research traced the four-stage evolution and six primary transmission channels of the Tieling Umbrella Lantern Yangko. These findings illustrate that this provincial-level ICH is an important manifestation of the fusion of Manchu-Han ethnic groups with unique Umbrella Head leadership. This study ascertains that heritage is dependent on a dual-pedagogy approach with an authentic/modern pedagogy focus incorporating traditional masters and professional art teachers. For the ICH to be sustained, it is suggested that the Yangko be integrated into the regional education system and cultural tourism framework, as this will allow the Tieling regional ritual to be converted into an educational resource and preserve the cultural heritage of the Tieling people for the future.

Suggestions

Building on the description of recent challenges in transmission and the teaching and learning context of Tieling Umbrella Lantern Yangko, several tentative recommendations are presented in this distinct subsection to guide the evolution of research and practice. For future research, it is suggested that a longitudinal research design be employed

to capture students active participation in campus-based activities, along with the measurement of the retention of refined manual skills. Additionally, gauging the usefulness of immersive technology (such as VR and AR) for enhancing the youth's role in the transmission process would be a worthwhile direction for future studies. Regarding the geographical scope of Yangko research within the Liaodong area, Tieling County should not be the only focus of study; future efforts should encompass Yangko practice and research that represent the broader Yangko practices within the Liaodong area. For studying young practitioners, quantitative surveys would be a worthy contribution to complement the qualitative data gathered from master inheritors. From a policy perspective, ensuring that the economic side of young inheritors' revenue is taken care of by closing the gap between practice/technical safeguarding and financial security should be how cultural tourism is viewed. Lastly, to address the dispersed archives and further data loss, institutional strategies must address poorly structured data and fragmented situations by establishing a centralised Digital Gene Bank with sufficient and rich metadata.

Implications

The study's findings provide an abundance of immediate practical and pedagogical implications for studying the sustainability of regional folk arts. For educational practitioners, the results indicate that a dual-pedagogy model fusion of a traditional master and a contemporary educator will be paramount to maintaining a balance between the preservation of the folk tradition and the demands of contemporary stage aesthetics. This model will ensure that the particularities of Manchu-Han footwork, for example, will not be lost in the standardisation of a curriculum. Along these lines, a digital gene bank would indicate that the documentation of creativity in folk arts would not be limited to passive storage, but that documentation would be actively utilised as an interactive tool for instruction and virtual-reality training. Finally, for policy-making, the study suggests that cultural tourism, in relation to the young inheritors, should not be used solely as a means of exhibition but rather as a financial resource for the young inheritors. If the Tieling Umbrella Lantern

Yangko project integrates these multipurpose connections among educational institutions, digital resources, and tourism, it may evolve from a subsidised project to a sustainable cultural model.

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Author Details

Lin Zhu, Mahasarakham University, Thailand, **Email ID:** 64012061040.msu@gmail.com

Awirut Thoatham, Mahasarakham University, Thailand, **Email ID:** awirut.t@msu.ac.th