

The Symbiosis of Rurality and Modernity: A Study on Cultural Integration and Governance in Peri-Urban Villages—Based on 84 Years of Archival Data From Yu Village

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Against the backdrop of urban-rural integration and rural revitalization strategies, the cultural governance of peri-urban villages faces the dual challenges of “preserving rurality” and “embedding modernity”. Based on 84 years of tracking data from “Yu Village” (now Zhongwei Community) in Yuxi City, Yunnan Province, this paper systematically analyzes the practical characteristics, current dilemmas, and optimization pathways of its cultural integration through fieldwork and case studies. The research finds that Yu Village has developed a distinctive integration model characterized by a “memory-space-industry” trinity, “resident-merchant-tourist” tripartite actors, “traditional-modern-digital” triple expression, and “governance-service-economy” triple synergy. However, challenges persist, including the “museumification” of traditional culture, the “one-way input” in urban-rural cultural exchange, uneven participation in activities (“hot during festivals, cold otherwise”), bottlenecks in property rights and funding, and inefficient digital conversion. In response, the study proposes a “Five-in-One” systematic governance optimization system encompassing upholding authenticity, breaking barriers for symbiosis, improving quality and efficiency, consolidating foundations, and digital empowerment. This aims to explore a development path for “modern culture without relocation”, providing theoretical references and practical models for the cultural governance of similar peri-urban villages.

Keywords: rurality, modernity, cultural integration, peri-urban village, governance pathway, Yu Village

Introduction: The Proposition of Cultural Governance in Urban-Rural Transformation

Peri-urban villages, serving as “transitional zones” in the process of urbanization both geographically and culturally, bear the last vestiges of traditional rural society and are also the first to bear the impact of modernity. The cultural form in these areas is neither purely traditional rural nor entirely urban community, but rather presents a dynamic, hybrid, and tension-filled “thirdspace” (Soja, 1996). Against the intertwined backdrop of the

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penetration of digital technology, consumption upgrading, and a resurgence of nostalgia for rural life, the traditional “agriculture-industry” binary complementary framework for analyzing urban-rural relations has proven inadequate, failing to explain the emerging “agriculture-commerce-culture & tourism-community” multi-complex formats in practice (Liu & Wang, 2022). In this context, achieving sustainable cultural integration—that is, protecting the authenticity of rural culture while effectively embedding elements of modern civilization—has become a core proposition crucial to the future development of peri-urban villages.

This paper selects “Yu Village” (now Zhongwei Community) in Yuxi City, Yunnan Province, as its research subject. Its uniqueness lies in the accumulation of 84 years of continuous tracking data since Fei Xiaotong’s investigation in *Three Villages in Yunnan* in 1940. This “long-term, comprehensive, and comparable” case provides an extremely valuable “social living fossil” for observing the cultural adaptation and transformation of a micro-community amidst macro-historical changes. The core question this study aims to answer is: Amidst drastic urban-rural social transformation, how can peri-urban villages, through effective cultural governance, achieve a creative symbiosis between rurality and modernity, thereby forging a sustainable development path of “no relocation”? Through an in-depth analysis of the Yu Village case, this paper attempts to transcend the neglect of the cultural dimension in the Western “desakota” model and the limitations of domestic research that often focuses on macro scales above the county level, providing micro-level empirical evidence for understanding grassroots cultural governance in the process of Chinese modernization.

Literature Review and Theoretical Framework: From Binary Opposition to Interactive Symbiosis

The research paradigm on urban-rural cultural relations has undergone profound evolution. Early classic theories, such as Lewis’s dual-sector model, implied a logic of urban modern culture replacing rural traditional culture. This “traditional-modern” binary opposition viewed urbanization as a linear process of cultural homogenization (Lewis, 1954). Subsequent critical research pointed out that globalization and urbanization have not led to complete cultural homogenization but have instead stimulated the revival and recreation of local cultures (Appadurai, 1996). Homi K. Bhabha’s (1994) theory of “hybridity” provides a powerful tool for understanding the “third space” that emerges when different cultures meet—a space that is neither one nor the other. In the Chinese context, Fei Xiaotong’s (1948) theory of “rural China” laid the foundation for understanding the cultural structure of traditional rural society, but its analysis, based on a relatively static agricultural society, needs to be expanded in light of the unprecedented flow of urban and rural elements in contemporary times.

In recent years, domestic scholars have engaged in extensive discussions surrounding rural cultural revitalization. Some studies focus on the commodification and authenticity crisis of rural culture during the processes of “heritagization” and “touristification” (Sun, 2018). Others emphasize endogenous development, advocating for community-led cultural reconstruction (Wang, 2020). However, existing research on peri-urban villages as a specific type still has shortcomings: First, it often focuses on material space and economic industrial transformation, lacking systematic exploration of the governance of culture as a soft dimension; second, policy recommendations tend to be macro-oriented, lacking micro-level, operable governance mechanism designs based on long-term fieldwork.

Based on this, this paper constructs an integrated analytical framework, viewing the cultural integration governance of peri-urban villages as a systematic project advanced collaboratively across four dimensions: space, actors, expression, and efficacy. This framework aims to analyze: (1) the coupling mechanism between material space, cultural memory, and industrial economy; (2) the interaction and role reconstruction of multiple actors (residents, merchants, tourists, government); (3) the expressive strategies of cultural symbols across traditional, modern, and digital media; and (4) the comprehensive effectiveness of cultural practices in community governance, public service provision, and economic development. The following sections will deeply analyze Yu Village's practices based on this framework.

Practical Characteristics of Cultural Integration in Yu Village: The “Four-in-One” Symbiosis Model

Through long-term practice, Yu Village has gradually developed a distinctive model of cultural integration, which can be summarized as a “Four-in-One” symbiosis system.

The “Memory-Space-Industry” Trinity: From Cultural Symbols to Lived Scenes

Yu Village's cultural integration is not built in the air but is deeply rooted in specific spatial and industrial practices. Its success lies in transforming abstract “cultural memories” into tangible, participatory, and consumable experiences.

- **Materialization of memory anchors:** Sites like the Tudhu Temple, the ancient stage, and Rainbow Well are no longer isolated historical relics but have been meticulously crafted into core landmarks carrying collective memory. Through storytelling and ritual reenactments (e.g., temple fairs), these “anchors” become emotional bonds for community identity.
- **Functionalization of spatial carriers:** Public spaces such as the Rainbow Market, cultural squares, and Rainbow Road are endowed with new functions. The market is not only a trading place but also a venue for intangible cultural heritage (ICH) workshops and performances; the square serves as both a leisure area and a site for large-scale cultural events. The functional mix of spaces promotes daily interaction and cultural immersion.
- **Experientialization of industrial interfaces:** Culture is seamlessly integrated into the consumption chain through interfaces like cultural and creative products (e.g., accessories with lantern patterns), study-tour programs (e.g., Guansuo Opera experience camps), themed performances, and specialty cuisine (e.g., caravan dishes). The tourist behavior loop of “seeing, playing, eating, and taking away” enables the direct economic conversion of cultural value, forming a virtuous cycle of “culture shaping tourism and tourism promoting culture”. This model resonates with “scene theory” (Clark, 2004), which activates local vitality by creating specific cultural consumption scenes.

The “Resident-Merchant-Tourist” Tripartite Actors: From Government Solo to Social Chorus

The relationship between cultural governance actors has undergone a fundamental shift, with the government gradually transforming from an all-encompassing “organizer” to a guiding and coordinating “facilitator”.

- **Residents as “Leading Actors” and inheritors:** Residents are not only direct participants in cultural performances (e.g., members of lantern troupes) but also the assigners and judges of cultural meaning. Their

sense of identity (the recognition of “I am a Zhongwei person” increased from 64% in 2015 to 87% in 2023) forms the foundation of cultural integration.

- Merchants as “Stage” builders and capital supporters: The deep involvement of merchants is a key innovation. The 1.2 million yuan sponsorship from merchants for cultural activities in 2023 (accounting for 15% of the annual total investment), along with joint marketing models like “shop + lantern troupe” and “catering + temple fair”, indicates that merchants are no longer passive observers. They perceive community cultural prosperity as part of their business ecosystem, forming a community of shared interests.

- Tourists as sources of “Flow” and cultural feedback providers: The arrival of tourists not only brings economic benefits (e.g., a 15% increase in market rents) but their interactions and feedback also constitute an external driving force for cultural reproduction. The three parties, each fulfilling their roles and achieving mutual benefit, constitute a vibrant ecological network of cultural governance.

The “Traditional-Modern-Digital” Triple Expression: Multiple Narrative Strategies for Cultural IPs

Facing a diverse audience, Yu Village employs differentiated expression strategies for the same cultural core, achieving the creative transformation of cultural IPs.

- Traditional expression upholds “Authenticity”: For core cultural symbols such as lantern tunes, Guansuo Opera masks, and temple fair rituals, Yu Village insists on preserving and transmitting them in their original forms, maintaining their seriousness and sanctity as “cultural heritage”, serving internal community identity construction.

- Modern expression seeks “Innovation”: It introduces modern art forms and consumption scenes such as symphony concerts, light shows, and long-table feasts, “mixing” them with traditional culture. For example, “Lantern Symphony” attempts to interpret traditional tunes with Western orchestral music. This innovation aims to lower the acceptance threshold for modern audiences and expand cultural expressiveness and appeal.

- Digital expression expands “Disseminability”: Using AR technology to reconstruct historical scenes and showcasing folk activities through live streams and short videos breaks the spatiotemporal limits of cultural dissemination. Digital media not only creates new viewing experiences (cloud version) but also serves as an important means to attract younger groups and conduct online marketing. These three expressions are not separate but form a three-dimensional narrative around the same cultural IP, balancing the needs of inheritance, innovation, and dissemination.

The “Governance-Service-Economy” Triple Synergy: Comprehensive Efficacy of Cultural Integration

Yu Village’s practice demonstrates that successful cultural integration can generate spillover effects beyond culture itself, achieving synergistic progress in governance optimization, service enhancement, and economic growth.

- Governance dimension: Incorporating cultural participation (e.g., participating in lantern teaching) into the community point system, where points can offset property management fees, cleverly links cultural behavior with community public affairs. This stimulates residents’ enthusiasm for participating in governance, representing a flexible, culturally embedded governance innovation.

- Service dimension: The rich and diverse cultural activities themselves constitute high-quality community public services, meeting residents’ growing spiritual and cultural needs, and enhancing their quality of life and

sense of community belonging.

- **Economic dimension:** The reputation and attractiveness brought by culture are directly translated into tourism consumption and commercial value, such as increased rents, sales of cultural and creative products, and study-tour income, providing endogenous impetus for community development. These three dimensions reinforce each other, with culture becoming a key link connecting various aspects of community development.

Real-World Dilemmas: Integration Challenges Under Multi-dimensional Tensions

Despite its notable achievements, Yu Village's cultural integration process still faces challenges from internal inheritance, external interaction, activity operation, and institutional support, revealing the deep-seated tensions behind symbiosis.

Endogenous Crisis: The Predicament of Protecting and Inheriting Traditional Culture

- **"Museumification" and the erosion of sanctity:** When Guansuo Opera performances and temple fair rituals are performed frequently and formulaically to cater to tourists, their original religious sanctity and community-integrating functions risk degenerating into mere "acrobatic shows" for spectators. This reflects the common "authenticity" dilemma in the process of cultural commodification (MacCannell, 1973).

- **Aging inheritance base and generational disconnection:** The average age of Guansuo Opera performers is 67, and key members of lantern troupes are severely aging. This highlights the grim reality that traditional cultural skills hold insufficient appeal for the younger generation. The rupture of the inheritance chain poses a fundamental threat to cultural continuity.

- **"Fragmented" narratives and distorted meaning:** Driven by the pursuit of online traffic, guides and self-media creators arbitrarily adapt or even fabricate local history (e.g., "The Tudhu Temple enshrines Guan Yu") to attract attention. This leads to the fragmentation and misinterpretation of cultural memory, weakening the community's shared historical understanding.

- **Ambiguous property rights hindering sustainable operation:** Disputes over collective assets like the ancient stage, arising from historical private donations for repairs, have led to complex benefit-sharing controversies. Unclear property rights obstruct market-oriented and regularized operations, reflecting a conflict between traditional community property relations and modern commercial rules.

- **Single source of funding and sustainability risks:** Relying on the village collective for up to 90% of conservation funding ties the lifeline of cultural inheritance to a single economic entity, making it vulnerable to risks. Once the collective economy fluctuates, conservation efforts become unsustainable.

Shortcomings in External Integration: Structural Barriers in Urban-Rural Cultural Interaction

- **"One-Way Input" and lack of agency:** Urban art troupes performing in the village often bring their own programs and audiences, reducing local residents to mere "spectators" with low participation rates (only 30%). This "delivering culture" model fails to effectively stimulate the creativity and sense of ownership of the rural subjects.

- **"Highbrow Barrier" and acceptance hurdles:** Urban high-art forms like symphony and theater create a noticeable cultural distance from local residents due to differences in aesthetic habits and ticket prices, leading to feelings of alienation ("can't understand, tickets too expensive").

- “Tidal” exchanges and lack of mechanism: Cultural exchange activities are highly concentrated around major holidays like Spring Festival and National Day, with little activity during ordinary times. The absence of stable, regular interaction mechanisms makes deep cultural penetration and integration difficult.

- Contested boundaries of “Commercialization”: Cultural and creative products like “Guan Yu figurines” and “Caravan Coffee” are seen as innovations by young people but are viewed by some elders as “cute-ifying” or “beverage-ifying” ancestral memories, disrespecting tradition. This triggers intergenerational controversy over the boundaries between cultural respect and commercial development.

Operational Contradictions: Mismatch Between Supply and Demand and Inefficiency in Cultural Activities

- Supply-demand mismatch and “Aesthetic Generation Gap”: Community cultural supply still predominantly features traditional forms like “gongs, drums, and red silk”, while younger groups prefer newer activities like script murder, talk shows, and camping concerts. This “generation gap” in supply and demand results in low youth participation and an aging audience structure.

- “Festival Hot, Daily Cold” and participation inertia: While large-scale festival events are bustling, attendance at regular small-scale cultural activities is less than 40%. This indicates that cultural participation has not yet become integrated into residents’ daily habits, remaining more “ritualistic participation” than “lifestyle participation”.

- “Involution-Style” festival organization and the efficacy paradox: In pursuit of political achievement and online traffic, different groups compete to outdo each other in the scale of festival organization, leading to resource waste (e.g., the 2022 Rainbow Festival cost 3.2 million yuan). This deviates from the original purpose of benefiting the people and generating real income, falling into the trap of “organizing activities for the sake of activities”.

- Digital conversion “Praised But Not Patronized”: While online promotions can garner high traffic and attention, the conversion rate to offline tourism consumption or community participation is extremely low (only 8%). This phenomenon of “inflated traffic” indicates that digital empowerment has not been effectively realized on the ground.

- Lack of intellectual property awareness and rights: Cultural elements created by the community, such as lantern tunes and caravan stories, are adapted and commercially used by external businesses without permission. The community lacks awareness of copyright protection and value realization, leading to the loss of cultural resources and economic benefits.

Optimization Pathways: A “Five-in-One” Systematic Governance System

Addressing the aforementioned dilemmas, this paper proposes a systematic “Five-in-One” cultural integration optimization system, aiming to exert synergistic efforts across five interconnected dimensions: preserving cultural authenticity, breaking down barriers for symbiosis, improving the quality and efficiency of cultural supply, consolidating foundational institutional safeguards, and empowering through digital technology.

Preserving Authenticity and Strengthening Foundations: Safeguarding Cultural Integrity and Transmission Capacity

- Establish an authoritative cultural interpretation system: Form a “Yu Village Cultural Compilation and Review Committee” composed of scholars, ICH (intangible cultural heritage) inheritors, and respected elders. This committee would be responsible for compiling an official cultural interpretation manual for core cultural IPs such as the Tudhu Temple, the Rainbow Well, Guansuo Opera, lantern culture, and caravan history. The manual would standardize narratives for tour guides, content for short videos, and tourism promotional materials. The committee would also regulate the dissemination practices of guides and social media content creators, establishing a content review mechanism to correct traffic-driven or commercially-motivated misinterpretations of local history. This aims to prevent the “mythologization” and excessive “entertainment-ification” of cultural heritage, thereby restoring the ritualistic and sacred nature of traditional practices and addressing the issue of folk performances being reduced to mere “acrobatic shows”.

- Implement a tiered “Elder-Middle-Aged-Youth-Children” inheritance cultivation plan: To combat the severe aging of practitioners in Guansuo Opera and lantern arts, a multi-level inheritance plan should be implemented. This includes establishing ICH studios with special stipends to retain master artisans and preserve core skills and ritual procedures. Regular public training classes should be offered for middle-aged and young villagers to cultivate a core group of inheritors. Collaboration with nearby primary/secondary schools and community cultural practice centers should be enhanced to offer extracurricular study courses on lantern arts and Guansuo Opera, fostering interest among the younger generation. Additionally, an ICH inheritor reserve pool should be created, offering subsidies and preferential evaluation for outstanding young inheritors. This comprehensive approach aims to fundamentally change the scarcity of inheritors under the age of 35.

- Implement “Ritual vs. Performance” scene segregation management: Clearly delineate sacred ritual spaces for folk culture from tourism performance and experience areas. Core rituals such as worship ceremonies at the Tudhu Temple and traditional temple fairs should be strictly limited to local villagers following traditional procedures to preserve cultural solemnity. Stage performances and street lantern displays can be treated as market-oriented performance content, allowing for moderate adaptation to meet tourist experience needs. This achieves a balance of “preserving the essence in rituals while enlivening performances”, thereby avoiding the complete commercialization and hollowing-out of traditional culture.

Breaking Barriers for Symbiosis: Building a New Pattern of Two-Way Urban-Rural Cultural Circulation

- Promote two-way “Introduction and Output” interaction mechanisms: Shift away from the one-way flow of urban culture into the village. Implement a two-way linkage model of “introducing urban resources + exporting rural culture”. On one hand, invite Yuxi-based art troupes and university art departments to create more down-to-earth, popular art programs that align with villagers’ aesthetics, replacing purely niche, high-threshold performances. On the other hand, actively brand Yu Village’s rural culture for urban performances, sending lantern shows, Guansuo Opera, and folk long-table feasts into urban commercial districts and cultural venues. This facilitates mutual penetration and equal dialogue between urban and rural cultures, enhancing local residents’ sense of participation and belonging.

- Innovate “Fusion” art forms to bridge cultural divides: Proactively create fusion programs such as

“Lantern Symphony” and “Folk Culture Light and Shadow Theater”, which combine high-art forms with local cultural content. This lowers the aesthetic threshold for local audiences, creates new cultural experiences, and helps bridge the urban-rural cultural gap.

- Establish a regular “Daily-Quarterly-Annual” cultural exchange mechanism: Break the single model of concentrating activities around major festivals. Develop a sustainable cultural activity calendar featuring regular daily activities (e.g., community salons, handicraft experiences), distinctive quarterly events (e.g., urban-rural cultural exchange weeks), and retained annual flagship events (e.g., the Rainbow Festival). This builds a sustainable mechanism for continuous cultural exchange, ending the “tidal” pattern of intense activity followed by periods of stagnation.

- Define “Red Lines” and “Encouraged Lists” for cultural commercialization: Establish a graded catalog for cultural resource development. For core sacred cultural symbols related to Guan Yu worship, ancestral memory, and traditional rituals, prohibit cutification, excessive entertainment-ification, and direct commercialization. For derivative cultural symbols such as lantern patterns, folk stories, and local specialty foods, encourage the compliant development of cultural and creative products based on respect for their cultural connotations. This approach seeks to balance market value with villagers’ cultural sentiments, preventing excessive commercialization from eroding the core of rural culture.

Improving Quality and Efficiency: Achieving Precise and Efficient Cultural Supply

- Implement a dual-track “Traditional + Trendy” supply model: While preserving and enhancing the quality of traditional folk activities favored by middle-aged and elderly residents (e.g., lantern shows, traditional temple fairs, percussion and folk music traditions), vigorously develop youth-oriented activities based on rural settings. These could include rural-themed script murder games, folk talk shows, stargazing camping concerts, and rural cultural and creative markets. This caters to the aesthetic preferences of younger groups, activating their participation and addressing the dilemma of “elderly participation high, youth participation low; festival participation high, daily participation low”.

- Establish a performance-oriented festival evaluation mechanism: Reform the evaluation criteria for cultural activities, shifting the focus from scale and online traffic metrics to public satisfaction, cultural dissemination depth, and actual economic impact. Implement open budgets and efficiency audits to guide cultural activities away from being mere “traffic gimmicks” towards becoming genuinely “practical and beneficial to the people”. Strictly control ineffective investments in large festival stages and props, and redirect funds towards core areas such as ICH inheritance, daily cultural services, talent cultivation, and industrial empowerment.

- Deepen and expand the “Cultural Points System”: Broaden the scope of the points system beyond lantern teaching to include ICH inheritance, cultural volunteering, civilized performances, and rural knowledge dissemination. Link point redemption more extensively to property fee reductions, community welfare benefits, and honorary recognition, making it the core incentive mechanism driving residents’ daily participation in community cultural governance and increasing regular activity attendance.

Consolidating Foundations and Enhancing Efficacy: Building a Long-Term Safeguard System for Property Rights, Funding, and Legal Rights

- Clarify historical property rights and benefit distribution: Collaborate with grassroots government and judicial offices to conduct property rights tracing of origins and confirmation for disputed collective cultural assets like the ancient stage. Sort through historical donation and collective repair records to formulate clear property rights and benefit-sharing agreements. Clarify collective asset ownership, honor recognition for private donors, and commercial performance revenue distribution mechanisms. This process aims to balance collective rights with personal sentiments, and remove institutional bottlenecks for the regularized operation of folk performances and cultural commerce.

- Build a “Five-in-One” diversified funding pool: Break the current situation of 90% funding reliance on the collective. Systematically establish a multi-source funding safeguard system comprising “collective investment + merchant crowdfunding + government special funds + social donations + cultural-tourism revenue feedback”. Institutionalize merchant cultural sponsorship by incorporating shop cultural empowerment and public welfare sponsorship into merchant evaluation and stall priority leasing assessments. Actively apply for provincial/municipal ICH protection and rural cultural revitalization special funds. Establish a Yu Village Cultural Development Public Fund to attract donations from prominent community members and social enterprises. Reinvest revenues from cultural and creative products, study tours, and performances back into cultural protection and inheritance, forming a self-sustaining funding loop.

- Strengthen intellectual property protection and operation of local cultural IPs: Systematically sort and register copyrights and trademarks for Yu Village’s unique cultural elements, such as lantern tunes, Guansuo Opera scripts, caravan stories, and the Rainbow Well cultural IP. Establish a community-owned IP licensing management platform to regulate the commercial use of these IPs by external and local businesses, charging reasonable licensing fees. This fills the copyright blind spot and realizes the secondary value appreciation of rural culture.

Digital Empowerment: Promoting Virtual-Real Integration and Value Deepening

- Create an “Online Drainage, Offline Experience” conversion loop: Move beyond simple short video exposure for marketing purposes. Design interactive online elements such as cultural course reservations, activity registrations, and story-based paired with in-depth offline experience services like ICH workshops and themed study tours. Establish online registration coupled with offline check-in mechanisms to significantly increase the conversion rate from online attention to offline participation and consumption.

- Deepen the digital dimension in the “Triple Expression” system: Utilize AR/VR technology to digitally reconstruct the historical appearance of the ancient village and important ritual processes, creating a “Cloud Yu Village Digital Museum”. Cultivate local “villager influencers” and content creators to consistently output authentic, unadorned rural cultural content. This approach differs from internet-celebrity-style, traffic-driven misreading and dissemination), aiming to empower rural culture dissemination, inheritance, and innovation through digital technology, thereby achieving deep integration between digital and physical culture, as well as between rural and modern culture.

Multi-actor Collaboration: Towards a Deeply Symbiotic Governance Community

The implementation of the aforementioned optimization paths ultimately depends on the refinement of governance structures. Building upon the existing “tripartite actor” model, it is necessary to further construct a collaborative governance mechanism characterized by “community coordination, resident leadership, merchant empowerment, tourist participation, and think tank support”. Regularly convene resident-merchant council meetings to jointly plan activities, manage funds, and develop formats. Introduce universities and research institutions as external think tanks, providing long-term tracking research and evaluation. This will propel Yu Village from the primary stage of “social chorus” towards a new stage of “deep symbiosis”, characterized by multi-actor value co-creation, shared responsibility, and shared benefits.

Conclusion and Discussion

The 84-year history of transformation of Yu Village is a microcosm of Chinese peri-urban villages seeking a cultural path amidst the waves of modernization. By extracting and refining the characteristics of its cultural integration practices, diagnosing its problems, and designing pathways, this study reveals that the core of cultural governance in peri-urban villages lies in: how to dynamically balance the creative preservation of rural cultural genes with the adaptive embedding of modern life values. The “Four-in-One” symbiosis model and the “Five-in-One” optimization system explored by Yu Village provide a concrete local solution to the question of how “modern culture without relocation” is possible.

The main implications of this study are: First, the cultural integration of peri-urban villages is a complex systematic project that requires balancing spatial reshaping, actor mobilization, narrative innovation, and efficacy integration. Second, the key to successful cultural governance lies in stimulating endogenous driving force, constructing a multi-party co-governance pattern of government guidance, community leadership, market participation, and social collaboration. Third, the application of technology must serve human connection and deep cultural experience, avoiding the trap of “digitization for the sake of digitization”.

Of course, Yu Village’s practices are still ongoing, and the effectiveness of its optimization paths requires long-term testing. Future research could further track and explore: Will the deep involvement of digital technology lead to the “algorithmization” of cultural expression and new risks of alienation? How can more refined and equitable benefit-sharing models for cultural assets be designed within the collective property rights framework? What is the actual artistic value and social acceptance of cultural fusion products like “Lantern Symphony”? Continued inquiry into these questions will help us gain a deeper understanding of the complexity and possibilities of urban-rural cultural integration in China.

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