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The Inheritance and Protection of Intangible Cultural Heritage Under the Background of Cultural and Tourism Integration

-- Take Shanghai "Shanghai Intangible Cultural Heritage" as an Example

Shuyu (Zooye) Chen

San Domenico, Marin County, CA, USA

Abstract: With the development of The Times and the continuous improvement of people's understanding of traditional culture, intangible cultural heritage as an important part of Chinese excellent traditional culture, more and more people began to pay attention to. In the process of protecting the intangible culture, local governments are more and more inclined to develop the protection, that is, under the background of cultural and tourism integration, the traditional culture will be transferred while protecting the intangible cultural heritage. In this process, we also face some problems. This paper studies the intangible cultural heritage related history, legislation and Chinese brigade fusion under the background of the development of intangible cultural heritage, by visiting the important scenic spots in Shanghai, the intangible protection unit and the street surveyed, from the political, social and economic aspects of exploring the Shanghai intangible heritage in brigade fusion achievements and challenges, for the intangible cultural heritage and brigade fusion development to provide sustainable development advice.

Keywords: Cultural Integration; Shanghai; Cultural Industry; Intangible Cultural Heritage.

1. Introduction

The 32nd session of UNESCO held in Paris adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, on October 17, 2003 [1], emphasizing the importance of intangible cultural heritage. Since then, 180 countries around the world have become parties to the convention. Afterwards, UNESCO regularly updates the content of the Convention, making it not only a key means of protecting cultural heritage diversity, but also an important way to promote peace. China joined the United Nations Convention for the Safeguarding of the Intangible Cultural Heritage in 2004. As of December 2022, China has listed a total of 43 items on the UNESCO Intangible Cultural Heritage List, ranking first in the world in terms of total number. Its representative projects cover folk literature, traditional performance handicrafts, folk art, traditional skills, folk customs, traditional medicine, and other aspects. Through nearly two decades of efforts, China has increased the visibility of its material cultural heritage, promoting and propagating the profound Chinese culture, spirit, and wisdom at the international level. The reform plan was adopted at the 13th National People's Congress in 2018. The National Tourism Administration and the Ministry of Culture was merged to form the Ministry of Culture and Tourism [2].The integration of culture and tourism has injected new vitality into the inheritance of intangible cultural heritage, and government support has provided corresponding positive policies and economic support. At the same time, the revitalization of intangible cultural heritage has also contributed to the transformation of the cultural and tourism market, endowing travel with a unique cultural connotation.

Of course, the protection and promotion of intangible cultural heritage is also influenced by politics, society, and economy. This paper examines the current protection of intangible cultural heritage in Shanghai through the author's on-site visits to important tourist attractions and intangible cultural heritage protection units in Shanghai, such as Yuyuan Garden and Chenghuang Temple, Bimo Palace Square, Shenyuli, Shanghai Puppet Troupe, Shanghai Arts and Crafts Museum, Tushanwan Museum, etc. Through further research and analysis of the regional intangible cultural heritage tourism industry, we hope to provide sustainable development suggestions for the integrated development of intangible cultural heritage and cultural tourism.

2. The Concept and Connotation of the Integration of Intangible Cultural Heritage and Cultural Tourism

According to the United Nations Convention, *Intangible Cultural Heritage* refers to the various social practices, ideas, knowledge, skills, and related tools, objects, handicrafts and cultural sites regarded as part of their cultural heritage. It is also known as intangible cultural assets [3] or intangible cultural property, referred to as "intangible cultural heritage".

Culture is the soul of tourism, and tourism is the carrier of culture. Liu Simin, vice president of the Tourism Branch of the China Society of Future Studies, gave a perfect interpretation of the close relationship between culture and tourism.2018In 2003, The State Council of China adopted the merger plan of the Ministry of Culture and Tourism, which promoted the more smooth development of the cultural and tourism industry. The integration of culture and tourism refers to the mutual penetration, crossover, convergence, phenomenon and process formed by the integration and reorganization of culture and tourism industry, gradually breaking through the original industrial boundary or element field, and blending with each other.

In order to realize the deep integration of cultural and tourism, it is necessary to fully reflect the cultural connotation in every link of tourism development, and through modern

means to transform more cultural heritage, cultural resources and cultural elements into tourism products that are favored by current tourists including foreign tourists. In addition to paying attention to the economic benefits of tourism, more attention should be paid to the role of tourism in improving people's livelihood, promoting cultural development and enhancing national image. Through the industrialization and marketization of tourism, we will enrich the supply types and ways of cultural products and services in the future, so that more cultural resources and products can play a role.

3. Research Status

English literature was searched using the keywords tourism with *culture*. A total of 2587 articles were found in Elsevier, SAGE Journals, Taylor&Francis Online, and EBSCOHOST databases. Further searches were conducted using *tourism industry* and *culture industry* in the results; Finally, relevant articles were collected and duplicate articles were removed. A total of 344 articles were published from 1995 to 2018. In terms of annual publication volume, from 1995 to 2005, the number of research papers on the relationship between culture and tourism development was relatively small, all-in single digits, but overall showed a gradual upward trend. Since 2006, research in this field has grown rapidly, especially from 2010 to 2018, with a total of 228 related papers published, accounting for 66% of the total number. Among them, the number of articles was 20 in 2013 and reached 42 in 2018. With the continuous rise of cultural and tourism industries in various countries, the integrated development of culture and tourism has become a new highlight of regional economic development worldwide. There is a strong consistency between the international research heat on this issue and industrial development practices.

According to the China National Knowledge Infrastructure database on April 15, 2024, a total of 449 relevant academic papers were published. In 2023 alone, 117 professional papers were published. From the trend chart of publication years, the number of academic research literature in this field will continue to grow [4]. According to relevant data, there has been a significant increase in attention to the integration of culture and tourism and the protection and inheritance of intangible cultural heritage in this field in China since 2016.

At present, the focus of intangible cultural heritage development under the background of domestic cultural and tourism integration is how local cultural and tourism departments sort out the representative projects of intangible cultural heritage in the region, and identify the convergence and connection of intangible cultural heritage and the integrated development of tourism. So as to achieve the purpose of carrying forward the excellent traditional Chinese culture and promoting the development of tourism industry.

On June 8, 2007, the first batch of Shanghai's intangible cultural heritage list was announced at the regular press conference of the Shanghai Municipal Government [5], which brought attention to the protection and inheritance of Shanghai's intangible cultural heritage. In recent years, there have been more and more activities related to the integration of Shanghai style intangible cultural heritage and cultural tourism, such as the replica of old Shanghai, markets, pop-up stores, etc. However, there is still not much theoretical research on this topic, which is worth further exploration and research.

In 2022, Liu Zhonghua and Jiao Jipeng published *Research on the Development Strategy of Traditional Arts and Crafts IP Resources in Shanghai under the Background of Cultural Tourism Integration*, exploring how to tap into the IP resources of traditional arts and crafts in Shanghai from four dimensions: space, industrial integration, integration, and service, and to develop strategies for revitalizing Shanghai's intangible cultural heritage culture in the context of cultural tourism integration. Provide some reference and inspiration for practitioners [6]. Taking Longnan City in Gansu Province as an example, Shang Qingfang published *Research on the Characteristics and Cultural Tourism Value of the Long Shu Ancient Road Intangible Cultural Heritage*. She deeply analyzed the types and distribution space of the Long Shu Ancient Intangible Cultural Heritage, and elaborated on the cultural tourism value of local intangible cultural heritage projects from the perspectives of humanistic elements, artistic aesthetics, education, and national spirit. However, her planning and suggestions for the development of cultural tourism of the Long Shu Ancient Road intangible cultural heritage are somewhat hollow [7]. In 2022, Zhu Ting, a teacher at Yang'en University in Fujian Province, published *Exploration of the Inheritance and Development of National Intangible Cultural Heritage Cork Painting and Cultural Tourism Practice*. Through the analysis of the four stages of cork painting formation, prosperity, decline, and inheritance and development, it was pointed out that intangible cultural heritage enriches the content and dimensions of regional cultural tourism; Meanwhile, regional cultural tourism provides the driving force for the inheritance and development of intangible cultural heritage. The article has a clear structure and practical value [8].

Through the literature review, it is found that the theoretical research on the inheritance and development of intangible cultural heritage under the background of cultural and tourism integration, both has distinct regional characteristics, which is closely related to the support of local government, economic development and the change of social environment. This paper takes Shanghai city as an example for further research and analysis, in order to provide suggestions for the sustainable development of the integrated development of intangible cultural heritage and culture and tourism.

4. The Inheritance and Protection Status of Shanghai-style Intangible Cultural Heritage

4.1. Definition: Shanghai-style Intangible Cultural Heritage

As the largest economic center in China, Shanghai has attracted tourists from all over the world with different traditions and cultural backgrounds, thus forming the diversity and openness of Shanghai culture. The *Shanghai culture* of *the sea embraces all rivers, and is inclusive* shows the unique charm of Shanghai, and also witnesses the cultural characteristics of Shanghai in its history. In the early stage of cultural development, Shanghai opened its port and became a treaty port, which made the communication and integration between the city and the western world has a fashionable, inclusive and diversified urban culture.20At the beginning of the 19th century, cultural schools gradually formed. The rise of the new vernacular Chinese movement promoted the creation of literature. In the 20th century, the Shanghai school actively absorbed new cultural elements, such as modern art and popular culture. In the new era, Shanghai culture

emphasizes openness and innovation, which has become an important embodiment of Shanghai's urban spirit and plays an important role in enhancing the soft power of the city.

Shanghai style intangible cultural heritage refers to the intangible cultural heritage that has Shanghai characteristics and is closely related to Shanghai style culture. By June 2023, there will be 63 national level intangible cultural heritage projects in Shanghai, 251 at the city level, and nearly a thousand at the district level, accounting for 5.7% of the country's total. It can be seen that Shanghai is a gathering place for intangible culture. Its categories include traditional music, traditional dance, traditional drama, folk art, traditional fine arts, etc. Shanghai's intangible cultural heritage benefits from its unique historical, geographical, and cultural environment. It not only has distinct characteristics of Jiangnan rice culture, but also integrates modern industrial and commercial civilization, and is situated in the cultural environment of an international metropolis. It is unique in China's intangible cultural heritage system, which is mainly based on agricultural civilization.[9]

4.2. The Status Quo of the Protection and Inheritance of Shanghai-Style Intangible Cultural Heritage

According to the Shanghai Municipal Bureau of Culture and Tourism, Shanghai has officially launched various work related to the protection of intangible cultural heritage since 2005, including census, excavation, sorting, identification, evaluation, and management, especially for characteristic projects on the brink of extinction. At present, the list of six batches of representative projects of Shanghai's intangible cultural heritage has been announced, covering 10 major categories, with a total of 370 municipal level intangible cultural heritage representative project protection units.

4.2.1. Cultural and Tourism are Deeply Integrated, and Intangible Cultural Heritage Protection Shows Initial Results

Since 2019, Shanghai has been exploring the deep integration of practical culture and tourism to further promote the achievements of intangible cultural heritage protection. Shanghai actively guides the transformation of intangible cultural heritage resources into tourism products that tourists can feel and experience. Organically integrating intangible cultural heritage into local tourist attractions, resorts, leisure blocks, key rural tourism villages and towns, and classic red tourism scenic spots in Shanghai, and combining it with rural tourism, red tourism, health tourism, sports tourism, etc., holding activities such as *Intangible Cultural Heritage Shopping Festival* and *Intangible Cultural Heritage Food Festival* to promote intangible cultural heritage+tourism and enhance the cultural connotation and heritage of tourism space. During the 2022 Spring Festival, ancient towns such as Jinshan Fengjing, Baoshan Luodian, Jiading Nanxiang, and Zhouqiao Old Street showcased their unique intangible cultural heritage projects, providing citizens with a new experience of *celebrating the New Year in ancient towns*. In 2023, the Municipal Bureau of Culture and Tourism released 16 *Most Shanghai* urban cultural micro travel routes, including the waterfront life show of Yangpu Riverside, the city origin tour around the Shanghai History Museum (Horse Racing Association) and international hotels, as well as the tour routes that shuttle through different ancient towns in Jiangnan to find the roots of Shanghai. Each route deeply integrates local intangible cultural heritage projects. Through a series of promotional activities such as food, shopping, performances, and interactions, we will continue to create hotspots for intangible cultural heritage tourism.

4.2.2. Strengthen International Exchanges and Publicize the Intangible Cultural Heritage

The protection of intangible cultural heritage in Shanghai has always attached great importance to external exchanges. Shanghai holds various exhibitions and performances of intangible cultural heritage in countries such as Japan, South Korea, Italy, and Belgium, continuously promoting the internationalization of Shanghai style intangible cultural heritage projects through traditional craft exhibitions, performance exchanges, and *Happy Spring Festival* events. At the same time, Shanghai has also launched various promotional content such as intangible cultural heritage cloud living rooms, egg carving art exhibitions, and velvet embroidery art exhibitions at Chinese cultural centers in Brussels, Belgium, Copenhagen, Denmark, and Kuwait through the digital integration of intangible cultural heritage themed films, micro documentaries, and various exhibition resources, achieving international exchange of traditional Chinese culture. Since its debut at the Shanghai International Import Expo News Center in 2018, the *Shanghai Intangible Cultural Heritage Living Room* has showcased over 320 traditional masterpieces and cultural and creative products from nearly 100 intangible cultural heritage projects. Nearly 70 representative inheritors of these projects have been invited to interact with the media audience on site, allowing media from all over the world to truly appreciate the profoundness of Chinese traditional culture through viewing exhibits, participating in interactions, and communicating with inheritors.

4.2.3. The Challenges Facing the Shanghai-Style Non-Genetic Inheritance

Although Shanghai has initially established a Shanghai style intangible cultural heritage protection system, with the acceleration of urbanization, intangible cultural heritage resources still face enormous impacts and challenges. Numerous traditional intangible cultural heritages have lost their ecological environment, making it more difficult to inherit and protect them, and increasing the degree of fragmentation. At present, the representative inheritors of Shanghai's intangible cultural heritage projects are generally older, and young people believe that they are out of touch with contemporary life. In addition, due to the difficulty and long duration of learning, as well as factors such as income and treatment, they lack interest in this and there is a gap in inheritance. In addition, some museums, theater troupes, art galleries, etc. are relatively conservative in exploring product content and form, adopting standardized and unified services, lacking personalized experiences and participation from tourists, which to some extent reduces their market competitiveness and further affects the inheritance and development of their intangible cultural heritage itself.

5. Analysis of the Influencing Factors of the Current Shanghai-Style Intangible Cultural Heritage

5.1. The Impact of National Policy

5.1.1. Policy Support

Since the merger of the Ministry of Culture and Tourism in

2018, China has issued a series of notices on promoting the deep integration of intangible cultural heritage and tourism, which has had a positive impact on the current situation of promoting the integration of intangible cultural heritage and tourism in Shanghai. These policies include strengthening project organization, highlighting category characteristics, integrating into tourism spaces, enriching tourism products, establishing experience bases, and protecting cultural ecology. Relevant units and institutions have been able to upgrade and transform, and policy support and encouragement from top to bottom have also created a favorable environment for the integrated development of intangible cultural heritage. In 2011, China promulgated and implemented the "Law of the People's Republic of China on Intangible Cultural Heritage", which stipulated the definition of intangible cultural heritage, the competent departments and responsibilities for its protection and preservation, the investigation of intangible cultural heritage, the list of representative intangible cultural heritage projects, and the inheritance and dissemination of intangible cultural heritage. The promulgation of this law marks the establishment of a legal basis for the protection of intangible cultural heritage in China. It is of great significance and far-reaching impact on strengthening the rescue, protection, and inheritance of intangible cultural heritage, promoting the excellent traditional culture of the Chinese nation, and promoting the prosperity and development of China's cultural industry. In 2021, the State Council issued a notice on the "14th Five Year Plan" for the development of the tourism industry, pointing out that the national cultural and tourism industry adheres to the general principle of seeking progress while maintaining stability, implement the concept of innovative development, adheres to the integrated development of culture and tourism, accelerates the structural reform of the tourism industry, and promotes the prosperous development of mass tourism. These measures provide government policy support for the protection and inheritance of intangible cultural heritage, while also promoting deep cooperation between intangible cultural heritage culture and tourism industry.

5.1.2. The Impact of Policy

However, long-term supportive policies may also lead to complacency among institutions and practitioners within the system, or loss of competitiveness due to a lack of understanding of the current situation in the external market. For example, the Bimo Artwork is a national intangible cultural heritage base in Shanghai, and the *productive*" protection of intangible cultural heritage mainly falls on transparent workshops and semi open experiential links in various production processes. However, during the actual visit, there were no staff members in the transparent workshop. This may be related to the weekend. But as a cultural and tourism attraction, the base should take into account that the foot traffic on weekends is much higher than on weekdays, providing consumers with scenes and opportunities to visit and experience intangible cultural heritage crafts. The reason why the exhibition format of Shanghai Arts and Crafts Museum is outdated and the content of its works lacks creativity and innovation is that this place is a government led and funded construction and operation unit, and various inheritors or craftsmen, as *salaried* staff, have no direct connection between their personal economic benefits and the market recognition of their works. In an environment lacking market competition and incentives, it is difficult to motivate intangible cultural heritage to undergo self transformation and innovation. In addition, national policy updates will also have an impact on the inheritance of intangible cultural heritage. For example, the Shanghai Tushanwan Museum was built between 1832 and 1837 by the Jiangsu Governor and national hero Lin Zexu, who led the people to dredge and collect silt from rivers such as Puhuitang. Established a handicraft factory that encompasses painting, sculpture, printing, woodcutting, metalworking, and many other new crafts. During field research, one or two ivory works were marked as *incomplete*. That's because during the carving process, the newly introduced law by the country prohibiting the buying and selling of ivory products directly led to the loss of value for ivory crafts, and ultimately this craft would also be lost. Therefore, in the process of promoting the integration of intangible cultural heritage and tourism, it is necessary to comprehensively consider the advantages and disadvantages of policies, continuously optimize policy measures, and ensure that they can continue to effectively promote the deep integration and development of intangible cultural heritage and tourism.

5.2. Society: Changes in Audience Composition and Cultural and Tourism Consumption Demand

5.2.1. Audience and Consumer Group Survey

By analyzing the characteristics and habits of the consumer audience for intangible cultural heritage products, it can be seen that from an age distribution perspective, the audience for intangible cultural heritage projects covers consumers of all age groups, mainly concentrated among of 20 and 50. Among them, young consumers pay more attention to innovative and fashionable intangible cultural heritage experiences, while middle-aged consumers prefer the heritage and historical values of traditional culture. From the perspective of gender distribution, it can be found that women have a relatively higher preference for intangible cultural heritage products. They pay attention to the beauty and cultural connotations of the products, and often choose intangible cultural heritage products as gifts. If we look at it from the perspective of educational background, consumers with higher educational backgrounds have a higher degree of identification with intangible cultural heritage products, and they are better able to appreciate and understand the artistic and cultural value of intangible cultural heritage products. Of course, consumers with higher income levels are more likely to become buyers of intangible cultural heritage products.

5.2.2. The Recognition Degree of the Audience and the Attitude Towards the Intangible Cultural Heritage

A considerable number of venues and organizations in Shanghai have realized the close relationship between intangible cultural heritage inheritance and participation, providing intangible cultural heritage research and experiential courses, and combining new forms such as multimedia to interact with audiences, creating further learning and perception environments for interested tourists. For example, the Shanghai style puppetry, born in Shanghai, is a national intangible cultural heritage project. In 2021, the Shanghai Puppet Theatre Company reopened with a brand new look after more than 500 days of theater renovation work. The reopened theater is a diversified space that integrates exhibition, viewing, interaction, experience, leisure and other functions. Inject vitality into intangible cultural heritage and traditional culture through technological means. Allowing

teenagers, children, and families to return to the theater and participate in viewing, learning, and experiential activities. On September 30, 2022, Starbucks opened its first intangible cultural heritage concept store in Shanghai - Starbucks Zhenxuan Shenyu Li Intangible Cultural Heritage Concept Store. On the basis of integrating the charm of Shanghai's alleys, the intangible cultural heritage concept store cleverly combines embroidered cheongsam representing Shanghai's intangible cultural heritage with hering silverware and Honghe tin ware representing Yunnan's intangible cultural heritage, bringing consumers a different experience. The first intangible cultural heritage concept store is not only a unique third space, but also an exhibition space for intangible cultural heritage art. It is one of the recommended check-in places for citizens to explore historical and cultural traces and feel the charm of the city. The store holds an intangible cultural heritage experience event every 1-2 months, and spreads and calls for intangible cultural heritage activities through private domain traffic (WeChat groups). However, we also have some traditional art museum displays that are outdated and boring, lacking interactive and interactive scenes and experiences, gradually losing visitors. Some groups also lack understanding and attention to intangible cultural heritage. Nanxiang steamed Mantou is an intangible cultural heritage product in Shanghai, which is very popular among tourists. When we interviewed the staff in the store and asked if they had received any training on intangible cultural heritage and promoted their intangible cultural heritage attributes and characteristics, they said that these were all the responsibility of the CEO and they were not very familiar with them. Intangible cultural heritage involves different categories, and it is necessary to identify the convergence and connection points between each category of intangible cultural heritage and tourism development, and innovate the mode of integration between intangible cultural heritage culture and tourism.

5.3. The Degree of Economic Impact

Economic development provides funding and technical support for the protection and inheritance of intangible cultural heritage. Through financial investment, tax incentives, sponsorship and donations from enterprises and social organizations, it can promote the development of digital protection, handicraft production and sales, tourism development and other aspects of intangible cultural heritage. At the same time, the protection and inheritance of intangible cultural heritage can also attract tourists and visitors, increase tourism revenue, and inject new vitality into local economic development.

With the arrival of the 5G Era, the inheritance of intangible cultural heritage is no longer confined to traditional viewing modes. The new form of intangible *cultural heritage+short video+live streaming* is down-to-earth, allowing intangible cultural heritage to enter the lives of more young people and providing a possibility for the development of intangible cultural heritage from display and dissemination to commercial profitability. On Cultural and Natural Heritage Day, a live show called *The Great Sage Speaks Peking Opera and Talks about Intangible Cultural Heritage* was staged at the Shanghai Peking Opera Theater. Yan Qinggu, the representative inheritor of the Shanghai Intangible Cultural Heritage Peking Opera project, transformed into a live host to experience the subtleties of Wukong opera. As the first batch of national intangible cultural heritage, fan making techniques have always been the essence of Chinese national culture and an important carrier for promoting Chinese culture to the world. However, due to the impact of the epidemic, store sales have declined significantly. The *live streaming sales* model has revitalized this ancient technique of fan making. Internet celebrity anchors explore stores in real-time, and top tier guides personally provide commentary, bringing consumers a wonderful experience of *real-time shopping* without leaving their homes. The live broadcast attracted tens of thousands of fans to watch, and the daily sales exceeded 1000 orders, achieving a counter trend growth. On the evening of October 18, 2023, a large number of intangible cultural heritage handicrafts produced by disabled people from Shanghai and Yunnan were showcased through the Xinmin Qinxuan live broadcast room, Shanghai Time Video account, and Shanghai Disabled Persons' Federation Weibo live broadcast. In the live broadcast show, there were stunning visual experiences brought by the national intangible cultural heritage Wu Tong Zou Yin craft treasure bottle worth up to 350000 yuan, as well as multiple exquisite lacquerware pieces made by Yuan Rongfu, the inheritor of Shanghai Minhang intangible cultural heritage, which were displayed online for the first time. The handmade masterpieces on the shelves were almost sold out, with a total of nearly 100000 viewers.

Of course, the development pace of the integration of Shanghai's intangible cultural heritage and tourism is relatively slow. On the one hand, the lack of successful cases like *Zibo Barbecue* makes it difficult to attract large-scale traffic and capital. On the other hand, as a traditional cultural industry, the investment return rate of intangible cultural heritage is relatively low, making it difficult to attract the influx of non industry capital. This poses some challenges and difficulties in the integration of intangible cultural heritage and cultural tourism.

6. Conclusion

In the face of the changes in the composition of the social audience and cultural and tourism consumption demand, Shanghai intangible cultural heritage related institutions are actively exploring innovative ways and strategies, strengthening cooperation with all sectors of society, using new media and Internet technology, as well as cooperation with the tourism industry, to promote the in-depth integration of intangible cultural heritage and tourism, and have achieved remarkable results. At the same time, based on the characteristics of Shanghai style culture, Shanghai's intangible cultural heritage incorporates fashionable, inclusive, and diverse elements, strengthens external exchanges, continuously promotes the internationalization process of Shanghai style intangible cultural heritage, showcases Shanghai's historical style, and enhances the city's soft power.

Although there are still some problems in the inheritance of intangible cultural heritage in Shanghai, such as the age of inheritors of intangible cultural heritage projects being generally older, there is a gap in inheritance. The content and presentation of intangible cultural heritage products are still relatively conservative, and the improvement of tourism economy is not yet very obvious. But the government and various sectors of society are constantly practicing, innovating and exploring. In response to these issues, local governments are strengthening the construction of intangible cultural heritage inheritance bases, actively improving the professional titles, staffing, and treatment of practitioners, so

that more young people who love intangible cultural heritage can focus on learning and inheriting their skills with peace of mind. Relevant institutions organize practitioners to strengthen their understanding and learning of new media technologies, actively utilize social media, online platforms and other channels to enhance the exposure and influence of intangible cultural heritage, and attract more audiences to participate in the inheritance and development of intangible cultural heritage. At the same time, technologies such as virtual reality (VR) and augmented reality (AR) can be combined to innovate ways of displaying and experiencing intangible cultural heritage, providing social audiences with more interactive and immersive intangible cultural heritage experiences.

In addition, institutions related to intangible cultural heritage can strengthen cooperation with the tourism industry, launch intangible cultural heritage tourism products and routes through cooperation with travel agencies, hotels, scenic spots, etc., integrate intangible cultural heritage into tourism itineraries, and provide more comprehensive and in-depth intangible cultural heritage experiences. At the same time, tourism and festival activities with intangible cultural heritage themes can be carried out to attract more tourists to participate and promote the development and prosperity of intangible cultural heritage tourism.

Intangible cultural heritage plays an important role in the integration of culture and tourism. By analyzing political, social, and economic factors, we can better understand the significance and role of the integration of intangible cultural heritage and cultural tourism. The government's support and policy environment, economic development and resource support, social recognition and cultural heritage all provides favorable conditions and driving forces for the integration of intangible cultural heritage and tourism. Through efforts, Shanghai will better integrate the inheritance of intangible cultural heritage with tourism development, achieve the protection, dissemination, and economic value enhancement of intangible cultural heritage, while meeting the needs of social audiences for personalized and diversified tourism experiences.

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