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Exploring the Path of Integration and Development of Intangible Cultural Heritage and Tourism Industry in Yunnan Province



Abstract: - Intangible cultural heritage in Yunnan Province has a long history, rich connotation, diverse forms and distinctive features. In-depth study of the role of intangible cultural heritage in the development of tourism industry and the integration of the path, to further develop the marketing ideas of tourism industry, promote the prosperity of tourism industry has a positive and far-reaching impact. The article is based on the characteristics of Yunnan Province's ethnic minorities, combined with the rich and diverse intangible cultural heritage resources in Yunnan Province, to explore the integration of intangible cultural heritage resources and the tourism industry development path, the realization of the integration of culture and tourism in Yunnan is of great practical significance.

Keywords: Intangible cultural heritage; Tourism industry; Industrial integration

Introduction

With the deep integration of culture and tourism, the promotion of excellent traditional Chinese culture has become more and more concerned by scholars. Intangible cultural heritage contains the unique spiritual core of the Chinese nation and is an important carrier for inheriting and disseminating excellent traditional Chinese culture. It not only maintains the continuation of the cultural lifeline, but also plays a vital role in meeting the spiritual and cultural needs of human beings and promoting the development of social economy and culture^[1]. In 2019, the Central Propaganda Department, the Ministry of Culture and Tourism, and the Ministry of Finance jointly issued the Implementation Plan for the Intangible Cultural Heritage Inheritance and Development Project, which clarified the guiding ideology and basic principles for the protection of intangible cultural heritage by 2025. In 2021, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, requiring "in-depth implementation of the intangible cultural heritage inheritance and development project, earnestly improving the level of systematic protection of intangible cultural heritage, and providing spiritual strength for comprehensively building a modern socialist country". It has pointed out the direction and fundamental tasks for the protection of intangible cultural heritage in the new era. In 2022, the General Office of the CPC Central Committee and The General Office of the State Council issued the "14th Five-Year Plan for Cultural Development", pointing out that "strengthen the overall and systematic protection, build national cultural ecological reserves, villages and blocks with intangible cultural heritage characteristics", and put forward new requirements for local intangible cultural heritage development in the new era.

By October 2023, Yunnan Province has more than 9,000 "intangible cultural heritage" projects, with more than 11,000 representative inheritors of "intangible cultural heritage" projects. Among them, traditional Chinese tea-making skills (Dian black tea making skills, Gong tea making skills, Daye tea making skills, Xiaguan Tuo tea making skills, Deang sour tea making skills, Bai Sandao tea making skills), Chinese paper-cutting (Dai paper-cutting) and Gesar were included in UNESCO's "Representative List of Intangible Cultural Heritage of Humanity"(Table 1); National intangible heritage projects Jianshui purple pottery firing skills, tribute tea making skills, Bai tie-dye skills, Jianchuan wood carving have intangible cultural heritage production protection

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demonstration bases in Yunnan Province (Table 2); Most of the non-cultural heritages at all levels in Yunnan Province are active in rural areas, with strong characteristics of local, ethnic and scarcity. As a living Chinese cultural heritage, intangible cultural heritages not only contain rich elements of the excellent traditional culture of the Chinese nation, but also play an important role in cultivating and practicing the core values of socialism. It is an indispensable resource and carrier for breeding, developing and expanding the tourism industry.

Tab.1 Yunnan Province selected as a UNESCO Intangible Cultural Heritage List

Date of declaration	Intangible cultural heritage item	Yunnan Province project
In 2009	Chinese paper-cut	Dai paper-cutting
In 2009	Gesar (Sier)	Gesar (Sier)
		Dian black tea making skills
		Gong tea making skills
In 2022	Chinese traditional tea-making techniques and related customs	Daye tea making skills
		Xiaguan Tuo tea making skills
		Deang sour tea making skills
		Bai Sandao tea making skills

Tab.2 Yunnan National Demonstration Base for Productive Protection of Intangible Cultural Heritage

Base name	item classification	National list project name
Honghe Hani and Yi Autonomous Prefecture Jianshui purple pottery cultural industrial park	traditional skill	Pottery firing technique (Jianshui Purple Pottery firing technique)
Pu'er city Ninger County sleepy deer mountain industrial machine tea farm	traditional skill	Pu'er tea making technology (Tribute tea making technology)
Dali City Zhoucheng Pu Zhen variety dye house	traditional skill	Tie-dye technique of Bai nationality
Jianchuan county Xingyi classical wood carving furniture factory	traditional fine arts	Wood carving (Jianchuan Wood carving)

1. Intangible cultural heritage is a diversified carrier and inexhaustible source of tourism development

Tourism industry and cultural industry are inseparable. The current development of tourism needs to combine cultural elements, develop tourism on the basis of extracting excellent traditional culture, and innovate and sublimate traditional culture ^[2]. In general, the excellent traditional culture is the source and foundation of the development and growth of the tourism industry.

1.1 Intangible cultural heritage is an important part of our outstanding traditional culture

In 2003, UNESCO established the Convention for the Safeguarding of the Intangible Cultural Heritage, which refers to the various social practices, conceptual expressions, forms of expression, knowledge, skills and related tools, objects, artefacts and cultural places that communities, groups and sometimes individuals regard as an integral part of their cultural heritage. In 2011, the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage was promulgated. Intangible cultural heritage, including traditional oral literature and its carrier language, traditional art, calligraphy, music, dance, drama, folk art, acrobatics, traditional skills, medicine, calendar, traditional etiquette, festival folklore, traditional sports and entertainment, and other

intangible cultural heritage, shall be defined as: Traditional cultural expressions passed down from generation to generation and regarded by peoples as part of their cultural heritage, as well as objects and places associated with traditional cultural expressions. According to the above two authoritative documents, it can be seen that intangible cultural heritage refers first to traditional culture, and then to the part of traditional culture that is regarded as “cultural heritage”, while “heritage” refers to “spiritual or material wealth left over from history”^[3]. Therefore, intangible cultural heritage is the “essence” of traditional culture. In the process of the integration of intangible cultural heritage and tourism, the most important thing is to inherit and integrate the outstanding traditional culture of the country and the region.

1.2 Intangible cultural heritage is the rich source of cultivating tourism industry

The protection and inheritance of intangible cultural heritage is in essence a process of creative transformation^[4]. Transform and renew traditional culture with the ideology, values, ethics and behavior of socialism with Chinese characteristics, make it meet the requirements of modernization, and gain new vitality in self-breakthrough^[5]. Culture is the soul of tourism. The traditional culture and customs contained in intangible cultural heritage, which are closely related to people’s life and passed down from generation to generation, have much in common with the content of the current cultivation of tourism industry. Tourism no longer relies solely on ornamental resources, but also needs to reflect the continuous vitality and creativity of the Chinese nation, forming a rich source of content for the cultivation of tourism industry.

The 2023 China International Tourism Fair will be held in Kunming, Yunnan Province, with a special intangible cultural heritage experience exhibition area, which will gather representative intangible cultural heritage projects in 16 cities and cities in Yunnan Province, and launch 10 intangible cultural heritage-themed tourism routes, among which the Tea Horse Road in northwest Yunnan can experience more than 40 intangible cultural heritage projects at or above the provincial level, and visit many famous ancient towns; During the tea tour in Southwest Yunnan, you can experience 16 intangible cultural heritage projects at or above the provincial level, and visit the Dai, Yi, Wa, Lahu, Jinuo and other minority areas; Enjoy a trip to Yunnan in southeast Yunnan, you can experience 20 non-heritage projects above the provincial level, you can feel the Zhuangmiao Yanbian style, and you can taste ethnic characteristics. It is not difficult to find in many exhibitions and tourism commodities that consumers are not only concerned about the use value of the commodity itself, but also pay more attention to the external value of the commodity, such as cultural connotation, ideological embodiment, fashion elements, aesthetic symbols, etc. These products rich in cultural connotation greatly enhance the cultural added value of the commodity itself, but also increase economic benefits and bring huge social benefits. From this point of view, with the distinct characteristics and continuous tension of local culture, the development of cultural creativity with intangible cultural heritage as the core can effectively ensure the strong competitiveness and vitality of the tourism industry.

2. Distribution and characteristics of intangible cultural heritage in Yunnan Province

Since 2006, The State Council has published a list of 1,557 national-level intangible cultural heritage items in five batches, divided into 10 categories. A total of 145 items were selected from Yunnan Province, including 19 items of folk literature, 14 items of traditional music, 30 items of traditional dance, 17 items of traditional drama, 2 items of folk art, 2 items of traditional sports, entertainment and acrobatics, 6 items of traditional art, 24 items of traditional arts, 6 items of traditional medicine, and 25 items of folk customs (Table 1). Specifically, folk literature mainly includes the creation myths of ethnic minorities, historical narrative legends, local civilization changes, love poems and folk songs; Traditional music generally includes minority song music, folk singing music, folk duet music, multi-voice folk songs, Taoist ritual music; Traditional dances can be divided into self-entertainment folk dances and sacrificial religious dances; Traditional operas mainly include Huadeng Opera, Yunnan Opera, shadow play and minority drama; Traditional arts include Dongba painting, paper cutting, jade carving, wood carving, embroidery and color painting; The traditional skills mainly include tea making skills, silver and copper pottery making skills, paper making skills, national musical instrument making skills, weaving skills, food making skills, shell leaf warp making skills, tie-dyeing skills and so on. The intangible cultural heritage of Yunnan Province has the following characteristics.

Tab.3 Statistical Table of National Intangible Cultural Heritage Programs in Yunnan Province (items)

Intangible cultural heritage item	mother batch	second batch	The third batch	Fourth batch	The fifth batch
folk literature	five	six	five	one	two
traditional music	four	four	two	one	three
traditional dance	eight	thirteen	one	five	three
traditional drama	two	eleven	two	zero	two
Chinese folk art forms	one	zero	zero	zero	one
Traditional sports, entertainment and acrobatics	zero	zero	one	zero	one
traditional fine arts	two	two	one	zero	one
traditional skill	six	seven	four	three	four
traditional medicine	zero	zero	two	four	zero
folk-custom	eight	four	two	five	six

2.1 Ethnic minorities have prominent advantages

Yunnan Province borders Vietnam and Laos to the south and Myanmar to the west. It is one of the provinces with the longest border in China. Because of its special status as a frontier province, Yunnan Province has become a corridor for traditional and strong cultural exchanges in the sense of cultural plate. At the same time, Yunnan, as the province with the largest number of ethnic minorities in China, currently has 25 ethnic minorities living together for generations, 15 of which are unique to Yunnan Province. According to the data of the seventh national census, Yunnan's ethnic minority population is about 15.636,000, accounting for 33.12% of the total population. The advantaged minority cultural resources play a prominent role in the field of non-material cultural heritage in Yunnan Province. According to statistics, among the 145 national intangible cultural heritage items in Yunnan Province, 110 are representatives of ethnic minorities, accounting for 75.9% of the corresponding level. That is much higher than the national average of about 40 percent.

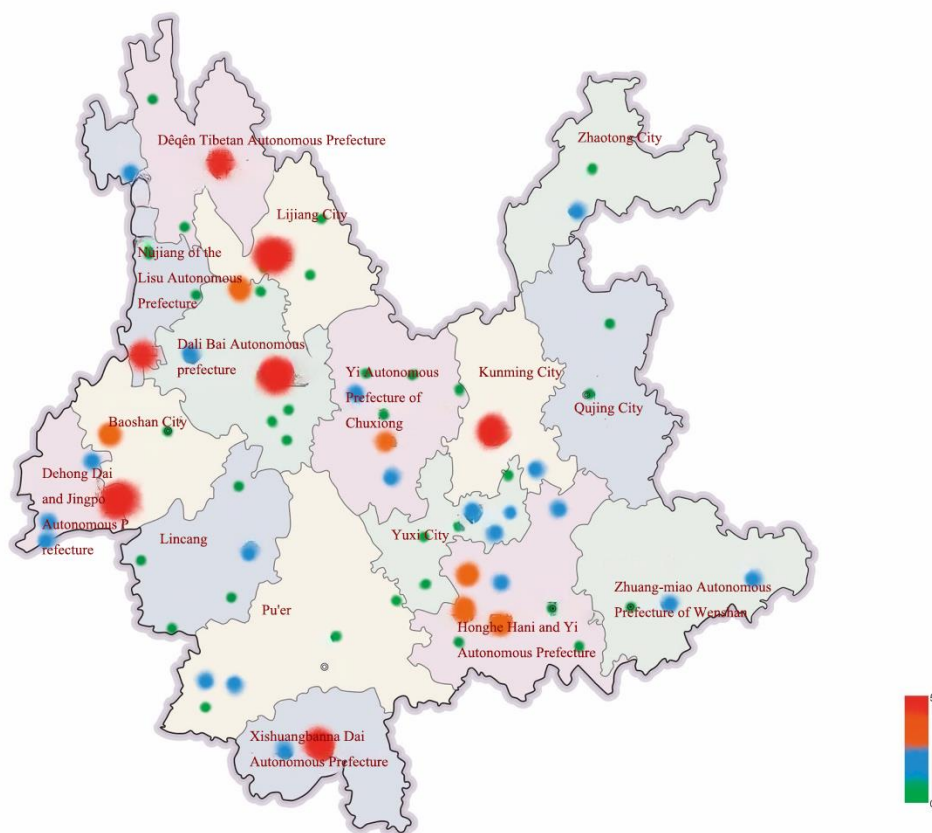
The culture of Yunnan Province is marked by the diversity of local culture, and as a living intangible cultural heritage, it also shows the unique cultural characteristics of Yunnan's multi-ethnic groups. There are various differences among different ethnic groups in Yunnan Province, such as differences in customs, artistic expression forms, working and living skills and cultural atmosphere, etc. Even if they belong to the same ethnic group, different branches are not the same. Strictly speaking, Yunnan's localized intangible cultural heritage system framework cannot fully reflect the current situation of distributing complex ethnic intangible cultural heritage, but from the existing intangible cultural heritage, it is enough to prove that Yunnan is a "museum of human cultural diversity"^[6].

2.2 It has a long history and wide distribution

The intangible cultural heritage of Yunnan Province has gone through many years and has profound deposits, which cannot be separated from the historical precipitation for many years. Many parts of Yunnan's intangible cultural heritage can be traced back thousands of years: According to historical records, Jianchuan wood carving began in the 10th century; Chuxiong Yi costumes have a history of more than 1,700 years; Dai pottery history can be traced back at least 4,000 years ago... The long history of Yunnan's intangible cultural heritage highlights the connotation and unique charm of Yunnan culture, reflects the evolution track and changes of

Yunnan's historical and cultural traditions, and gives the development of local tourism products outstanding regional characteristics and historical deposits.

Yunnan Province has been selected as one of the national intangible cultural heritage projects, covering 10 categories, including poetry, performing arts, social practices, ceremonial festival activities, traditional sports and competitions, traditional medicine, and folk customs as the media of intangible cultural heritage. In terms of space, these intangible cultural heritages are widely distributed in various cities and cities, most of which have more than 5 kinds of intangible cultural heritages (Figure 1). Among them, Lijiang City, Dali Bai Autonomous Prefecture, Xishuangbanna Dai Autonomous Prefecture, Dehong Dai Jingpo Autonomous Prefecture, Honghe Hani and Yi Autonomous Prefecture have more intangible heritage projects. Traditional skills and traditional dance account for a large proportion of intangible cultural heritage projects in the province. Although there are few intangible cultural heritage projects in Yunnan Province, abundant traditional music and drama resources, such as folk songs of Lisu nationality, Haicai opera of Yi nationality, balling and singing of Blang nationality, ritual music and dance of Xuanfu division, Qing opera of Wa nationality, and blowing and blowing opera of Bai nationality, all have distinct local characteristics and strong vitality.



Data source: Text drawing

Fig.1 Distribution of national intangible cultural heritage in Yunnan Province hotspot map

(三) Conservative and open

Yunnan minority culture has perseverance and inheritance toughness, even in the face of the great pressure of modern civilization impact, Yunnan minority culture also shows an unusually tenacious and unchanged. For example, the Dongba script of Naxi nationality in Lijiang has been alive for thousands of years; The matrilineal family system and the Acha marriage of the Mosuo people in Ninglang are unique in their flourishing times; The peoples of the high mountains and deep valleys have migrated and changed, but they are satisfied with their roots.

Due to its unique geographical region, Yunnan Province has always been a corridor for cultural exchanges between the Central Plains and Tibetan cultures, as well as between South Asia and Southeast Asia. In this process, the culture of Yunnan Province not only acts as an observer, but also actively digests and absorbs the cultural nutrients of foreign and even local ethnic groups for its use. Such as the elements of Indian Buddhism in Dai culture, Confucianism in Naxi culture, “ten miles of different days, a mountain of different ethnic groups” of diverse ethnic coexistence pattern. This conservative and open feature makes all ethnic groups in Yunnan Province very good at learning different ethnic cultures and absorbing cultural factors from other ethnic groups in the long-term historical flow and communication.

3. Problems of integrated development of intangible cultural heritage and tourism industry in Yunnan Province

Yunnan’ s long history and rich cultural resources do not equate to the prosperity of tourism and cultural industry in the region. How to make intangible cultural resources quickly revitalize and arouse a boom, how to use scientific and technological means and forms of expression to inject new soul into traditional intangible cultural heritage, enhance the added value of cultural and tourism resources, make tourism products more contemporary and resonant, and achieve a win-win situation of economic and social benefits are issues worth considering. It is also the main contradiction and challenge that Yunnan tourism industry is facing at present.

3.1 Intangible cultural heritage is over-commercialized and its cultural connotation is lost

Intangible cultural heritage is the crystallization of the collective memory of mankind. Through its adherence to diversified forms such as dances, rituals, images and music, the intangible cultural heritage enables mankind to have dual dimensions or timelines in each stage of cultural evolution^[7]. However, it is found in the investigation that the tourism industry in some places is integrated with intangible cultural heritage, and there are problems of excessive packaging and serious loss of cultural connotation, that is, under the title of “intangible cultural heritage”, excessive commercial packaging and market-oriented transformation of intangible cultural heritage projects, resulting in empty tourism products and projects, resulting in gradual loss of economic effectiveness. For example, the traditional tie-dyeing techniques of the Bai ethnic group used to rely on manual needle-and-thread embroidery and repeated immersion of vegetable dyes to complete the process. Now, the excessive pursuit of market orientation and the large-scale production of the tie-dyeing industry based on interests have led to the uniformity of tie-dyeing products and even the unification of the whole country, which has not only lost the handmade patterns and vegetable dyes of tie-dyeing. Moreover, the historical and cultural atmosphere and artistic connotation contained in tie-dye handicrafts are lost, and the value of Bai tie-dye as intangible cultural heritage is consumed.

3.2 The value of tourism intangible cultural heritage is low and the marketing method is backward

There are rich types of intangible cultural heritage in Yunnan Province, but the integration degree of intangible cultural heritage resources with the tourism industry is not high. Many intangible cultural heritage projects, such as Dongba painting, Yi wrestling, dreidel playing, and Miao singing, have high cultural, aesthetic, ornamental and even participation values, which can promote the increase of added value of tourism products and enrich the tourism product market. But Yunnan Province has not vigorously carried out its tourism performance or tourism experience products development. At present, intangible cultural heritage folk tourism products in Yunnan Province, such as purple pottery, black copper and silver, Hui knife, Bai tie-dye, carving, etc., have intensified innovation efforts and actively sought breakthroughs. In fact, the market performance of these products is mostly made in the mode of large-scale planning and mechanized production, lacking personalized design elements, making it difficult for consumers to form unique memories of these products. Thus, it affects the brand building and limits the survival and development prospects of the entire industry, and leads to a lot of real traditional manual skills and products with unique value because of high prices, poor sales and no one wants to get the ideal market return.

3.3 The lack of active protection consciousness deviates from the original intention of intangible heritage protection

The value of intangible cultural heritage is not inherent, but formed through the dynamic and complex dynamic mechanism of society and culture^[8]. How to seek better development between the traditional and modern,

secular and sacred, local and global, cultural construction and industrial development and other elements of the unity of opposition^[9], which is a major problem to be solved in the inheritance, protection, development and utilization of non-heritage living conditions. Intangible cultural heritage attaches great importance to human values, living, dynamic and spiritual factors, and it must be attached to the life form of a certain region, be used in life, and be recognized by the people of this regional group. The living protection of intangible cultural heritage has always been a difficult problem. At present, many governments have realized the preciousness, uniqueness and urgency of the “intangible cultural heritage” project itself, but in the actual protection process, the production and inheritance of its living state are ignored, and the awareness of living protection is lacking. The main purpose of some places to declare “intangible cultural heritage” is to promote local tourism and promote regional economic growth. In order to achieve this goal, the original good local intangible cultural heritage projects are over-commercialized and commercialized. As a result, “intangible cultural heritage” projects gradually become over-developed tourism products in the commercialization process and lose their original precious value. This behavior is contrary to the original intention of intangible cultural heritage protection. In some intangible cultural heritage exhibitions and intangible cultural heritage protection parks, there is still such a phenomenon that a large number of inheritors wear traditional costumes and only carry out carving and embroidery when there are more tourists. This perfunctory attitude has deviated from the original desire for cultural inheritance and protection, and the so-called inheritance has left the environment on which it depends for survival, so it can only become a flashy *pseudo* intangible heritage.

3.4 Digital protection of *intangible cultural heritage* products needs to be further strengthened

Overall, intangible heritage resources can also be divided into two categories: “apparent intangible heritage” and “potential intangible heritage”. The former is an intangible cultural heritage that has been widely concerned by the society and has been effectively protected, while the latter is still an intangible cultural heritage resource that has not been protected and lacks public attention. From the perspective of preservation content, both kinds of intangible heritage resources urgently need to be included in the digital protection process, especially the “potential intangible heritage”, which may die out if not discovered and protected in time. Traditional intangible cultural heritage preservation methods mainly include recording, video, text, pictures, documents, etc., which may be distorted, faded or even damaged in long-term storage. With the emergence of information technology and digital collections, traditional “intangible cultural heritage” techniques should be combined with digital technology to give traditional culture new scientific and technological elements and connotations of The Times, and also find a new stage for creative intangible cultural heritage products. Help intangible cultural heritage skills to realize new cultural and social values. With the progress of science and information technology, we need to continue to explore the digital protection level of “intangible cultural heritage” products, so that traditional intangible cultural heritage technology and digital technology integration, so as to effectively protect precious, endangered and important intangible cultural heritage, so that more intangible cultural heritage projects can be known by the public and integrated into people’s lives, and create a broader prospect for intangible cultural heritage.

4. Exploration on the path of integrated development of intangible cultural heritage and tourism industry in Yunnan Province

How to do a good job in the integration of tourism industry and intangible cultural heritage is a major topic to be studied urgently in the construction of cultural industry in Yunnan Province. To vigorously promote the intangible cultural heritage to serve Yunnan’s tourism industry and promote the great development and prosperity of Yunnan’s tourism, we must adhere to the general principle of “unity of social and economic benefits”, increase the development and integration of intangible cultural heritage resources and tourism industry, and explore scientific and effective integration mechanisms and paths.

4.1 Clear role positioning to achieve scientific integration

In order to realize the communication and integration of intangible cultural heritage and tourism industry, governments at all levels should first clarify their positioning, and the government should play the role of promoting, encouraging, supporting and supervising. The key responsibility is to make intangible cultural heritage “alive”, so that “intangible cultural heritage” can be brought to the public, integrated into life, and better exert social and economic benefits. To this end, I propose the following three suggestions. First of all,

governments at all levels should cooperate with other social organizations to regularly organize various kinds of exhibitions, displays, performances and other activities, actively carry out colorful folk festivals and cultural activities, and expand the coverage of information dissemination through radio, television, newspapers, magazines, wechat and other channels to strengthen media display. So that more people have the opportunity to understand “intangible cultural heritage”, love “intangible cultural heritage”, immerse “intangible cultural heritage”. Secondly, the government should organically combine the protection of “intangible cultural heritage” with economic development, and scientifically utilize representative projects of intangible cultural heritage to develop modern tourism products with regional characteristics, market potential and intangible cultural heritage elements, such as toys, clothing and daily necessities, so that intangible cultural heritage products can naturally penetrate into the lives of tourists and become regular cultural consumption in public life. Finally, we strive to create a development model of “intangible cultural heritage + high-tech”. Through the use of multimedia interpretation, holographic projection virtual performance, interactive experience, physical display and other forms, we can provide museum visitors with a cultural feast of intangible cultural heritage based on scientific and technological means and interactive experience, so as to attract more public attention and love. Promote more and more people to become the appreciation, consumers and inheritors of intangible cultural heritage.

4.2 Highlight the overall protection and achieve high-quality integration

The formation of intangible cultural heritage depends on specific cultural ecological scenes and backgrounds. Once such conditions are lost, it is impossible to maintain the existence value of intangible cultural heritage only by a single intangible cultural heritage project or inheritor. Therefore, in the process of development and utilization of intangible cultural heritage projects, the awareness of living protection of intangible cultural heritage should be enhanced, and its cultural connotation should be deeply explored to prevent “intangible cultural heritage” projects from losing their original cultural value due to excessive commercial packaging and market transformation. We should preserve the original features and cultural customs of heritage sites as much as possible, create a more suitable living space for the inheritance of intangible cultural heritage, pay equal attention to development and protection, and minimize and avoid the destruction of cultural heritage by development activities, which is the best way to realize the development of intangible cultural heritage and tourism. Especially in the Internet environment, the new generation of people co-exist with the Internet and are closely connected. Accordingly, the protection and development of intangible cultural heritage projects should gradually adapt to the needs of young people. Further explore a new path for the integrated development of “intangible cultural heritage + tourism”, support the integration of intangible cultural heritage projects with tourism route design and market demand, adopt an industrial management and development model, attract more social resources, increase the creativity of industrial integration, and promote the sustainable development of the tourism industry.

4.3 Establish a scientific inheritance mechanism to ensure that intangible cultural heritage skills are passed down from generation to generation

It is necessary to attach importance to the construction of a people-oriented, scientific and effective inheritance mechanism, further stimulate the enthusiasm and professionalism of the inheritors, and ensure that the intangible cultural heritage skills are passed on from generation to generation. Give full play to the core role of the people as cultural creators, inheritors and users, take cultural resources as the life style and cultural strategy of intangible cultural heritage holders ^[10], and return the right to speak to the cultural holders. Deepen the empowerment and empowerment mechanism of inheritors, gradually build a non-genetic inheritance system “guided by excellent inheritors and based on ordinary inheritors”, explore diversified cooperation modes in the protection and inheritance process of intangible cultural heritage, and achieve the goal of “going out” and “bringing in” intangible cultural heritage. In addition to economic subsidies to the inheritors, the government also gives them preferential treatment in taxation and other systems, and gives them a certain social status. Only this esteemed and cherished system has allowed the ancient skills to be passed down from generation to generation and preserved at a high level. According to statistics, in the fifth batch of national list of non-genetic bearers issued by China, the age of inheritors is 63.29 years old, of which 9.8% are over 80 years old and 0.64% are under 40 years old ^[11]. Therefore, for endangered intangible cultural heritage projects, it is necessary to increase the training of non-genetic inheritors. Studios or base centers can be set up to create stable and

excellent space and facilities for non-genetic inheritors, so that inheritors have no worries and concentrate on training successors. At the same time, it can also rely on cultural and art colleges or educational research institutions to consolidate and improve the basic knowledge, cultural literacy and innovative ideas of the inheritors through research and further study and other training methods, and constantly increase the knowledge reserve required for their innovation and development. Only in this way can we ensure that the cultural heritage passed on by them can be innovated on the basis of the original taste.

4.4 Improve database construction and promote digital protection

The digitalization of intangible cultural heritage is to transform, reproduce and restore the intangible cultural heritage into a shareable and renewable digital form through digital collection, digital storage, digital processing, digital display and digital transmission, and interpret it from a new perspective, preserve it in a new way, and utilize it in accordance with new needs. The rapid development of modern digital technology has provided a broader space for the collection, preservation, display and dissemination of intangible cultural heritage. Under the background of informationization and globalization, intangible cultural heritage is gradually losing its cultural soil for inheritance and development. Promoting the digital protection and application of intangible cultural heritage products can not only effectively protect precious and endangered intangible cultural heritage, but also allow more intangible cultural heritage projects to penetrate People's Daily life, giving people the opportunity to deeply contact and personally feel the unique charm of intangible cultural heritage. Therefore, it has become the key task of China's intangible cultural heritage protection to use modern information technology to comprehensively intervene in the collection, collation, dissemination, service and other management fields of intangible cultural heritage, establish an intangible cultural heritage protection mechanism that ADAPTS to the digital age, and actively develop digital finished products of intangible cultural heritage. According to statistics, as of January 2023, there are 2,449 digital collection platforms in China, of which 51.4% are mainly distributed in humanities and arts such as traditional folk customs, non-genetic inheritance, and literary and artistic creation. China's trendy non-heritage creative products often compete for seconds in the sale of the phenomenon, which shows that young people's pursuit and love of intangible cultural heritage digital creative products. Therefore, vigorously promoting the digital process and application of intangible cultural heritage industry and providing a more open and diversified path for the display and dissemination of intangible cultural heritage products will certainly promote the continuous emergence and sustainable development of new cultural inheritance Spaces, new cultural experience ways and new cultural communication formats in Yunnan Province.

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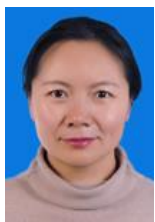
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