

The legal implications, content elements and practical directions of systematic protection of intangible cultural heritage

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Abstract: The outstanding traditional Chinese culture represented by intangible cultural heritage is the "root" and "soul" of the Chinese nation. In the process of "creative transformation and innovative development" in which thoughts and expressions are interwoven and coupled, the main value of the intangible cultural heritage community should be brought into play, the cultural nutrients of the intangible cultural heritage soil should be tapped to help realize the great rejuvenation of the Chinese nation. In fact, intangible cultural heritage protection has become a systematic project. The systematic thinking of intangible heritage reveals that protection action is an organic process of integrating internal material and immaterial resources to achieve integrity. By bridging and implementing the principle of integral protection of intangible cultural heritage, exploring and cultivating the inheritance methods of intangible cultural heritage groups, improving and constructing the system of related disciplines of intangible cultural heritage, continuously and strengthening the modern path of non-hereditary transmission, establishing scientific, integral and overall thinking of systematic protection of intangible cultural heritage, so as to promote the systematic protection work of intangible cultural heritage.

Keywords: Intangible cultural heritage; Systematic protection; The Holistic principle ; Intangible cultural heritage group inheritor

In 2022, General Secretary Xi Jinping issued important instructions on the protection of intangible cultural heritage, emphasizing the need to do a solid job in systematic protection of intangible cultural heritage so as to better meet the people's growing spiritual and cultural needs and promote cultural self-confidence and self-improvement. It is necessary to promote the creative transformation and innovative development of China's excellent traditional culture, continuously enhance the cohesion of the Chinese nation and the influence of Chinese culture, deepen exchanges and mutual learning among civilizations, tell the story of China's excellent traditional culture well, and promote Chinese culture to the world(Xinhua News, 2022).

1 The systematic protection of intangible cultural heritage is a scientific and holistic Chinese-style modernization path

Foreign cultural heritage protection concepts have also greatly influenced the protection of intangible cultural heritage in the world. On this basis, the protection of intangible cultural heritage in China has been

innovated and developed, and the concept of systematic protection has been introduced into the protection and development of intangible cultural heritage in the next step. The concept of systematic protection originated from ecology, and gradually expanded to the protection of agricultural cultural heritage, cultural relics, intangible cultural heritage, industrial heritage and other cultural heritage, forming a protection system with the concept of systematic protection as the core. China's systematic protection of intangible cultural heritage has basically formed a legal system with the Constitution, the Intangible Cultural Heritage Law, the Regulations on the Protection of Famous Historical and Cultural Cities, Towns and Villages and other laws and related policy documents as the core, involving the system, content and implementation of systematic protection work. In the specific protection practice, the implementation system of national and provincial intangible cultural heritage lists is the main focus, the "central - local" management model is established, the goal of overall planning, coordination and development is established, and the focus is on exploring and protecting important types of intangible cultural

heritage. Finally, it integrates the cosmological concept of "harmony between nature and man", benign interaction with the ecological environment, the sustainable development concept of historical building protection and intangible cultural heritage inheritance and dissemination.

The cultural phenomena carried by the intangible cultural heritage are the historical microcosm of human life, reflecting the natural law and the logic of development. From the perspective of cultural hermeneutics, the goal of systematic protection of intangible cultural heritage is to summarize intuition, concepts, emotions, understandings and judgments, so as to explore the objects, actions, practices, properties or relationships transmitted externally, and to understand the conceptual system in which intangible cultural heritage communicates, continues and develops knowledge about life and attitudes towards life. To further promote the systematic protection of intangible cultural heritage is the voice of The Times and the needs of the people. As the country continues to attach importance to the protection of intangible cultural heritage, the society continues to yearn for the excellent traditional Chinese culture, and the people's expectations for the protection and development of intangible cultural heritage, the systematic protection action of intangible cultural heritage has been formally implemented to meet the needs of intangible cultural heritage salvage protection, productive protection and overall protection, which has resulted in the collection, census, investigation, sorting and establishment of a database. Then, a series of systematic protection projects such as national and provincial intangible cultural heritage protection lists have been set up.

2 The holistic principle guiding for the systematic protection of intangible cultural heritage

In essence, the protection of intangible cultural heritage is an organic integration process that ultimately forms a systematic protection project. It is undeniable that the organic process of system generation undergoes nonlinear and complex combinations. When the system integrates various elements of sub-units, once a systemic

whole is formed, each independent status element will collide with a new functional sequence to form a new system. In this way, it will have new characteristics and functions that independent elements do not have, forming a new System specification, thus showing that the overall properties and functions are not equal to the simple superposition and combination of the properties and functions of each element. Obviously, it reveals the integrity that the parts, elements, and many aspects of the system do not have, and discovers the characteristics that the whole new system has(Wei and Zeng, 1994).

In a philosophical sense, systemicity is a complex integration process. The systematic nature of intangible cultural heritage lies in its inherent tangible and intangible resources such as craftsmanship, processes, places, and clothing, which can organically form an independent and brand-new cultural system. Systematicity also determines the objective need for the protection of intangible cultural heritage to integrate various protection objects and elements of traditional intangible cultural heritage categories. This also explains that becoming a system must go through an integration process, and the integration process also reflects the principle of integrity. To move towards high-quality development through systematic protection of intangible cultural heritage, we should not only protect the intangible ideas and tangible external expressions of intangible cultural heritage, but also bridge the human settlements, ecological environment and historical imprints of the generation, life and development of intangible cultural heritage. The Holistic protection of intangible cultural heritage refers to the comprehensive restoration of all skills and craftsmanship of a certain intangible cultural heritage project, and the joint and integral protection of the ecological environment, architectural environment and human settlement culture where intangible cultural heritage lives. Any process, no matter whether it is conspicuous, important, simple or core, must implement holistic protection of the complete craftsmanship of intangible cultural heritage.

Taking the intangible Dong wooden building construction skills as an example, in addition to protecting the bucket-style wooden building construction skills,

attention should also be paid to the ecological culture of Dong fir planting and maintenance, as well as the residential culture related to houses. Most Dong villagers choose fir when building new houses. The living life of fir planting, protection and house maintenance directly determines the creation of traditional village architectural space, thus forming the fir planting technology and fir protection culture of traditional village villagers.

3 Content elements of systematic protection of intangible cultural heritage

3.1 The main element centered on people

Systematic protection of intangible cultural heritage requires living inheritance. The essence of living inheritance is human inheritance. In practice, with the phenomenon of "hollowing out" the population of intangible cultural heritage communities, there has been a common phenomenon of serious disconnection of cultural inheritors. For example, men in Zaidang Village, Rongjiang County, Qiandongnan, Guizhou Province, played the Lusheng outside the Drum Tower and called on the villagers to rush to the Drum Tower to participate in cultural activities. The Dong song performance officially began, and the drum tower was packed with performers and visitors. Outside the Drum Tower, the elderly, children and other villagers who did not participate in the performance gathered outside the windows. There are square benches in the Drum Tower. There are a few middle-aged and elderly men sitting on the left side, a few male children in the front row on the left, elders or prestigious middle-aged men sitting in the back row on the left, and women and children in the middle and right. Arranged at the front, the older girls all stood in the back row. Children, men and women sang Dong songs around themes such as etiquette, animals, and farming. However, there is an obvious crisis among the male inheritors of Dong's great songs, and there is a lack of young and middle-aged male backbones, while the inheritance situation of women is obviously better. The difference in awareness of inheritance and protection between men and women is not only reflected in traditional song and dance performances, but also in daily clothing. That is, women

basically wear traditional ethnic costumes every day, while men rarely see this phenomenon on a daily basis.

In order to solve the problem of vacancies of non-heritage inheritors in the systematic protection of traditional villages, Gaoniao Village, Rongjiang County, Qiandongnan, Guizhou Province, actively cultivates village literary and artistic teams and full-time cultural volunteer service personnel, establishes team personnel accounts, and organizes ethnic groups based on the actual situation of the village. Festivals, cultural and sports events and food festivals will ensure that at least one mass cultural and sports event is organized every year, and Miao New Year festivals and batik embroidery costume displays will be held. At the same time, Gaoxing Village strengthens the construction of outstanding traditional cultural talents in the village, encourages young people to participate in traditional Lusheng song performances and learning, establishes a training account for village cultural inheritors, organizes more than one training event every year, and ensures that the inheritors of intangible cultural heritage batik embroidery can be transferred to other places to study.

3.2 Soil object of unity, mutual assistance and harmony

To some extent, the right of intangible cultural heritage is a kind of intangible property right, which refers to the property right of the traditional community to its culture in the meaning of civil law. For a long time, we have regarded valuable intangible cultural heritage such as intangible cultural heritage, traditional skills, supplies, materials, totems, and song and dance elements as public goods, and arbitrarily "stole", "copied", "quoted", and "exploited", thus greatly ignoring the real cultural interests of creators and participants of traditional villages.

At present, the traditional villages in the southwest ethnic areas mobilize all positive factors of the villages to participate in the protection and development of intangible cultural heritage, and allow members of other ethnic groups to participate in the operation and development of cultural products related to ethnic minorities, without granting exclusive rights to ethnic minorities. When intangible cultural heritage, as a common heritage of

mankind, rises to the national and social interests, it is difficult to be embodied as a fixed interest, and it is difficult to give a clear attribute of private right from the system level. Therefore, when observing the freedom principle of market economy, the society must respect the cultural dignity of ethnic minorities as the main body of cultural creation. When carrying out the tourism development and commercial development of traditional villages, the opinions of the villagers' representatives of traditional villages should be sought in advance, and the consent of relevant government departments or industry organizations should be obtained(Wang and Hu, 2022).

3.3 Adhere to the protection of the most authentic intangible cultural heritage content

3.3.1 The original content of systematic protection is the traditional thought of intangible cultural heritage

Traditional thought is the mother form of intangible heritage. The parent form is a general image, symbol, element, etc., attributed to national sentiment. The valuable point of traditional thought is that this emotion belongs to the third category of anthropological emotion, which is the emotional environment, emotional culture and social emotion created by the basic structure and process of a society. This emotion will affect the individual emotions of national subjects, and even emotional conflicts under the change of environment. Scholars call the mother type cultural right. Compared with material cultural heritage, intangible cultural heritage needs to rely on culture, and it needs to protect the cultural matrix. The lack of cultural matrix, externalized into empty objects, reduced to the loss of cultural matrix cultural empty shell(Zhang and Zhang, 2011).

Take folk literature and art as an example, whether it is language expression, music expression, action expression or stage expression, there are some basic patterns or formulas, which can be called the mother type of folk literature and art. The mother form of folk literature and art is not an abstract concept, but has its specific object and content. Script in folk stories, patterns in paper-cutting, basic skills in traditional folk dance,

intonation and tone in folk songs, and modeling style in the process of exemption from inspection. The subtype of folk literature and art refers to the reproduction, imitation, performance, compilation and deduction of the mother type, which is similar to the performer's rights in the sense of copyright(Zhang, 2007).

3.3.2 Intangible heritage authenticity protection of tangible resources

Intangible cultural heritage expression is the tangible material form that carries ideas, including the production, living, performance and other places required by intangible cultural heritage techniques, dances, folk customs and other projects, as well as all tangible material forms such as tools, clothing, materials and pigments formed. For example, "Jia" is one of the intangible cultures of the Miao nationality, which runs through all areas of Miao cultural life. "Jia" is a literary genre, with Daoism and reasoning as the main content, reading and singing as the deduction mode, with four-character sentences, five-character sentences, antithetic prose, smooth rhyming as the characteristics. Miao "Jia Li" covers morality, customary rules, etiquette, etiquette, customs and other aspects. Jia is ancient, and "Jia Li" is ancient moral principle. In terms of national unity, its "Jali" has a folk saying that "water is soft and water flows east, and people are good at living far away."(Fan, 2019)

At the same time, the external expression of intangible cultural heritage has typical historical and local characteristics. The external expression of intangible cultural heritage involves the contents of production, life, marriage, nature, punishment, sacrifice and other customs and folk customs, and involves all aspects of national life. The external expression of intangible cultural heritage often requires the actor to understand and absorb the thought, and the deductive result is not exactly the same. In addition, non-genetic inheritance usually relies on a variety of forms such as family teaching, master-apprentice teaching, industry teaching, free teaching, etc., and the expression and interpretation of inheritors may carry out secondary creation.

4 The legal direction of systematic protection of intangible cultural heritage

4.1 Cultivation——Pay attention to the development of intangible cultural heritage group inheritors

In 2019, the Ministry of Culture and Tourism issued the Special Plan for the Protection of Intangible Cultural Heritage of the Ministry of Culture and Tourism (2019-2025), which pointed out that "we encourage the exploration and identification of representative inheritance groups for projects with collective inheritance, mass practice and strong skills". In 2021, the Ministry of Culture and Tourism reissued the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage" and again affirmed from the level of the central policy document that "for collective inheritance and public practice projects, explore and identify representative inheritance groups of intangible cultural heritage." In areas where conditions are met, the identification of representative inheritance groups of intangible cultural heritage should be carried out on a pilot basis, and effective working methods should be explored. Do a good job in the connection and cooperation between representative inheritance groups and representative inheritors of intangible cultural heritage." With the promulgation of the 14th Five-Year Plan of intangible cultural heritage and relevant central documents, intangible cultural heritage has entered a new protection stage, returning to the status of historical, authentic, holistic inheritance, protection and utilization of intangible cultural heritage, and building a dual inheritance mode of "individual inheritance and group inheritance" of intangible cultural heritage.

4.1.1 The propriety of group inheritance system

Intangible cultural heritage originates from the social practices of traditional communities, collectives and individuals. The group nature is that intangible cultural heritage is the value choice, cultural memory and cultural inheritance among groups. To some extent, the individual inheritance value of intangible cultural heritage can only be realized through the integration of groups. Some people believe that the intersubjectivity of intangible

cultural heritage emphasizes collaboration, practice and interpretation of meaning, and that a single individual does not have and cannot express the meaning of intangible cultural heritage(Song, 2022). The representative inheritor system is a system of inheritors' rights and obligations constructed with "project standard" and "individual standard". Its inheritance ability and spreading scope are more influenced by individual subjectivity.

In the process of "creative transformation and innovative development" of intangible cultural heritage, the internal and external aspects of inheritance will be affected by group factors. For example, horizontal and vertical group participation in the process of production, group cooperation in the intangible cultural heritage performance, and group embedding in public interaction. For a long time, the representative inheritance system of intangible cultural heritage does not deny the contribution of collective inheritance and public participation to the creation and transmission of intangible cultural heritage, nor does it define who is the "real master" in the protection of intangible cultural heritage from the perspective of economic interests. Because the protection, inheritance and utilization of China's intangible cultural heritage mainly go through the rescue protection stage, it is necessary to give priority to the protection of industry elites, prestige old people and senior artists who have mastered the intangible cultural heritage skills and have certain visibility or consensus in the industry. By giving the representative inheritors material and spiritual rewards and entrusting them with the obligation of dissemination and protection, it can have an immediate effect on the protection of endangered intangible cultural heritage projects.

In the future, the current representative inheritor system is difficult to meet the needs of systematic protection of intangible heritage. The innovation of the representative inheritance group system of intangible cultural heritage will meet the public's expectations for the protection of intangible cultural heritage, guarantee the rights of representative inheritance groups, implement the active obligations of representative inheritance groups, improve the enthusiasm of all subjects in the protection

of intangible cultural heritage, and truly give play to the main value of traditional communities, collectives and individuals directly or indirectly creating intangible cultural heritage.

4.1.2 An important carrier of group inheritance -- take "song team" as an example

For a long time, the protection of intangible cultural heritage has paid too much attention to the protection of the rights of representative inheritors, ignoring that a large number of collective cooperative projects are interpreted, created or processed by groups. For example, in addition to folk literature and traditional medicine, traditional music, dance, drama, folk art, traditional sports, folk customs, traditional skills and other categories of the ten categories of intangible cultural heritage projects largely rely on the cooperation between performers. For example, the intangible cultural heritage of music, dance and folk art, etc., is manifested in the multi-person connection of traditional craft processing, the interaction and cooperation between public viewers, and the extensive participation of social practice.

The Dong people have had group inheritance since ancient times. Among them, "Doye" is a very old and popular art form of song and dance in traditional villages of the Dong people. Many people participate in the dance and singing. "Doye" refers to singing "yege" or singing and dancing "stomping on the song hall". The group inheritance of "Doye" is reflected in the changes of dance movements, harmony and formation of many people. When dancing, they can be divided into two teams of men and women, holding hands or holding hands on the shoulders in two circles, led by elders or singers, hiding during the festival, between the villages for cultural exchange and welcome guests. In addition, Miao Lusheng dance also embodies the historical model of group inheritance. Through ancestor worship and harvest celebration, it is combined into a variety of forms such as duet dance, quadruple dance, and group dance(Qiandongnan Ethnic, 2017).

Xiaohuang Village, Congjiang County, is the protection and promotion of the Dong nationality's big song. The relatively rare traditional minority village with

a population of nearly 4,000 has laid the foundation for the group inheritance of the Dong nationality's big song. In fact, Xiaohuang Village has formed a cultural tradition of "the whole people love to sing Dong songs". According to Pan Yinxiang of Xiaohuang Village, the inheritance of Dong songs in Xiaohuang Village takes "song team" as an important carrier.

Among them, the female "song team" mainly goes through four stages of development, and the organizational form of each stage is relatively stable, but the composition of members is different. The first stage is the children's singing team, and the members of the children's singing team take the initiative to visit the families of the national non-genetic heirs. Inheritors regularly teach the content and skills of Dong songs in the form of oral instruction. It should be noted that children's song learning should strictly abide by age boundaries, taboo over-age learning, and can only learn children's songs. The second stage is the girl song group, which is usually composed of friends and sisters spontaneously. After about 13 years of age, inheritors began to teach social Dong songs. After the age of fifteen or six years old, each stage of learning and performing songs should abide by the law of age development, and must not be over age or age interpretation, if you break the cultural habits will be laughed at by people in the same tribe and village. The third stage, the female singing group after marriage. After adult women give birth to children, at a specific time, they gather with their children in the drum Tower to learn songs, practice songs and spread songs. Their children are also influenced and enlightened by the big songs of the Dong nationality, creating a native music environment. In the fourth stage, the elderly song team is generally a heritage and performance team composed of senior Dong folk intangible cultural heritage bearers and senior singers. In the usual sense, village cultural exchange, exhibition, tourism reception is usually represented by them. The organization of each performance activity is notified by a non-genetic inheritor or a highly qualified and prestigious singer, and the performance remuneration is uncertain and generally decided by the visitors. At the same time, the male chorus is relatively stable, without form, stage

division and reorganization, so there is generally only one chorus.

As an important inheritance organization of intangible cultural heritage represented by the outstanding traditional culture of ethnic minorities, the "Song team" plays an important role in fairness, mutual assistance and harmony in cultural inheritance within the village, cultural exchange outside the village, marriage promotion, maintenance of neighborhood relations, dispute mediation and other aspects..

4.1.3 Identification of group inheritors

The identification criteria of group inheritors shall be based on performance requirements, endangered degree, management needs, and technological processes. The number of group inheritors will exceed that of representative inheritors. The specific number should ensure at least two levels. First, the number of group inheritors can ensure the inheritance of all intangible cultural heritage processes, performances and other processes in full juice and taste, that is, every link, every process, every detail, and every raw material of the intangible cultural heritage project can be truly and completely presented, inherited and utilized.

The number of group inheritors can meet the daily operation and management of the project, that is, intangible cultural heritage can "come alive", "move" and "operate" under the circumstances of organization, contact, leadership and teaching. In practice, we can learn from the ideas of determining the representative inheritors of traditional festivals. Some scholars use "contact person" to refer to the representative inheritors of traditional festivals. They believe that the selection criteria for the representative inheritors of traditional festivals like a group should not only focus on the talents and skills of the inheritors, but should not be limited to a certain narrow range. The group ceremony needs the invisible ability of the host to organize, coordinate and mobilize the team(Yuan et al., 2022). According to the identification logic of the representative inheritors of traditional festivals, the group inheritors need to identify additional group inheritors of "organizers", "hosts" and "schedulers" in addition to the technology and performance inheritors

corresponding to each process and link.

4.2 Construction -- taking intangible heritage and cultural law as the thinking of discipline construction

4.2.1 The construction of intangible cultural heritage major should strengthen the combination of theory and practice

In August 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, emphasizing that "Intangible cultural heritage is an important part of the outstanding traditional Chinese culture, a vivid witness of the continuous inheritance of Chinese civilization, and an important foundation for connecting national emotions and maintaining national unity." Protecting, inheriting and making good use of intangible cultural heritage is of great significance to continuing the historical context, strengthening cultural confidence, promoting exchanges and mutual learning among civilizations, and building a strong socialist culture." In March 2021, the Ministry of Education set up a new major of intangible cultural heritage protection under the discipline of Art. The major of intangible cultural heritage protection contributes to the promotion of China's cultural soft power, provides the guarantee of higher education, and cultivates the patriotism and national feelings of contemporary college students through "classroom thinking and politics". In fact, undergraduate colleges and universities in ethnic minority areas with intangible cultural resources, especially vocational and technical universities, are encouraged to set up intangible cultural heritage protection majors, optimize and guide the training program for professionals in intangible cultural heritage protection, so as to strengthen the leading role of education in the systematic protection of intangible cultural heritage.

At present, the major of intangible cultural heritage protection is classified into the category of art, which is attributed to the cultural attributes of the material form of intangible cultural heritage, which requires artistic identification and appreciation. The basis of talent training program should be in accordance with the logic

of art system design. However, the training of intangible cultural heritage practical ability is far from enough to support students to participate in the systematic protection of intangible cultural heritage in the future. The major of intangible cultural heritage protection should take personnel training program as the first construction goal. In order to improve the professionalism, practicality and stability of the curriculum, eliminate the social phenomenon of poor learning and art, match the guidelines and directions of national policies and regulations for the protection of intangible cultural heritage, and strengthen the cultivation of students' practical ability. The first element of the training goal of China's intangible cultural heritage protection major is that graduates have the ability to appreciate intangible cultural heritage art, master basic art theories, and have the ability to interpret traditional music, traditional dance, traditional drama, folk art, traditional art and other intangible cultural heritage, and become professionals in the dissemination and protection of intangible cultural heritage within five years after graduation. It can not be ignored that the institute of intangible cultural heritage should continue to improve the construction of undergraduate practice bases and strengthen exchanges and cooperation with intangible cultural heritage communities, especially traditional villages in ethnic areas. Encourage the "Three trips to the countryside" holiday practice activities of the affiliated institutes of intangible cultural heritage to carry out research, experience and service in traditional communities of intangible cultural heritage.

4.2.2 Cultural law major should strengthen the study of legal protection of intangible cultural heritage

The General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Strengthening Legal Education and Legal Theory Research in the New Era, which clarified the tasks of The Times for the construction and development of cultural legal discipline. Cultural law cannot be separated from a deep understanding of the word "culture" in its theoretical interpretation, discipline construction and discourse construction, and all content related to culture

will be included in the discipline category of cultural law. In the legal promotion and legal supervision of cultural industries such as advertising, publishing and entertainment, and under the legal concept of a community of human destiny, the systematic protection of cultural heritage-related sites, historical buildings, cultural relics and intangible cultural heritage will be further developed.

The rise of cultural law directly determines the protection of cultural heritage, the promotion, development and supervision of cultural industry has entered a new stage of socialist development, and has become an important part of people's continuous yearning for a better life and practical needs. This also shows that the protection, inheritance and transmission of fine traditional Chinese culture and the development of cultural industries have entered the Chinese-style modernization stage of all-round development, which has been closely interrelated with the cultural power, and the great rejuvenation of the Chinese nation can be realized on the basis of promoting socialist core values.

Therefore, in the construction of cultural law discipline and discourse system, colleges and universities, combined with their own disciplinary characteristics and relying on the disciplinary research background of colleges and universities, give full play to the professional advantages of "law + journalism and communication, advertising", "law + intangible cultural heritage", "law + ethnology, anthropology, folklore", "law + national security" and other professional advantages, and encourage cross-research. Absorb multidisciplinary research methods, strengthen the rule of law research on the systematic protection of intangible cultural heritage, and focus on explaining the goals, means and paths of the protection, inheritance and development of the outstanding traditional culture represented by intangible cultural heritage in the systematic protection and development of intangible cultural heritage. Through the construction of cultural construction discourse system in the systematic protection of intangible cultural heritage to encourage the application of intangible cultural heritage protection, promote the topic, to provide a solid legal guarantee for

the systematic protection of intangible cultural heritage.

4.3 Continuous - with Chinese modernization as the communication thinking

Because of the difference of urbanization, intangible heritage communities can be divided into traditional village fields and urban fields. With the help of rich intangible cultural heritage resources and ecological agricultural resources, traditional villages continue the excellent traditional Chinese culture by vigorously developing tourism. Other cities can cooperate with local "Tourism Festival", "Consumption festival" and other offline exhibition and sales platforms, with the help of "National Cultural and Natural Heritage Day", "intangible cultural Heritage Publicity Day" and other festivals or government publicity activities, to publicize, display and promote the outstanding traditional Chinese culture represented by intangible cultural heritage. Relevant news media, publishing industry, broadcasting advertising industry, library, culture and art public cultural institutions and media should actively carry out the value interpretation, content display, media promotion and dissemination of intangible cultural heritage, so as to increase the enthusiasm of public participation and improve public awareness of protection.

At the same time, give full play to the communication advantages of "fast", "convenient" and "high efficiency" of the mobile Internet, and make full use of wechat public accounts, wechat mini programs, Weibo, Tik Tok and Xiaohongshu of relevant platforms such as traditional village publicity network, local financial media and government news network to promote historical knowledge related to intangible cultural heritage, and popularize the basic concepts and principles of systematic

protection of intangible cultural heritage. And push the inspirational stories of inheritors to improve the publicity effect of non-genetic transmission.

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