

Research on Empowering Taizhou Cultural Tourism with High Quality Development through Intangible Cultural Heritage

Yuqi Jin, Zhihui Xu, Jingyi Zhang, Yuxia Xi^{a,*}

School of Humanities, Taizhou University, Taizhou, China

^a469912722@qq.com

**Corresponding author*

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Abstract: Under the strategic guidance of the country's "coordinated development of material and spiritual civilizations", the empowerment of cultural tourism integration by intangible cultural heritage (ICH) has become a key path to activating the modern value of traditional culture. To build a coordinated development model of "intangible cultural heritage + cultural tourism", Taizhou takes digital protection, immersive experience and reconstruction of the industrial value chain as the core approaches to promote the creative transformation and innovative development of intangible cultural heritage. This article takes Taizhou City as the core research object, focusing on the integrated development of "intangible cultural heritage (ICH) + cultural tourism". It analyzes the practices in the inheritance and protection of ICH, the innovation of cultural tourism integration, and the empowerment of cultural tourism by ICH for high-quality development. The research adopts case analysis and field investigation methods, and discusses based on the current situation of cultural tourism development in Taizhou City, the analysis of ICH resources, and social responses, exploring how to promote the development of Taizhou through the "ICH + cultural tourism" approach.

1. Introduction

As an important carrier of the inheritance of Chinese civilization, intangible cultural heritage (ICH) has become a key path for high-quality development of culture and tourism through its deep integration with the tourism industry under the development strategy of "coordinating material civilization with spiritual civilization". Taizhou City in Jiangsu Province has 9 national level and 48 provincial-level intangible cultural heritage projects. Through policies such as the "Implementation Opinions on Strengthening the Protection of Intangible Cultural Heritage", it has established a "protection priority and dynamic inheritance" system, laying the institutional foundation for the revitalization of intangible cultural heritage resources. Existing research mostly focuses on the static protection of intangible cultural heritage, such as Xinghua City being awarded the title of National Advanced Collective in Intangible Cultural Heritage Protection. However, there are still significant

contradictions in the practice of cultural tourism integration: on the one hand, the insufficient digitalization of intangible cultural heritage resources leads to difficulties in decoding cultural genes, and on the other hand, traditional cultural tourism products are severely homogenized, failing to form a virtuous cycle of "cultural experience value transformation industry feedback". How to break through the structural mismatch between intangible cultural heritage resources and tourism consumption demand, and build a coordinated development model that balances cultural inheritance efficiency and economic transformation efficiency, has become an urgent scientific problem to be solved. The existing methods include dynamic scene modeling, multimodal data fusion, and intergenerational inheritance incentive mechanism design. This study aims to enhance the cultural connotation and vivid experience of tourism, while also protecting and inheriting intangible cultural heritage, promoting high-quality tourism development and sustainable development of intangible cultural heritage through culture shaping tourism and tourism highlighting culture.

2. Theoretical Basis for Empowering High-quality Development of Cultural Tourism with Intangible Cultural Heritage

2.1 Concept and Value of Intangible Cultural Heritage

The Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as the "Convention"), promulgated by UNESCO on October 17, 2003, defines intangible cultural heritage as "social practices, conceptual expressions, and forms of expression that are considered by communities and groups as integral parts of cultural heritage". Its core lies in emphasizing the identity and dynamic inheritance characteristics of cultural subjects. On this basis, China's Intangible Cultural Heritage Law (2011) further condensed and highlighted the national and holistic characteristics of intangible cultural heritage as a "traditional cultural expression form and carrier passed down from generation to generation by all ethnic groups"^[1]. Through the policy evolution from "Cultural Heritage Day" to "Cultural and Natural Heritage Day", China has built a "cultural natural" composite heritage protection system, promoted the integration of intangible cultural heritage into the modern discourse system beyond regional limitations, and achieved a structural transformation of its cultural memory carrier function into a multidimensional value network of "cultural identity industrial innovation social governance".

Intangible cultural heritage, through dynamic practices such as oral transmission and mentorship, not only maintains the common national memory and collective psychological structure, but also serves as a crystallization of labor practice wisdom, continuously generating cultural diversity values and sources of human creativity. The historical value, spiritual connotation, and symbolic system it contains still play a role in strengthening cultural identity and promoting mutual learning among civilizations in contemporary society. It is urgent to establish an inheritance mechanism that meets the development needs of modern society through institutional guarantees and creative transformation, and to achieve the sustainable continuation of the vitality of intangible cultural heritage.

2.2 Connotation and Characteristics of High Quality Development of Cultural Tourism

Cultural tourism, as a subcategory of tourism activities, is driven by cultural experiences. Through practical activities such as visiting cultural relics and participating in folk festivals, it achieves symbolic consumption and spiritual satisfaction of cultural capital. In comparison, tourism culture belongs to the category of cultural systems, referring to the complex cultural phenomena formed in tourism activities, covering dimensions such as tourism facility architecture culture, service ethics culture, and destination image culture. Together with architectural culture and

ecological culture, it forms a parallel cultural spectrum^[2]. The dialectical relationship between the two is reflected in the fact that culture, as the soul core, endows tourism with spiritual value, and tourism, as the carrier medium, expands cultural space and constructs social identity.

The development orientation of "shaping tourism with culture and promoting culture with tourism" proposed by the national policy deeply reveals the inherent unity of the two in value coexistence and functional complementarity. From a practical logic perspective, cultural tourism enhances the spiritual added value of tourism products through the restructuring of cultural elements, and promotes the innovation and upgrading of traditional tourism forms; The development of tourism culture relies on the tourism consumption market to feed back the cultural inheritance system, forming a virtuous mechanism for the modern transformation of cultural resources and the coordinated development of economic and social benefits. This two-way empowerment not only meets the public's demand for deep cultural experience, but also opens up an economic driving path for the dynamic inheritance of traditional culture, ultimately achieving high-quality integrated development of cultural undertakings and tourism industry.

2.3 Mechanisms for Empowering High Quality Development of Cultural Tourism with Intangible Cultural Heritage

Intangible cultural heritage, as a carrier of cultural genes, can inject deep spiritual value into tourism. Taizhou relies on national intangible cultural heritage projects such as the Qintong Huichuan and Taizhou Huai Opera to create immersive cultural scenes. For example, Qintong Ancient Town has developed a "Intangible Cultural Heritage+Festival" tourism route in conjunction with the Huichuan Festival. Tourists can participate in boat races and folk performances to intuitively experience the historical thickness of the water town culture. This type of practice transforms static landscapes into dynamic cultural narratives, enabling tourists to understand the connotations of intangible cultural heritage through their experiences and enhancing the cultural identity and attractiveness of tourist destinations.

The dynamic transformation of intangible cultural heritage can expand the diversity of tourism products^[3]. Taizhou uses intangible cultural heritage projects such as Xinghua puppetry and Jingjiang Baojuan as resources to develop interactive experiential products, such as puppetry workshops that allow tourists to control puppets themselves, and new formats such as scriptwriting that incorporate Baojuan stories. At the same time, combining intangible cultural heritage techniques to develop cultural and creative derivatives such as Taizhou lacquerware and Xinghua straw paintings, a composite tourism model of "tourism+shopping+DIY" is formed to meet the cultural consumption needs of different groups, extend tourists' stay time and consumption chain.

The uniqueness of intangible cultural heritage is the core of cultural and tourism brand differentiation. Taizhou takes Taizhou morning tea as the starting point, builds the brand of "morning tea culture+city memory", and displays tea art and Dim sum making skills through time-honored stores, forming a cultural IP of "one tea, one taste, one city". In addition, relying on the Thousand Stack Cauliflower Festival, we will combine intangible cultural heritage folk customs, natural heritage, and tourism festivals to shape a distinctive brand of "intangible cultural heritage+ecology" and strengthen the market recognition and competitiveness of regional tourism.

3. Development Status of Cultural Tourism in Taizhou and Analysis of Intangible Cultural Heritage Resources

3.1 Current Status of Cultural Tourism Development in Taizhou

The development of cultural tourism in Taizhou presents a situation of significant advantages

and structural bottlenecks coexisting. Its advantages are mainly reflected in three aspects: firstly, it has excellent endowment of intangible cultural heritage resources, with 9 national and 48 provincial intangible cultural heritage projects, forming a dynamic cultural matrix centered on "Qintong Huichuan" and "Taizhou Huaiju", providing differentiated content support for cultural and tourism integration; Secondly, the policy guarantee system is improved, and documents such as the "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" have established an institutional framework of "protection priority and dynamic transformation" to promote the orderly transformation of intangible cultural heritage resources into tourism products; Thirdly, the integration of culture and tourism has shown initial results. Through models such as "intangible cultural heritage+festivals" and "intangible cultural heritage+ecology", distinctive brands such as the Thousand Stack Cauliflower Festival and Taizhou Morning Tea have been created, effectively transforming cultural symbols into consumer scenarios.

However, its development also faces multiple constraints: firstly, the degree of resource integration is insufficient, and intangible cultural heritage projects are mostly distributed in points, lacking cross regional theme route design and full industry chain development, resulting in fragmented cultural dissemination efficiency; Secondly, the product innovation capability is weak, and existing experiential projects are mostly limited to static display and shallow interaction, failing to deeply meet the needs of young customers, resulting in serious homogenization of cultural and creative derivatives; Thirdly, there is a significant gap in professional talent, with an aging rate of 67% for intangible cultural heritage inheritors and a shortage of cultural and tourism composite management talents, which hinders the efficiency of innovation and transformation; Fourthly, the brand's radiation effect is limited. Although IPs such as "Morning Tea Culture" have begun to gain popularity, the overall cultural and tourism image still appears vague, and a super cultural identity with national influence has not yet been formed.

3.2 Analysis of Intangible Cultural Heritage Resources in Taizhou

The intangible cultural heritage resources in Taizhou City present a pattern of diverse types and intertwined regional characteristics. From the distribution of types, it covers five categories: folk customs, traditional drama, folk literature, traditional skills, and traditional medicine, forming a three-dimensional lineage of "water town culture+historical memory". National level intangible cultural heritage projects such as Qintong Huichuan (folk customs), Taizhou Huai Opera (traditional drama), and Xinghua Puppet Show (traditional drama) are concentrated in the water network areas along the Yangtze River, relying on geographical carriers such as ancient towns and lakes for inheritance; Jingjiang Baojuan (folk literature) and Taizhou lacquerware decoration skills (traditional skills) are mostly distributed in the agricultural areas of Lixiahe Plain, closely related to local production and life; Traditional Chinese medicine, such as Dai's Traditional Chinese Medicine Throat, is concentrated in towns where medical families reside, reflecting the localized development characteristics of traditional Chinese medicine culture^[4]. The overall spatial distribution pattern of intangible cultural heritage is formed with "water" as the thread and "agriculture commerce handicraft industry" as the axis.

The intangible cultural heritage resources in Taizhou have distinct composite value and cultural recognition. Its characteristics are reflected in three dimensions: firstly, the cultural genes of the water town are distinct, and folk activities such as the Qintong Boat Festival and the Thousand stack Cauliflower Festival are integrated with wetland ecology, constructing a narrative system of "water charm culture"; Secondly, the dynamic inheritance system is complete. For example, Xinghua puppetry has been passed down for six hundred years through a master apprentice system, and the boat meeting ceremony in Qintong Ancient Town maintains the original ecological

participatory inheritance, forming a three in one inheritance chain of "folk festivals, skill exhibitions, and community life"; Thirdly, the potential for symbol transformation is prominent. The production technique of Taizhou morning tea elevates daily diet into urban cultural IP, and the Thousand Stack Cauliflower Festival integrates agricultural timing and ecological aesthetics, shaping an immersive experience paradigm of "intangible cultural heritage is life". These resources have three functions: carrying historical memory, constructing regional cultural identity, and transforming cultural tourism economy, providing deep support for the innovative development of regional cultural tourism industry.

3.3 Potential Analysis of Intangible Cultural Heritage Empowering High-quality Development of Cultural Tourism in Taizhou

From the perspective of resource transformation, the cultural symbol matrix of "Qintong Huichuan Qianduo Caihua Festival Taizhou Morning Tea" constructed by Taizhou relying on national intangible cultural heritage projects has improved the efficiency of cultural capital transformation into tourism consumption through the reconstruction of festival scenes and upgrading of folk experiences. At the level of policy protection, the "Protection Inheritance Utilization" closed-loop mechanism formed by institutional designs such as the "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" provides institutional support for the large-scale development of intangible cultural heritage resources. From a long-term development perspective, the intangible cultural heritage resources in Taizhou have three functions: carrying historical memory, constructing regional cultural identity, and transforming cultural tourism economy. The integrity of its dynamic inheritance system and the potential for symbol transformation are outstanding. By deepening the integration and innovation of culture and tourism, improving the industrial chain, and strengthening digital empowerment, it is expected to form a sustainable development paradigm of "cultural empowerment of tourism, tourism feedback and inheritance", providing a demonstration sample for the transformation and upgrading of the regional cultural tourism industry.

4. Exploring the Path of Empowering High Quality Development of Cultural Tourism with Intangible Cultural Heritage

4.1 Design Distinctive Themed Routes and Develop Immersive Experience Projects

Based on the spatial distribution and cultural connotations of intangible cultural heritage resources, Taizhou can construct a "themed, scenarized, and experiential" cultural tourism integration route. Taking "Water Charm Culture" as the core, connecting nodes such as Xinghua Duotian agricultural landscape, Qintong Huichuan Festival, and Qianduo cauliflower ecological wetland, design a "Intangible Cultural Heritage+Ecology" theme route, strengthen the cultural narrative of "water field human" symbiosis through wetland scientific research, agricultural experience, festival participation and other links^[5]. For example, during the Thousand Stack Cauliflower Festival, a "Intangible Cultural Heritage Ecological Tour" section will be added, combined with a wetland ecological monitoring data visualization system, to analyze the synergistic relationship between stacking farming techniques and biodiversity conservation to tourists; Based on traditional theatrical resources such as Taizhou Huai Opera and Xinghua Puppet Show, we will develop a "Intangible Cultural Heritage Theater+Workshop Experience" opera theme route, forming a full chain experience of "viewing interaction creation". Taking Xinghua puppetry as an example, a progressive experience process of "classic play exhibition backstage prop decryption DIY puppet production" can be designed, combined with digital script generation technology, to allow tourists

to participate in plot creation and generate exclusive puppet characters, deepening their understanding of intangible cultural heritage skills. At the same time, combined with intangible cultural heritage projects such as Taizhou morning tea making techniques and lacquerware decoration techniques, a "City Memory" themed route will be created, utilizing time-honored shops, intangible cultural heritage workshops, and community spaces to construct an integrated scene of "skill display - craft experience - cultural and creative consumption". For example, in the renovation of old streets in Taizhou, a "Intangible Cultural Heritage Living Museum" is embedded, displaying the entire process of lacquerware decoration through a transparent workshop, and launching a "Morning Tea Skills Study Package" to cover the full cycle of tea picking, tea set making, and tea art performances, achieving a systematic transformation of cultural resources into tourism products.

In the development of immersive experience projects, it is necessary to integrate modern technology to enhance participation depth. For example, in Xinghua Puppet Theatre Workshop, a full process experience of "manipulation teaching play arrangement stage performance" is set up, combined with motion capture technology to record tourist operation data, generate personalized performance videos, and analyze motion coordination through AI algorithms to provide real-time feedback for optimizing learning effects; Based on the historical block of Qintong Ancient Town, we will create a "Digital Corridor of Ship History", which will restore traditional racing scenes through holographic projection and enhance immersion with multi sensory interactive devices^[6]. In addition, we will explore new formats such as "intangible cultural heritage+script killing" and "intangible cultural heritage+research travel". For example, we will design urban mystery exploration scripts against the background of Taizhou morning tea culture, integrate tea art display and Dim sum production into the task link, and set AR treasure hunting checkpoints using Geographic Information System (GIS) to guide tourists to systematically understand intangible cultural heritage knowledge in the process of solving puzzles. Ultimately, establish a virtuous cycle mechanism of "cultural experience consumption transformation inheritance incentives".

4.2 Develop Distinctive Cultural and Creative Products and Build an ICH-inspired Cultural and Creative Brand

The development of non heritage cultural and creative products requires the establishment of an innovative mechanism of "cultural gene decoding market value transformation", which systematically explores the symbol system and technological core of intangible cultural heritage projects, and realizes the modern translation of traditional skills. Taizhou can rely on the "lacquer aesthetics" gene of Taizhou lacquerware decoration technology to develop cultural and creative products that conform to contemporary life aesthetics, such as tea sets and screen decorations made with lacquer techniques. These products not only retain the environmental characteristics and craftsmanship of natural lacquer, but also incorporate modern minimalist design elements; In response to the "natural texture" characteristics of Xinghua straw paintings, they can be transformed into cultural and creative categories such as environmentally friendly decorative paintings and jewelry accessories, and combined with laser engraving technology to enhance precision. At the level of brand incubation, it is necessary to establish a "graded authorization" mechanism for intangible cultural heritage IP, divide core IP, derivative IP, and public IP resource pools, introduce professional design teams through intellectual property transactions, and develop cross-border products that combine cultural connotations and commercial potential. For example, the Art School of a joint university has launched a workshop on "Redesign of Intangible Cultural Heritage", launched the "Taizhou Eight Scenic Spots" series of digital collections, and used blockchain technology to achieve unique ownership and circulation traceability of cultural assets, forming a closed-loop industrial chain of "skill protection creative design market verification".

The construction of non heritage cultural and creative brands requires strengthening the narrative transformation and emotional connection ability of cultural symbols. Based on the Qintong Ship Culture as the core IP, a themed cultural and creative series of "Ship Spirit" can be developed. Through AR technology, ship model products can be combined with virtual racing scenes, and users can scan the physical object to trigger the reproduction of historical scenes and the explanation of cultural stories; Based on the "slow life" image of Taizhou morning tea techniques, we have designed an "Intangible Cultural Heritage Breakfast Gift Box" and developed a WeChat mini program with built-in tea art teaching videos and interactive games for intangible cultural heritage techniques, creating an integrated consumption scenario of "product service experience". In terms of brand communication strategy, it is necessary to implement the "precision+scenario" marketing mix, launch micro documentaries of intangible cultural heritage skills through social platforms such as Tiktok and Xiaohongshu, and create an immersive consumer experience in combination with offline flash stores of the "Intangible Cultural Heritage Shopping Festival"^[7]. At the same time, we will explore new models of "intangible cultural heritage+cross-border collaboration", such as collaborating with well-known domestic tea brands to launch limited edition lacquerware tea sets, or jointly developing "intangible cultural heritage study cards" with cultural and tourism platforms, expanding brand influence through resource sharing and traffic mutual guidance, and ultimately achieving sustainable transformation of intangible cultural heritage value into market value.

4.3 Build Intangible Cultural Heritage Experience Centers and Create Intangible Cultural Heritage Themed Towns

The construction of intangible cultural heritage experience centers needs to break through the traditional exhibition paradigm and reconstruct the cultural perception system through multimodal interaction technology and spatial narrative strategies. This type of space needs to focus on local expression, for example, embedding a "decoding wall of intangible cultural heritage genes" in the renovation of Qintong Ancient Town, digitizing the beam and column structures of traditional dwellings and intangible cultural heritage symbols, displaying the principles of component mechanics and aesthetic craftsmanship through touch interactive screens, making the building surface an interactive intangible cultural heritage knowledge graph, and achieving a dual enhancement of cultural space function and aesthetic value.

The cultivation of intangible cultural heritage themed towns requires the construction of a collaborative development paradigm of "industry community ecology". Taking the Qinyun Town in Huangqiao Town as an example, relying on the production skills of the Taizhou Qinpai Guqin, a full industry chain of "Guqin restoration, performance training, and cultural and creative derivatives" can be formed. At the same time, Qin culture themed homestays and study bases can be built, and a composite course of "Qin making experience+ancient music study+tea ceremony training" can be developed; By planning the "Huangqiao Folk Song Ecological Art Festival" and linking it with the surrounding farmland landscape to create a "sound geography" themed tour line, visitors can experience cultural activities such as folk song picking and instrument making in the rice fields. This type of project requires the establishment of a multi-party collaborative mechanism, such as the establishment of an "Intangible Cultural Heritage Industry Alliance" to coordinate government policy support, market-oriented operation of enterprises, and technical guidance for inheritors. At the same time, a community shareholding cooperation system should be introduced to allow indigenous people to deeply participate in the distribution of benefits through shareholding in intangible cultural heritage workshops and non heritage homestay operations, ensuring the symbiotic win-win situation between cultural inheritance and industrial development.

4.4 Plan Distinctive Festival Activities to Enhance the Influence of Festival Events

The innovation of intangible cultural heritage themed festivals requires the construction of a multidimensional integrated framework of "cultural display value co creation global dissemination". Taizhou can break through the single mode of traditional folk custom exhibition, take "Qintong Boat Culture Tourism Festival" as the core carrier, and build a complex activity system of "intangible cultural heritage competitive events+cultural and creative bazaar+digital experience". For example, in the design of the event, a "Traditional Skills Challenge" will be added, with modules such as puppetry manipulation accuracy competition and lacquerware painting speed competition. Inheritors and tourists will be invited to compete on the same stage, and a dual track mechanism of expert evaluation and public voting will be introduced to enhance the viewing and participation of the event; The operation of the market can adopt a "zone themed" strategy, dividing the exhibition and sales area of intangible cultural heritage workshops, the creative derivatives market area, and the cultural tourism integration experience area. Combined with blockchain technology, limited edition digital commemorative badges can be issued to achieve the value extension of offline experience and online collection. At the same time, the # Intangible Cultural Heritage Challenge topic interaction was initiated through short video platforms, attracting young people to participate in content co creation through lightweight content such as "morning tea skills puzzle solving" and "boat history Q&A", forming a closed-loop marketing model of "offline experience drainage online dissemination fission".

In the process of internationalizing festival brands, it is necessary to establish a communication path of "cultural symbol decoding cross media narrative global collaboration". Building a cross-border cultural exchange platform based on the "Taizhou Huai Opera Art Festival", implementing the "Overseas Opera Troupe Residency Plan", inviting traditional drama groups from Southeast Asia, Europe and other regions to participate in joint exhibitions, and simultaneously conducting "Huai Opera Workshops" and immersive digital screenings, breaking down language barriers through multilingual subtitles and AI real-time translation technology; With the "the Belt and Road" initiative as the link, we planned the "Global Tour of Intangible Cultural Heritage Skills", selected representative projects such as Taizhou puppet show and lacquer painting to perform dynamically in overseas cultural and creative parks, and launched a challenge in combination with overseas social media to form a cross context communication of cultural symbols. In terms of technological empowerment, a "digital twin festival space" can be built based on the metaverse platform, such as upgrading the "Digital Qintong Boat Festival" to a permanent virtual exhibition hall, integrating functional modules such as VR real-life roaming and interactive teaching of intangible cultural heritage skills, to achieve 24-hour global user participation without boundaries.

4.5 Build a Digital Platform for Intangible Cultural Heritage, strengthen the Digital Preservation and Dissemination of Intangible Cultural Heritage

The construction of a digital platform for intangible cultural heritage needs to break through the traditional protection paradigm and form a full chain service system of "technology driven resource activation value transformation". Taizhou can rely on the "Taizhou Intangible Cultural Heritage Cloud" platform to use 3D modeling and motion capture technology to accurately record the skills of inheritors. For example, 4K ultra clear image collection can be carried out for the entire process of "lacquer picking, body shaping, and painting process" of Taizhou lacquerware decoration technology, and a multimodal database including multispectral images, process parameters, and oral history can be established; Develop an "AR Intangible Cultural Heritage Dynamic Map", where visitors can scan the scenic guide to trigger the 3D scene restoration and interactive explanation of intangible cultural heritage projects. For example, in the ancient town of Qintong, scanning the ship

sculpture can provide a virtual view of the historical scene of the ferry race, and nearby intangible cultural heritage workshop experience vouchers can be pushed through LBS positioning. The platform needs to strengthen its intelligent service functions, introduce AI algorithms to analyze user behavior data, and construct a "interest profile path recommendation consumption prediction" model. For example, personalized cultural and creative products can be targeted and pushed based on the length of stay and interaction frequency of tourists in the lacquerware workshop. At the same time, a "Master of Intangible Cultural Heritage Live Streaming Room" will be established, inviting inheritors to carry out a series of courses on "technique disassembly - creative demonstration - Q&A interaction", combined with digital collection issuance, to achieve digital ownership and innovative transformation of intangible cultural heritage assets.

At the level of data sharing and collaborative governance, it is necessary to establish an operational mechanism of "cross domain collaboration intelligent supervision ecological co construction". The cultural and tourism departments of Taizhou can work together with the cultural and tourism departments of the Yangtze River Delta to build a big data center for intangible cultural heritage, connecting the intangible cultural heritage resource libraries of Taizhou, Yangzhou, Nantong and other places, and realizing the interconnection of skills inheritor archives, workshop operation data and tourist preference information. Taizhou Culture and Tourism Department can also cooperate with Internet enterprises to develop "Intangible Cultural Heritage+" small programs, embed "Intangible Cultural Heritage Punch Points", "Skill Challenge" and other game based interactive modules, for example, tourists can generate exclusive digital certificates after finishing their lacquer painting experience, and share them with social platforms to exchange small lacquer gifts. In response to the challenges of intellectual property protection, blockchain technology is introduced to build a digital copyright certification system for intangible cultural heritage. The core cultural symbols such as the patterns of Taizhou Huai Opera costumes and puppet designs are encrypted and stored with hash values, establishing a transparent chain of "creation traceability authorization management revenue distribution". Empowered by digital technology, the cloud access volume of intangible cultural heritage in Taizhou will exceed 8 million in 2023, and the online order volume of intangible cultural heritage workshops will increase by 210% year-on-year, forming a sustainable development model of "data-driven protection, platform empowerment and dissemination".

5. Case Analysis: Mei Lanfang's Peking Opera Art

5.1 Project Overview

Mei Lanfang's Peking Opera art, as the most representative cultural symbol of Taizhou, has achieved a deep transformation of intangible cultural heritage resources into cultural and tourism value through a systematic path of "decoding cultural genes, transforming scene innovation, and reconstructing industrial ecology". Mei Lanfang's ancestral home is Taizhou, and the "Mei School" art he founded is known for its mellow singing, graceful posture, and delicate performance. In 2008, Peking Opera was listed as a representative work of the UNESCO Intangible Cultural Heritage of Humanity. Taizhou, relying on the Mei Lanfang Memorial Hall, Mei Lanfang Grand Theater, and other carriers, has built a development pattern of "protection inheritance utilization". The protection system of Mei Lanfang's Peking Opera art covers both material and non-material dimensions: at the material level, by renovating the Mei family's former residence and constructing physical spaces such as the Mei Lanfang Historical Materials Exhibition Hall, it preserves the tangible witness of his family's history and artistic achievements^[8]. At the non-material level, the vitality of art is maintained through live inheritance activities such as Mei Pai opera performances and Beijing Opera ticket competitions. At the same time, Beijing Opera elements are integrated into local

festivals such as the Qintong Boat Festival and the Qianduo Caihua Festival, forming a fusion paradigm of "intangible cultural heritage+folk customs". This practice not only strengthens the institutional guarantee of intangible cultural heritage protection, but also activates the contemporary value of traditional art through innovative cultural and tourism scenes.

5.2 Specific Measures to Empower the Development of Culture and Tourism

In the specific practice of empowering the development of cultural tourism, Taizhou has constructed a multidimensional experience system with Mei Lanfang's Peking Opera art as the core. By using digital technology to reconstruct cultural scenes, Taizhou has set up a "Mei Pai Art Digital Corridor" in the Mei Lanfang Memorial Hall, using holographic projection technology to dynamically present classic drama clips such as "Drunken Concubine" and "Farewell My Concubine". Combined with AR interactive devices, visitors can "transform" into characters from the drama to participate in the plot interpretation, upgrading the static exhibition to an immersive cultural experience^[9]. At the level of product development, Taizhou has launched the "Mei Lanfang Former Residence Study Route", which integrates architectural aesthetics, family history, and Beijing Opera art education, and sets up interactive activities such as "Beijing Opera body teaching" and "costume pattern printing" to form a closed loop of "exhibition learning experience"; Collaborate with cultural and creative enterprises to develop derivative products of opera elements, such as Mei Lanfang's facial makeup bookmarks, costume patterned scarves, etc., and use blockchain technology to release limited edition digital vinyl records, achieving innovative transformation of cultural resources into digital assets. In addition, Taizhou plans the "Beijing Opera+Technology" night economy project, which uses laser projection technology to present dynamic Beijing Opera masks on the walls of ancient buildings, creating a "light and shadow Beijing Opera show" to attract young customers. In 2023, related activities will drive a 62% increase in nighttime consumption around the Mei Lanfang Grand Theater. These practices have effectively solved the problem of aging audiences in traditional Chinese opera through technological empowerment and business innovation, forming a virtuous cycle of "cultural experience consumption transformation inheritance incentives".

5.3 Achievements and Experience Implications

From the perspective of implementation effectiveness, the cultural and tourism integration practice of Mei Lanfang's Peking Opera art has significantly enhanced the cultural influence and economic benefits of Taizhou. In terms of cultural dissemination, Mei Lanfang's art has reached more than 50 countries around the world through cultural and tourism scenes. In 2022, the overseas exhibition attracted over 120000 international visitors, and the exposure of social media topics reached 320 million times; In terms of economic benefits, the direct revenue from Beijing Opera themed tourism will exceed 800 million yuan in 2023, driving an increase of 1.5 billion yuan in related industries such as catering and accommodation, and increasing the proportion of cultural and tourism industry added value to GDP to 7.3%; In terms of intangible cultural heritage protection, the number of Mei Pai inheritors has increased from 12 in 2018 to 35 in 2023, and the proportion of young inheritors has increased to 40%, forming a three generation echelon of "old, middle-aged, and young". The experiential inspiration lies in: firstly, decoding cultural genes requires precise extraction of spiritual cores, such as transforming Mei Lanfang's artistic spirit of "patriotism, innovation, and excellence" into experiential cultural and tourism products; Secondly, the application of technology needs to balance authenticity and innovation, and achieve a "breaking circle" effect in art dissemination through digital technology; The third is to establish a multi-party collaborative mechanism, with government led funding (such as the establishment of the Mei

Lanfang Peking Opera Art Inheritance Fund), enterprises responsible for market-oriented operations, and inheritors participating in content review, forming a sustainable development model; Fourth, strengthen international communication, promote the art of Peking Opera to go to sea with the help of the "the Belt and Road" platform, and sublimate local cultural symbols into national cultural cards^[10]. This case provides a practical model of "shaping tourism with culture and promoting culture with tourism" for areas rich in intangible cultural heritage resources, which achieves a win-win situation between cultural heritage protection and economic and social development through in-depth exploration of cultural IP, innovative integration of technological scenes, and collaborative construction of industrial ecology.

6. Conclusion

This study takes Taizhou City as a typical case and systematically demonstrates the innovative path of integrated development of "intangible cultural heritage+cultural tourism". Taizhou has achieved the creative transformation of intangible cultural heritage resources into cultural and tourism assets through digital protection, immersive experiences, and industrial value chain reconstruction. Typical cases show that the digital scene of Mei Lanfang's Peking Opera art has driven the proportion of added value in the cultural and tourism industry to 7.3% in 2023, and the online order volume of intangible cultural heritage workshops has increased by 210% year-on-year, confirming the effectiveness of the "protection inheritance utilization" closed-loop mechanism. At the theoretical level, an analytical framework of "digital empowerment scenario innovation intergenerational continuity" has been constructed to reveal the synergistic mechanism between the active inheritance of intangible cultural heritage and the upgrading of the cultural tourism industry. At the practical level, the digital scene of Mei Lanfang's Peking Opera art provides a replicable "Taizhou paradigm" for the modernization transformation of traditional cultural resources, helping to achieve the dual effect of high-quality development of regional cultural tourism and protection of intangible cultural heritage.

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