

Lvliang Lishi's "Playing and Singing": Research on the Integration Path of Intangible Cultural Heritage and Local Tourism

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Abstract: This article aims to study the path and strategy of integrating the "playing and singing" culture as intangible cultural heritage with local tourism in the Lishi area of Lvliang. Through in-depth analysis of the history, forms of expression, and role of Lvliang Lishi's "playing and singing" in local cultural identity and tourism attraction, this paper explores the importance of "playing and singing" culture in the sustainable development of local economy, society, and culture. Research has found that the culture of "playing and singing" is not only an important intangible cultural heritage in the Lishi area of Lvliang, but also has significant tourism attraction and economic benefits. The article combines field research and case analysis to propose strategies for protecting, inheriting, and innovating the singing and playing culture, and explores feasible paths for the deep integration of singing and playing culture with local tourism. It provides theoretical and practical support for the protection of "playing and singing" culture and the development of tourism resources in the Lishi area of Lvliang.

Keywords: Lvliang Lishi; "Playing and singing" culture; Intangible cultural heritage; Local tourism

1. Introduction

Intangible cultural heritage, as an important component of cultural inheritance and development, faces unprecedented challenges and opportunities in the context of globalization and modernization. Local tourism, as an important means to promote local economic growth and enhance local cultural soft power, is increasingly receiving attention and importance from local governments and various sectors of society. In this context, exploring and researching the integration path of intangible cultural heritage and local tourism has important theoretical significance and practical value.

As a part of Shanxi Province, the Lishi area of Lvliang is renowned for its rich intangible cultural heritage resources. Among them, "playing and singing", as a unique form of folk art, is not only an important part of the cultural life of the local people, but also a vivid symbol of the local culture in Lishi, Lvliang. Through its unique singing style and lyrics with local characteristics, "playing and singing" inherit the historical memories and cultural emotions passed down from generation to generation, carrying rich local cultural connotations and emotional resonance.

This paper aims to explore in depth the integration path of intangible cultural heritage and local tourism, using Lvliang Lishi's "playing and singing" as a case study. Specifically, by analyzing the historical evolution, artistic expression forms, and their position in local communities and cultural life, this paper explores how "playing and singing" as intangible cultural heritage can be integrated and innovated with local tourism resources, as well as its contribution to local economic, social, and cultural sustainable development. At the same time, this article will also focus on the issues of inheritance and protection of "playing and singing", explore the role of social participation and policy support in the protection of intangible cultural heritage of "playing and singing", and provide theoretical support and practical reference for the protection of intangible cultural heritage and local tourism development in Lvliang Lishi and similar areas. Through the research of this paper, not only can we deepen our understanding and recognition of Lvliang Lishi's "playing and singing", but we can also provide experience and inspiration for other regions with similar cultural resources, promote the integration and development of intangible cultural heritage and local tourism, and promote the inheritance, innovation, and sustainable development of local culture.

2. Theoretical basis and literature review

2.1 Concept and characteristics of intangible cultural heritage

Intangible Cultural Heritage (ICH) is a concept proposed by UNESCO in 2003, referring to "cultural heritage that does not exist in material form", including oral traditions, performing arts, social practices, rituals, festivals, knowledge and practical skills, etc [1]. Unlike tangible cultural heritage, intangible cultural heritage places greater emphasis on the sustainability, vitality, and community participation of culture. It is not only a cultural tradition of a nation or region, but also an important symbol of public identity and cultural recognition.

Intangible cultural heritage has the following significant characteristics: firstly, it is a cultural form passed down from generation to generation, inherited through oral transmission and practical operation; Secondly, intangible cultural heritage is often closely related to specific social groups and local environments, reflecting the history, way of life, and values of the society in which it exists; Again, while maintaining traditional values, intangible cultural heritage can also be combined with the needs and changes of modern society, demonstrating a certain degree of openness and innovation.

2.2 The relationship between local tourism and intangible cultural heritage

Local tourism, as an important way to promote local economic development and culture, has a close relationship with intangible cultural heritage. Intangible cultural heritage, as a unique cultural resource in a region, is an important factor in attracting tourists and increasing the depth and breadth of tourism experiences. For example, local traditional performing arts, festival activities, and handicraft production techniques often become important considerations for tourists when choosing a destination. The development of local tourism can provide economic support and social recognition for the inheritance and protection of intangible cultural heritage. The rise and development of the tourism industry has provided a platform for local residents to showcase and disseminate intangible cultural heritage, inspiring the enthusiasm of inheritors and practitioners of intangible cultural heritage. At the same time, the increasing demand for tourism has also prompted local governments and communities to pay more attention to the protection and inheritance of intangible cultural heritage, thus forming a positive interactive relationship between protection and development.

2.3 Research status and relevant literature review

Currently, there is an increasing amount of research on the integration of intangible cultural heritage and local tourism, mainly focusing on the following aspects [2, 3]: Firstly, scholars have conducted in-depth discussions on how to effectively integrate intangible cultural heritage resources into local tourism products, proposing various integration models and practical examples. Secondly, theoretical exploration and empirical analysis were conducted on the role and function of intangible cultural heritage inheritance and protection in local tourism development, emphasizing the coordination and balance between protection and development. Once again, the interdisciplinary research of sociology, economics, and cultural anthropology provides multiple perspectives and in-depth thinking for understanding and promoting the integration of intangible cultural heritage and local tourism.

3. Analysis of the intangible cultural heritage characteristics of Lvliang Lishi's "playing and singing"

3.1 Historical development and evolution of "playing and singing"

The "playing and singing" in the Lishi area of Lvliang, as a unique intangible cultural heritage of the region, have a profound historical origin and evolutionary process. "Playing and singing" originated from local folk culture and have been passed down through word of mouth to this day. Its history can be traced back hundreds of years, initially in the form of spontaneous singing by ordinary people in fields, village temple fairs, and other occasions, and gradually developed into a cultural activity with a certain scale and form. With the passage of time, "playing and singing" have not only enriched and developed in form, but their content and lyrics have also gradually encompassed various aspects of local historical legends, customs, and social life. "Playing and singing" have experienced multiple periods of prosperity and decline in history, but they have always maintained their unique local characteristics and cultural value, becoming an important part of the cultural heritage in the Lishi area

of Lvliang.

3.2 Analysis of artistic expression forms and technical elements of “playing and singing”

As a unique form of folk art, “playing and singing” have significant characteristics in terms of artistic expression and technical elements. In terms of expression, “playing and singing” is usually performed by a singer alone, accompanied by the playing of a certain instrument, such as the erhu or guqin. The lyrics sung are usually in local dialects, covering expressions of life, emotions, and values. In terms of technical elements, “playing and singing” require singers to have high musical performance and emotional expression abilities. Singers not only need to master the melody and rhythm of the song, but also accurately convey the emotions and meanings expressed in the lyrics. In addition, the instrumental accompaniment of “playing and singing” is also an indispensable part of it. The sound of the instrument and the singer's voice are intertwined, together forming a unique musical atmosphere and cultural charm of “playing and singing”.

3.3 The status and role of “playing and singing” in local communities and cultural life

As an intangible cultural heritage of the Lishi area in Lvliang, “playing and singing” not only plays an important role in cultural inheritance and community identity, but also has a profound impact on local social life and economic development. As a traditional cultural expression, “playing and singing” are important spiritual nourishment and entertainment forms in the lives of local people. It not only meets people's emotional expression needs, but also conveys the history, traditions, and values of the community to future generations through lyrics and music. “Playing and singing” also play an important role in local economic and tourism development. With the rise of the tourism industry, more and more tourists are coming to Lishi, Lvliang to experience and appreciate the local art of “playing and singing”. This not only promotes the development of local tourism, but also provides economic support and development space for inheritors and practitioners of “playing and singing”. At the same time, local governments and relevant institutions have also enhanced local cultural soft power and social cohesion by supporting and protecting “playing and singing”.

In short, as an intangible cultural heritage, Lvliang Lishi's “playing and singing” not only play an important role in cultural inheritance and local identity, but also have a positive driving force in local economic and social development. In the future, continuing to protect and inherit “playing and singing”, exploring deeper integration with local tourism will have significant implications for promoting sustainable development and cultural diversity conservation in the region.

4. Integration and innovation of Lvliang Lishi's “playing and singing” with local tourism resources

4.1 Evaluation of the value of “playing and singing” as local tourism resources

The “playing and singing” of Lvliang Lishi, as a unique local intangible cultural heritage, has significant tourism resource value. “Playing and singing”, through its unique artistic form and profound cultural heritage, can attract a large number of tourists to experience and appreciate it. This cultural form not only showcases the local historical heritage and folk customs, but also provides tourists with an opportunity to gain a deeper understanding and experience the local culture. As a vivid cultural expression, “playing and singing” can effectively enhance local cultural identity and regional cohesion. Local residents can proudly showcase their cultural heritage through “playing and singing”, thereby promoting the development and cultural heritage of the local community. This emotional connection is not only effective in the local area, but can also attract foreign tourists and increase their interest and sense of identification with the local culture.

4.2 Integration and innovation model of singing and local tourism products

In order to fully leverage the role of “playing and singing” in local tourism, various integrated and innovative models can be explored. Firstly, “playing and singing” can be incorporated as part of local tourism routes, such as incorporating “playing and singing” performances into local travel itineraries, allowing tourists to experience the charm of singing and playing culture firsthand while visiting scenic spots. In addition, specialized “playing and singing” themed tours can be designed to allow tourists to gain a deeper understanding of the historical background and cultural connotations of “playing and

singing” through tour guides' explanations and demonstrations. Secondly, innovative forms of performance and venue selection for “playing and singing” can be explored. In addition to traditional villages and temple fair venues, “playing and singing” performances can also be considered in local cultural centers, tourist attractions, or specific historical buildings to increase their attractiveness and visibility. In addition, combining modern technological means such as multimedia and virtual reality technology can add new forms of expression and audio-visual effects to “playing and singing”, making it more in line with the viewing needs of modern tourists.

4.3 Application case analysis of “playing and singing” in local tourism promotion and marketing

In the promotion and marketing of local tourism, “playing and singing” can be used as an important cultural element and selling point for promotion. For example, various tourism promotional materials and activities can be used to introduce the history, characteristics, and status of “playing and singing” in local culture, guiding tourists' interest. At the same time, cooperation can be established with local governments, tourism enterprises, and cultural institutions to hold singing and dancing art festivals, themed exhibitions, or competition activities, attracting more audiences and participants. In terms of marketing, social media and online platforms can be used to widely spread music and performance videos, attracting the attention and participation of global audiences. Through the promotion of the Internet platform, “playing and singing” can go out of the local market, become one of the cultural brands with global influence, and make contributions to the internationalization and marketization of local tourism.

5. Inheritance of “playing and singing” and protection of intangible cultural heritage

5.1 Analysis of the current situation and problems in the inheritance of “playing and singing”

As an important intangible cultural heritage, Lvliang Lishi's “playing and singing” have profound historical and cultural connotations, but their inheritance faces many challenges and problems. With the advancement of modernization and the uneven development between urban and rural areas, the environment for the inheritance of traditional culture is deteriorating day by day. Many young people are more inclined to pursue a modern lifestyle and lack interest and understanding of traditional “playing and singing” arts, which has led to a serious loss of talent and an aging age structure. The inheritance process of “playing and singing” faces problems such as difficulty in imparting skills and insufficient protection of resources. Traditional “playing and singing” skills require long-term apprenticeship and practical accumulation, but the number of inheritors is limited, and there is a lack of systematic teaching and protection measures during the transmission process, which poses a risk of discontinuity and loss in this cultural form during the inheritance process.

5.2 Policy support and legal protection for the inheritance of “playing and singing”

In order to effectively protect and inherit the intangible cultural heritage of “playing and singing”, the government and relevant departments have introduced a series of policies and legal measures. The national and local governments have formulated laws and regulations on the protection of intangible cultural heritage, clarifying the requirements and measures for the protection of traditional cultural forms such as “playing and singing”, such as establishing intangible cultural heritage protection funds and cultural heritage protection centers. The government also supports the inheritance and development of the art of “playing and singing” through financial subsidies, incentive measures, and project funding. These measures not only include economic support, but also involve the promotion, education, and research of “playing and singing” arts to ensure the sustainable inheritance and active development of traditional culture.

5.3 Social participation and public education: community participation model for the protection of intangible cultural heritage through “playing and singing”

In addition to government support and legal protection, social participation and public education also play a key role in the protection of intangible cultural heritage such as “playing and singing”. The community participation model mobilizes local residents, schools, and social groups to participate in the learning, performance, and dissemination of “playing and singing”, making it not only a cultural heritage, but also a symbol of community identity and cultural pride. In terms of public education, by

organizing exhibitions, lectures, and workshops on the art of “playing and singing”, we aim to introduce the history, skills, and significance of this traditional culture to the public, and enhance their understanding and respect for it. In addition, modern technologies such as digital platforms and social media can be used to expand the dissemination of “playing and singing”, attract more young people's participation and attention, and promote its inheritance and innovation.

6. “Playing and singing” and sustainable development of local culture

6.1 The contribution and impact of “playing and singing” on local economy

The “playing and singing” of Lvliang Lishi is not only a traditional cultural form, but also an important component of the local economy, making significant contributions and influences to the local economic development. As a unique form of cultural art, “playing and singing” has attracted a large number of tourists and cultural enthusiasts to the Lishi area of Lvliang, promoting the development of the tourism industry. This not only drives the prosperity of related service industries such as catering and accommodation, but also promotes the sales of local specialty products and the construction of local brands. The inheritance and development of the art of “playing and singing” have also injected new vitality into the local creative industry. The local singing and dancing performances, as well as the production and sales of cultural products have formed a complete cultural industry chain. These activities not only improve the quality of life of local residents, but also promote employment growth and income increase, adding new growth points to the local economy.

6.2 Analysis of the relationship between “playing and singing” and local social development

“Playing and singing” is not only a cultural and artistic form in the Lishi area of Lvliang, but also a symbol of social cohesion and identity recognition. As a traditional social and cultural activity, playing and singing connects local residents with their history, land, and community through inheritance and performance. The inheritance of this culture is not only the transmission of skills, but also the continuation and promotion of local social values and lifestyles. The development of “playing and singing” has promoted the harmony and stability of local society. Through the dissemination and promotion of the art of “playing and singing”, residents of different ages, genders, and professions can participate in cultural activities, enhancing interaction and communication within the community. The protection and inheritance of this cultural form helps to consolidate social consensus, enhance community cohesion and identity.

6.3 The role and function of “playing and singing” in the sustainable development of local culture

“Playing and singing” play an important role in the sustainable development of local culture in Lishi, Lvliang. As an intangible cultural heritage, the inheritance and development of “playing and singing” is not only an important measure to protect cultural diversity, but also a reflection of local cultural confidence and cultural soft power. By inheriting the art of “playing and singing”, the uniqueness and richness of local culture can be maintained, providing a solid foundation for the cultural identity and sustainable development of local communities. The promotion and development of the art of “playing and singing” can help enrich local cultural life, enhance residents' sense of cultural participation and happiness. By organizing various singing performances, cultural exhibitions, and cultural education activities, we can stimulate more people's interest in singing art, cultivate a new generation of inheritors, and ensure that their artistic skills can be passed down from generation to generation.

7. Conclusion

This study explores in depth the integration path of the “playing and singing” culture as intangible cultural heritage and local tourism in the Lishi area of Lvliang. By analyzing the history, current development status, and role of Lvliang Lishi's “playing and singing” in the sustainable development of local economy, society, and culture, the following conclusions are drawn. Firstly, Lvliang Lishi's “playing and singing” is not only a traditional cultural and artistic form, but also an important representative of local intangible cultural heritage. Its unique performance form, rich cultural connotation, and profound historical accumulation make it an important factor in attracting tourists and cultural enthusiasts. The inheritance and development of “playing and singing” culture not only helps

to protect and promote local culture, but also enhances the cultural identity and pride of local residents. Secondly, the integration and development of “playing and singing” art with local tourism industry presents a good interactive effect. By organizing singing performances, promoting cultural products, and hosting cultural events, the Lishi area of Lvliang has successfully integrated its intangible cultural heritage with the tourism industry, promoting the diversified development of local tourism. Tourists can not only enjoy the charm of local culture, but also gain a deeper understanding and experience the unique charm of “playing and singing” culture, thereby enhancing the depth and breadth of their tourism experience. Once again, “playing and singing” have played an important role in local economic and social development. The promotion and development of “playing and singing” culture not only promotes the rise and development of related tourism service industries, but also drives the promotion and sales of cultural products such as local handicrafts and specialty foods. These activities not only promote employment growth, but also add new growth points to the local economy and improve the quality of life of residents. Finally, in order to further promote the deep integration of Lvliang Lishi opera and singing culture with local tourism, it is necessary for government departments, cultural institutions, and all sectors of society to work together. In terms of policy support, efforts should be made to strengthen the protection and inheritance of “playing and singing” culture, formulate relevant support policies, and encourage and support the dissemination and innovation of “playing and singing” art. In terms of marketing and promotion, we can enhance the popularity and influence of “playing and singing” culture by building characteristic tourism routes, holding cultural festivals and events, and attracting more tourists to experience and participate.

In summary, as an intangible cultural heritage, the integration of Lvliang Lishi opera and singing with local tourism not only contributes to cultural protection and inheritance, but also promotes local economic development and social harmony and progress. The future development direction is to continuously innovate and improve the integration mechanism while maintaining traditional characteristics, in order to achieve a win-win situation between singing culture and local tourism.

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