Exploring the Phenomenon of "Breaking the Circle" of Intangible Cultural Heritage Under the Flow Theory

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Abstract

Inheriting and carrying forward the excellent traditional Chinese culture is an important part of improving the soft power of national culture. Intangible cultural heritage is an important part of the excellent traditional Chinese culture. Traditional culture in the new era wants to pass on a long time and cannot be separated from the creative transformation and innovative development. Nowadays, the phenomenon of "Breaking the Circle" communication of intangible cultural heritage is frequent, breaking through the circle of mainstream culture and youth groups, opening up a new space for the dissemination, transformation, and innovation

of traditional culture. However, how to "break," why to "break" and the enlightenment brought by the phenomenon of "Breaking the Circle" for the dissemination of intangible cultural heritage are all worthy of in-depth consideration. This paper takes immersion theory as the starting point, supplemented by relevant theories in media science, and summarizes the three major rules of the "Breaking the Circle" phenomenon: immersion communication, multimodal experience, and cross-border integration. It analyzes the causes and revelations of the phenomenon of "Breaking the Circle" of intangible cultural heritage, in order to better play the role of Flow Experience in the inheritance and dissemination of outstanding Chinese traditional culture.

Keywords: Intangible cultural heritage, Flow Theory, The "Breaking the Circle" phenomenon, Cultural inheritance

1. Introduction

Excellent traditional Chinese culture is the spiritual lifeblood of the Chinese nation. The report of the Twentieth Party Congress emphasizes that the outstanding traditional Chinese culture has a long history, is profound, and is the crystallization of the wisdom of Chinese civilization. Intangible cultural heritage is an important part of the outstanding traditional culture of China; the identification and protection of intangible cultural heritage is the foundation, only to promote the protection of intangible cultural heritage through creative transformation and innovative development, in order to let more young people recognize and understand intangible cultural heritage. The development of the times has opened up a new space for the dissemination, transformation, and innovation of traditional culture, and the mainstream culture of the society is also seeking new ways of expression of discourse and forms of presentation of content in order to obtain the wide recognition of the public, especially the youth groups (Yiguo Zeng&Beilei Li, 2021). In sociology, people can form different groups based on their interests, hobbies, and social classes, or "circles" for short. "Breaking the Circle" literally means to break through the limitations of the existing circle and spread to a wider range. Intangible cultural heritage has been revitalized under the impetus of the trend of the times, and the new forms of Intangible cultural heritage dissemination represented by AR/VR, China-Chic script murder, Intangible cultural heritage escape room, Chinoiserie bazaar, make traditional culture visible, audible, and touchable new paths to debut, and bring people a sense of Flow Experience. From a small number of groups concerned about intangible cultural heritage into a wide range of youth groups, so that more people become concerned about intangible cultural heritage, so as to achieve the effect of "Breaking the Circle" dissemination.

According to *China Immersive Market Deep Investigation and Industry Development Trend Report, 2023-2029*, under the dual influence of consumer concepts and policy incentives, China's immersive industry market has entered a growth stage from a budding stage, and in 2022, the market size of China's immersive industry reached 52 billion yuan and is expected to exceed 250 billion yuan in 2026. The market end of the immersive industry shows a trend of mutual integration and diversification of different business forms. Regardless of the type and field of immersive scenes, the recipients can have an Flow Experience that integrates a

sense of interaction, a sense of pleasure, and a sense of presence. The immersive mass communication is reshaping the form of expression and consumption habits of the cultural industry, and the Flow Experience provides a new path and direction for the dissemination of intangible cultural heritage. This paper analyzes the intangible cultural heritage "Breaking the Circle" dissemination from the perspective of Flow Theory, in order to bring new thinking for the modernization of the dissemination of Chinese excellent traditional culture.

2. The Application Mode of Flow Experience in ICH

Theoretical studies related to "Flow" first appeared in the field of psychology and originated as a concept developed by psychologist Mihaly Csikszentmihalyi in 1975 (Qi Zhan, 2021). It describes the experience of being immersed in a situation through sensory experiences to achieve a state of oblivion. In subsequent studies, Murray explained "Flow" as "the feeling of being surrounded by a completely different reality," emphasizing people's subjective experience, which is manifested as a sense of interaction, multidimensionality, and narrative. Ermi and Mäyrä proposed the SCI model in a further study of Flow Theory, arguing that flow can be categorized into three main types: perception-based flow, challenge-based flow, and imagination-based flow (Li Ni, 2023). In many cases of "Breaking the Circle" communication of intangible cultural heritage, the Flow Experience felt by the audience coincides with the three types of immersion proposed by Ermi and Mäyrä This paper uses the SCI model to analyze the different types of Flow Experiences brought about by various forms of "Breaking the Circle" communication of intangible cultural heritage and how to realize letting the culture be known to the audience actively.

2.1 Perceptual Flow Through Digital Technologies — VR, Projection and Imaging Technologies

Among the many digital technologies, projection and imaging technology and virtual reality are widely used in the dissemination of Chinese traditional culture. McLuhan, a media scientist, considered artificial technology to be "anti-environmental," providing humans with a medium to perceive the environment itself. The "New Media" can increase the vitality of media communication by bringing perceptual immersion to human beings. The application of digital technology in the dissemination of intangible cultural heritage is precisely the process by which the "New Media" empowers the vitality of traditional outstanding culture.

Table 1. Cases of "Inheriting ICH through Digital Technology"

Title of Work	Technical	Producer Information	Category of ICH
VR Documentary *Kunqu Opera Nirvana*	Virtual Reality	CCTV News VR Channel	Kunqu Opera
Peking Opera Promotion App *Suiyan*	Augmented Reality	Tongji University Software School	Beijing Opera

Virtual performance *Butterfly Lovers*	Projection and Imaging Technology	Ningbo Haishu ICH Museum	Butterfly Lovers
Yunyou Dunhuang Applet	Mobile Digital Technology, Blockchain Technology	Dunhuang Academy,People's Daily New Media,Tencent	Dunhuang Culture
Qinhuai Lantern Colorful Series Digital Collection	Blockchain Technology	Fuzimiao Cultural Tourism Group,Fosun Group BFC Reading Bund,Netease Planet	Qinhuai Lanterns

In addition to VR technology, AR technology has also become one of the best ways to watch traditional theater intangible cultural heritage with its unique audio-visual experience. The Suiyan is an APP that introduces and promotes Peking Opera. The AR Peking Opera character adopts the style of combining Chinese brush strokes and animation images, and by clicking on the AR function, you can summon a lifelike virtual Peking Opera character, opening up the culture of Peking Opera in an immersive and interactive way, so that you can feel the beauty of Peking Opera's heirloom anytime, anywhere.

Constructing a coexistence space for viewing and performing through digital technology, so as to give the audience a perceptual Flow Experience, is an important path for intangible cultural heritage immersion communication. Ningbo Haishu Intangible Cultural Heritage Museum performs folklore Butterfly Lovers with a holographic screen and U-screen projection system, wrapping the audience in a space full of storytelling and presenting classical scenes such as the butterfly transformation in the legend in the way of ink animation, so that the folklore of intangible cultural heritage folklore with long history can be realized with the support of digital technology. With the support of digital technology, the intangible cultural heritage folklore with a long history brings the audience a very strong sense of presence and participation and achieves the state of forgetfulness of wholehearted devotion. The collision of tradition and modernity allows the intangible cultural heritage to "Breaking the Circle" of dissemination, expanding the audience, so that more people can see the intangible cultural heritage, fall in love with the intangible cultural heritage, and receive intangible cultural heritage protection and inheritance to inject new impetus.

2.2 Challenging Flow from Gaming 一 Escape Room, Scripted Kills, Video Games

Traditional culture is becoming a top streaming weapon in the culture and entertainment industry, behind which represents the mainstream consumer group represented by "Generation Z," which generally recognizes the excellent traditional Chinese culture and increasingly enhances the national self-confidence. According to Collins' theory of "Interactive Ritual Chain," when an individual obtains a high degree of emotional energy

through interaction, the enthusiasm and enthusiasm for participation in interaction will be greatly enhanced, and at the same time, as the shared emotional energy continues to accumulate, it promotes the individual to participate in interactive collective activities more actively (Chuan Xu & Feixiang Li, 2022). The game is a popular art, using the game that young people like to spread the intangible cultural heritage, more able to awaken young people's interest in intangible cultural heritage, so that the game does not just stay on the entertainment level but becomes a cultural exchange platform. Setting a difficulty in the game that is more capable of allowing players to achieve a balance between skills and challenges and then adding intangible cultural heritage elements to the game to create an environment and images that can trigger resonance, the two complement each other to enhance the immersion of the player and the interest in intangible cultural heritage, so that players can better feel the enduring attraction and influence of the excellent traditional Chinese culture.

Table 2. Cases of "Game and Gaming Inheritance of ICH"

Game Title	Game Format	Producer Information	Category of ICH	User Usage Information
Black Myth: Wukong	Action Adventure Games	Game Science	Northern Shaanxi Storytelling	TapTap rating 9.5
Nishan Shaman	Rhythm Games	NEXT Studios	Shamanism	TapTap rating 9.5
Zhaogeli Escape Room	Escape Room	Zhaogeli Humanities Town, Hebi, Henan, China	New Year's Paintings, Paper Cutting, Hebi Kiln, etc.	\
Script Murder *Dragon and Phoenix Embroidery Workshop*	Script Murder	District Zizheng Dafu Ancestral Hall,Guangzhou,Guangdong,China	Embroidery Production Techniques, Gray Molding Production Techniques, etc.	\

Video games are an important medium of cultural output. From 1990 to the present, national-style games have a 34-year history of development; more and more video games have joined the ranks of the dissemination of excellent traditional Chinese culture, guiding the youth groups to take the initiative to join in the inheritance and dissemination of culture. Domestic 3A action-adventure game Black Myth: Wukong burst of fire, so that the game of intangible cultural heritage culture "Northern Shaanxi Storytelling" successfully out of the

circle, the Northern Shaanxi accent, and the game screen in the desert background combined with the right combination for players to bring an Flow Experience of Chinese culture to inspire more young people's innermost cultural self-confidence. Tencent's rhythm game Nishan Shaman successfully brings the mysterious minority shaman music to the music-loving young people and gives a new way of playing the classic legend of northern China, The Legend of Nishan Shaman. Both Black Myth: Wukong and Nishan Shaman have received high ratings of 9.5 on the TapTap platform, spreading the excellent traditional Chinese culture in the form of video games has undoubtedly been recognized by the majority of players. Video games containing elements of intangible cultural heritage in the role of challenging immersion, so that players take the initiative to approach the culture and put in the will to get the pleasure of the game at the same time, but also for the intangible cultural heritage to bring a wider dissemination of space.

In addition to video games, offline games such as escape rooms and script killers are also popular among young people for their Flow Experience. The intangible cultural heritage-themed escape room "Zhaogeli escape room" in Hebi, "Breaking the Circle," due to every detail of its very Chinese characteristics and cultural labels., will be a clever combination of intangible cultural heritage culture and multimedia technology and other modern science and technology, the use of escape room game mode derived from a variety of intangible cultural heritage-themed levels, each level is a different intangible cultural heritage cultural project, experience through the mastery of intangible cultural heritage-related cultural knowledge to break the escape room organs. Each level is a different intangible cultural heritage item, which allows the experience user to break the escape room mechanism by mastering the intangible cultural heritage-related cultural knowledge, thus enabling the experience user to enter into a challenging immersion state. Guangzhou Zizheng Dafu Ancestral Temple scenic area to take full advantage of the cultural characteristics of the complex, the launch of immersive script murder Dragon and Phoenix Embroidery Workshop, because of its integration of ancient ancestral temple investigation and intangible cultural heritage experience and widely acclaimed by tourists. As an emerging cultural industry, script murder covers the three dimensions of knowledge, gaming, and socialization and effectively promotes players to enter an immersive state by means of well-constructed situation setting, role allocation, and rhythm control so as to have a deeper understanding and experience of the content of the script. This Flow Experience not only enriches the cultural life of the participants but also provides a platform for them to explore themselves and interact with society. The form of this game allows players to experience the beauty of intangible cultural heritage while challenging the immersive detective. Under the role of gaming psychology, players fall into a challenging immersion state in the process of experiencing the game, and the intangible cultural heritage elements in the game enter the players' minds silently, which is an intangible cultural heritage communication path that is more in line with modernized communication methods.

2.3 Imaginative Flow Through Scenario Construction ― ICH Bazaar

Scene environment is not a negative packaging material but a positive process; the formation of the immersion state is the result of the joint action of the external scene and the subject's

cognitive structure. The intangible cultural heritage bazaar creates a living intangible cultural heritage immersion space through the construction of scenes, and through highly creative forms, youthful expression, and Flow Experience, it creates intangible cultural heritage scenes in depth and creates an intangible cultural heritage inheritance environment that is more suitable for young people. Chengdu Guantang Bazaar on the "Beat the Iron Flower" performance to make this intangible cultural heritage culture hot out of the circle, modern iron flower performance on the basis of the inheritance of ancient skills innovation, well-designed lighting and sound effects, the atmosphere of the scene so that the audience to enter the imagination of the immersed, as if in the mystical color of Taoism and the hardware craftsmen industry, to enhance the sense of immersion of the audience! At the same time, it will also bring the ultimate sense of experience and will bring the visual effect of the iron flower into full play.

Table 3. Cases of "Scenario Construction and Inheritance of ICH"

Name of activity	Event Location	Contractor Information	Category of ICH	Activity Projects
Unusual Bazaar	Suzhou, Jiangsu, China	Suzhou Museum	Su Embroidery, Handmade Cheongsam, Paper-cutting, Blowing Sugar Figures, etc.	Night Singing, Line Dancing, ICH Style Market Activities, etc.
Year of the Dragon ICH Fair	Xianghe, Hebei, China	The Hebei Provincial Department of Culture and Tourism	Tie-die Flower, Tongliang Dragon, Miao Embroidery, Qiang Embroidery, Shiqiao Embroidery, Xianghe Meat Cake, Jingdong Drums, etc.	ICH Exhibitions, Food and Handicrafts, Naked-eye 3D ICH Display, etc.
Shaoxing ICH Bazaar	Shaoxing, Zhejiang, China	Shaoxing ICH Protection Center	Shengzhou Bamboo Weaving, Huiji Calamus Bonsai Planting Technology, Quodid Dragon Dance, Big Head Lotus, etc.	Exhibition and Sale, Opera Performance, Storytelling Competition, Folklore Stomping, Teaching Experience, Theme Exhibition, Food Tasting, etc.

In 2022, the Suzhou Museum organized the "Unusual Bazaar," which created an extraordinary intangible cultural heritage-style Jiangnan bazaar corridor through three parts: craftsmen's workshop, marketplace, and food workshop. Through scene reproduction,

changing costumes, and other ways to create a retro atmosphere, through the environment to affect the participants' sensory ratio and perception mode, Flow Experience through the exclusive intangible cultural heritage time and space. 2024 Xianghe, Hebei, China, to carry out the "Year of the Dragon ICH Fair," bringing together more than 200 preferred intangible cultural heritage projects from 21 provinces and municipalities across the country, to build a living immersive space for China's intangible cultural heritage. The program presents a number of innovative and integrated programs based on intangible cultural heritage and, at the same time, creates an immersive bazaar atmosphere and a strong interactive experience, bringing new possibilities for the audience to watch and perform the program in a unique way. The intangible cultural heritage-themed old-fashioned bazaar takes advantage of the gathering advantage of traditional culture and large passenger flow, combines young people's knowledge of traditional culture, integrates scene construction with intangible cultural heritage culture, builds a larger, broader, and better display stage and dissemination platform for traditional opera culture, and promotes the participants' natural Flow Experience by constructing a highly immersive intangible cultural heritage environment, so as to make the excellent traditional Chinese culture live in the present and stimulate young people's To stimulate young people's interest in traditional culture.

Flow is a positive, positive psychological experience that can bring great pleasure to individuals during the activity (Qing Sun, 2023). Therefore, the generation of Flow Experience often brings unprecedented novel experiences to the audience: perceptual flow can bring people into the virtual world of intangible cultural heritage to swim; challenge flow can let people quickly enter the role, forgetting the passage of time; imaginative flow can allow contemporary people to have an experience across time and space. The traditional Chinese culture represented by intangible cultural heritage is shown in the innovative form of "Flow Experience," which gives a new vitality to intangible cultural heritage.

3. Optimization of the Communication Path of "Breaking the Circle" of ICH

The promotion and dissemination of intangible cultural heritage has a crucial impact on the future development of intangible cultural heritage, and the development of intangible cultural heritage in China has gone through an exploratory and gradual process in terms of cognition. The impact of modernized lifestyles is a crisis and can be an opportunity for intangible cultural heritage. Grasping the balance between inheritance and innovation is a guideline that intangible cultural heritage must follow in the process of promotion and dissemination in the new era. In today's media explosion, everyone has the right to control the dissemination and reception of information. The reason for the phenomenon of "breaking the circle" of intangible cultural heritage cannot be separated from the modernized communication methods that keep up with the times. With young people more like the way to disseminate culture, revitalization of intangible cultural heritage, to bring different types of Flow Experience, will be emerging things and traditional culture style to adapt, easier for people to accept and inheritance. The outstanding traditional Chinese culture represented by intangible cultural heritage also needs to keep pace with the times, combined with the trend of the situation, so that the ancient intangible cultural heritage has a new look.

3.1 Immersion Communication — Breaking Through Media Limitations

Intangible cultural heritage, which contains Chinese wisdom, also needs to be innovated in order to be better inherited and disseminated to the world. According to the "participatory culture" proposed by Jenkins, the "audience" has changed from "mere fans" to "active creators" and "meaning manipulators" to "active creators" and "manipulators of meaning (Junyao Sun, 2023). At present, the biggest dilemma in the communication of intangible cultural heritage is how to realistically display and interact with intangible cultural heritage culture, customs, and skills so that the simple audience of intangible cultural heritage can participate in the output of culture so as to more comprehensively understand intangible cultural heritage and actively disseminate non-culture. Li Qin, a communication scholar in China, puts forward the theory of "immersion communication," defining it as a brand new way of information dissemination (Manru Cao, 2021), which realizes the omnipresent, omnipotent, and ubiquitous communication centered on human beings and mediated by the human environment that connects all forms of media. It is the dynamic customized communication process that makes the individual totally focused and also totally focused on the individual (Yuzhu Fan & Anping Zhou, 2019), and based on this, it proposes the third media era of immersive pan-crowd communication, which distinguishes itself from the unidirectional mass communication of the first era and the interactive fractional communication of the second era.

Today's booming media technology has made immersive mass communication possible. Immersive media are all media that can bring people an "flow" experience based on big data, high-speed Internet, the Internet of Things, etc. From the initial TV and radio, which can bring people a kind of single-sensory immersion, to today's Internet, the Internet of Things, as well as virtual reality technologies such as VR and AR, which are capable of realizing multi-sensory immersion of human beings (Dinggang Guo, 2019). The application of immersion media in the dissemination of intangible cultural heritage, integrating "remote" and "ubiquitous," makes the audience not realize that they are surrounded by media information at any time and can "unconsciously" receive intangible cultural heritage culture. The audience does not realize that they are surrounded by media information at any time and can "unconsciously" receive the intangible cultural heritage culture, breaking through the limitations of the traditional media. At this time, the dissemination of intangible cultural heritage is transformed from passive to active, further dissolving the sense of cultural distance caused by language, aesthetics, and other factors so that the intangible cultural heritage can break through the original audience groups and become known to a wider audience group.

3.2 Multi-modal Experience — Say Goodbye to Flat Impression

"Modality" refers to the specific way in which people receive information, including textual, auditory, visual, and other modes of communication. Traditional intangible cultural heritage is often transmitted by word of mouth, written records, photographs, archives, etc. However, due to the strong immaterial attributes of intangible cultural heritage themselves, intangible cultural heritage is more difficult to capture and retain than other categories of culture, such

as material culture and documents. Since intangible cultural heritage focuses on process, it is difficult for simple unimodal communication to impress the audience with the flattened impression left by the public. French sociologist Maurice Habwach argues that societies need to construct collective memories to give the past an incomparable charm so that those good memories can be dusted off in the barn of memory (Feixue Li & Yuhui Zhang, 2022). In the social development and "collective memory" is increasingly complex today, a single media modality is difficult to achieve the accurate transmission of meaning and cultural integrity of the succession; multimodal is the fusion of a variety of senses; multimodal perceptual experience can greatly enhance the audience's degree of participation, the maximum degree of restoration of the appearance of the intangible cultural heritage itself, and to build a more accurate, more complete collective memory for the community. construct a more accurate and complete collective memory for the society.

In the past, the unimodal and flat communication once caused the intangible cultural heritage to fall into the embarrassing predicament of single lagging means of communication, the inheritors not being able to catch up, the audience not being able to remember it deeply, and so on. Compared with the traditional unimodal presentation, intangible cultural heritage is more suitable to be disseminated by means of auditory, visual, tactile, and other multimodal perceptual experiences. The intangible cultural heritage content created by multimodal technology can be more diversified in form, which can be audio, video, game, virtual space experience, etc., which not only can take into account the needs as well as interests of more people but also enriches the form of protection of intangible cultural heritage to a certain extent and enhances the audience's perception and understanding of the intangible cultural heritage culture through the creation of a flow experiential environment, so as to improve their participation and sense of identity. The intangible cultural heritage is restored as real as possible in front of the experiencers, so that the experiencers can contact the intangible cultural heritage project in depth from many aspects under the protection of the intangible cultural heritage, so that the audience can feel the charm of the intangible cultural heritage culture in an immersive environment, thus truly achieving the purpose of protection and inheritance.

At a time when digital technology is constantly advancing, the degree of interaction available in the immersive space is gradually increasing, providing greater innovative space for the dissemination of intangible cultural heritage and overlaying entertainment exploration on top of watchable and artistic expression, bringing more diversified and richer experiences to the audience. The use of multimodal experience to increase the attraction of intangible cultural heritage to people and a rich and diversified collective memory of intangible cultural heritage can expand the audience of intangible cultural heritage to a greater extent. The ancient and mysterious intangible cultural heritage has become a cultural product within reach, and in the past, the culture that could only be understood by books and screens could now be experienced in person. Flow Experience mobilizes the audience's subjective initiative; everyone can be the inheritor to solve the problem of non-hereditary bearers of broken generations. Virtual reality technology is a typical way to give the audience a multi-modal perception experience, which can create a strong sense of reality of the virtual world and

transport the audience into the world of intangible cultural heritage. The novel form can also attract a large number of young people, stirring up more people to understand the desire of intangible cultural heritage and promote the inheritance of intangible cultural heritage.

3.3 Cross-border Integration — Expanding the Main Body of ICH Dissemination

As a people-oriented living cultural heritage, intangible cultural heritage highlights more intangible attributes and emphasizes the skills, experiences, and spirituality that are centered on human beings. Accumulating cultural deposits in the process of urban development, intangible cultural heritage has never existed in isolation but is closely linked to all aspects of society. In the process of continuous cultural inheritance, intangible cultural heritage has gradually formed a form of reproduction driven by economic benefits, realizing the transformation from static to dynamic, from inheritance to innovation, and the development mode of intangible cultural heritage industrialization, which has become an important engine to promote the sustained and steady development of the city. Along with the rapid development of the urban economy, the intangible cultural heritage projects have also begun to modernize and industrialize the transformation of "intangible cultural heritage +" cross-border development, the intangible cultural heritage elements of the diversification of the presentation of the people in front of the eyes, at the same time, in order to form an evolvable ecological chain of intangible cultural heritage inheritance, the intangible cultural heritage, and the fusion of the development of the various industries, appearing in more life scenarios, which not only broaden the intangible cultural heritage protection This not only broadens the horizons of intangible cultural heritage protection but also adds cultural value to the industries that add intangible cultural heritage elements (Yongping Guo & Luu Jia, 2023).

The cross-border integration of intangible cultural heritage not only adds cultural attributes to the industry but also expands the dissemination subject of intangible cultural heritage, greatly broadens the dissemination path of intangible cultural heritage, and forms the development path of "innovation and inheritance + industrial protection + dissemination and popularization," so that the dissemination subject of intangible cultural heritage is no longer limited to the government and intangible cultural heritage inheritors but is expanded to each and every intangible cultural heritage-related industry. The main body of the dissemination of intangible cultural heritage is no longer limited to the government and non-hereditary bearers but expanded to every industry related to intangible cultural heritage. As a historical microcosm of cultural development, intangible cultural heritage carries the cultural memory of a place, and between protection and inheritance, it is necessary to retain the roots of culture and meet the needs of the times, which also requires that cities, in the process of exploring the industrialization of intangible cultural heritage, continue to explore the deep channels of communication between traditional culture and modern life and endow the traditional culture with new elements of the times and fashionable, youthful expressions, so as to better integrate the traditional culture into modern life. life.

As an important part of the city's cultural history, intangible cultural heritage has become an indispensable resource for the development of cultural industries in various places and is a powerful hand in enhancing the development of the city's cultural and creative industries.

Digging deep into the city's intangible cultural heritage resources and promoting the cross-border integration and development of intangible cultural heritage can stimulate the vitality of intangible cultural heritage culture by enhancing the interactivity between non-material cultural heritage and material space. In recent years, various regions have actively promoted the in-depth integration of "intangible cultural heritage + industry" to achieve the goal of high-quality development and constructed a series of characteristic scenic spots, neighborhoods, villages, and towns with intangible cultural heritage as the theme, which not only enhance the social benefits of the intangible cultural heritage in the revitalization and dissemination of the intangible cultural heritage but also improve the cultural competitiveness of the city and enhance the public's sense of cultural identity. identity.

4. Conclusion

The reason why intangible cultural heritage can "Breaking the Circle" is that, in addition to the rapid development of the immersive industry, the most important kernel is still the cultural depth of the outstanding traditional Chinese culture itself, which provides a rich nourishment for all the forms of dissemination that follow the trend. Teach the virtue of the ancients, open the wind of the present, and promote the modernization of the dissemination of Chinese excellent traditional culture. A long way to go. The rapid development of the cultural industry in the new era has created infinite possibilities for the modernization and dissemination of traditional culture. At the same time, we should also grasp the balance between inheritance and innovation, adhere to righteousness and innovation, and prevent the intangible cultural heritage from becoming homogenized and kitschy in order to cater to the market. Accurately enhance the appeal of Chinese culture and firmly promote the sense of mission of Chinese culture, so that the intangible cultural heritage can not only be deeply rooted in daily life, passing on the flame, but also keep pace with the times and innovation, so that the ancient intangible cultural heritage in the new era is still bright and colorful.

Authors' contributions

Author 1 (First Author): Conceptualization, Methodology, Supervision.

Author 2 (Second Author): Data Collection, Writing-Original Draft, Review&Editing;

Author 3 (Third Author): Data Collection.

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