

Research on the Rationality of Industrialization Operation of Intangible Cultural Heritage Protection in Hainan under the Background of One Belt and One Road

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Abstract: The protection of intangible cultural heritage is very complicated because of its dependence, material and non-material coexistence. The museum protection mode and industry-oriented development mode of protecting intangible cultural heritage in China have both positive effects and many problems. The productive protection mode is a new mode. By deepening the productive protection theory, establishing the boundary and restraint system of productive protection, avoiding productive destruction and innovating the investment mode of intangible cultural heritage facilities, we can further rationalize and improve the productive protection mode. Hainan is the province with the smallest land area and the largest ocean area in China. Hainan has rich marine intangible cultural heritage resources. By investigating the current situation of marine intangible cultural heritage resources in Hainan, this paper expounds the important practical significance of protecting the marine intangible cultural heritage resources in Hainan, and puts forward some pertinent suggestions from strengthening the protection of the original ecological marine community, community education and guiding the participation of social organizations.

Keywords: One belt; One road; Intangible cultural heritage; Cultural protection; Industrial operation

1. Introduction

The industrialization of operational intangible cultural heritage protection can meet people's growing cultural needs and cultural consumption, and can create a large number of social wealth, which plays a role in increasing employment, creating value, stimulating consumption and conserving tax sources. It is a new economic growth point in recent years [1]. In essence, the industrialization of intangible cultural heritage protection belongs to the category of economics, with the purpose of making profits, so we must follow the laws of economy and market. As an economic behavior, the industrialization of intangible cultural heritage protection inevitably has its own insurmountable shortcomings and shortcomings [2]. If all the intangible cultural heritage protection are operated by the way of industry, blindly pursuing profits, it will go into the misunderstanding of intangible cultural heritage protection. Therefore, to protect the intangible cultural heritage, the most important thing is to take different protection measures for the intangible cultural heritage of different natures, with specific treatment [3]. The intangible cultural heritage that can be operated can be protected through the industrialized operation mode. For

those intangible cultural heritage that cannot be operated, it is necessary to give full play to the role of national government and civil society, cultivate good citizenship, and establish various policies and regulations for protection [4]. To develop the cultural industry related to intangible cultural heritage, we must constantly improve the policies and regulations of the cultural industry, and ensure the healthy and stable development of the industrialization of intangible cultural heritage protection within the framework of the cultural industry.

2. On the rationality of the industrialization of intangible cultural heritage protection in Hainan

2.1. Operation status of intangible cultural heritage protection industry in Hainan

Intangible cultural heritage refers to a variety of intangible forms of traditional cultural expressions closely related to people's lives and handed down from generation to generation, including oral traditions and expressions, traditional performing arts, folk activities, rituals and festivals, folk traditional knowledge and practices related

to nature and the universe, traditional handicraft skills, etc., and related to the above traditional cultural expressions Cultural activities. Because the vast majority of intangible cultural heritage cannot survive on their own development, it needs to be protected [5]. As an island province, most of the coastal residents live on fishery. For thousands of years, Hainan fishermen have cultivated the sea in various ways and accepted the gifts from the sea. As a major marine province, the intangible cultural heritage projects at or above the provincial level declared by Hainan Province are obviously insufficient, the marine awareness of the public is weak, and the awareness of protecting the intangible cultural heritage resources of the ocean is lacking [6]. Therefore, it is urgent for Hainan to strengthen the research of marine intangible cultural heritage resources and put forward the corresponding countermeasures. We should make full use of and follow the law of the existence and development of intangible cultural heritage, rely on the production, circulation and sales of material products, solidify the spiritual factors in intangible cultural heritage and its resources in material products or transform them into material products of cultural type, so that intangible cultural heritage can be actively protected in the production activities of creating material and spiritual wealth It is the productive protection of intangible cultural heritage.

By browsing the intangible cultural heritage network of Hainan Province and analyzing the current situation of intangible cultural heritage resources in Hainan Province, only one intangible cultural heritage in Hainan Province has been listed in the world-class intangible cultural heritage list, i.e. the traditional spinning, dyeing, weaving and embroidering skills of Li nationality (including hemp weaving, dyeing, double-sided embroidery and dragon quilt weaving), which belongs to the traditional skills; while the national intangible cultural heritage projects include Danzhou tune, Yazhou folk song, Li Folk Song (Qiongzhou Li Folk Song), Hainan Bayin musical instrument, Li bamboo and wood instrumental music, Hainan zhajiao Keyi music, Lingao Fishing Song, Miao folk song, Li firewood dance and other 28 items, covering 7 categories including traditional music, traditional dance, traditional drama, traditional art, traditional skills, folk customs and others [7]. Among them, sea salt drying technology and South China Sea waterway route changing are related to the ocean, accounting for 7.1% of Hainan's national intangible cultural heritage projects; Hainan has 72 provincial intangible cultural heritage projects, covering 10 categories including folk literature, traditional music, traditional dance, traditional drama, traditional sports, entertainment and acrobatics, traditional art, traditional medicine, traditional skills, folk customs and others Farewell. Among them, Hainan proverb (Lingao fishing proverb), conch girl legend, Lingao. Fishing Song, Dan Song, sea salt drying technology, sacrificial ceremo-

ny for brothers to go to sea, Haikou queen of heaven worship, South China Sea channel route change, a total of 8 items related to the sea, accounting for 11.1% of the provincial intangible cultural heritage projects in Hainan, accounting for a relatively low proportion.

Further analysis of the intangible cultural heritage projects listed in Hainan Province shows that among the intangible cultural heritage projects above the provincial level in Hainan Province, the marine intangible cultural heritage projects are very few, and compared with the public's cognition of the land intangible cultural heritage resources, the cognition of the marine intangible cultural heritage resources is very poor [8]. Hainan Province is rich in marine intangible cultural heritage resources, but the exploration and protection of marine intangible cultural heritage resources are obviously insufficient. Although most of the intangible cultural heritage projects in Hainan are located in a closed small cultural community, they are not out of the market. Through reasonable project planning and market operation, the intangible cultural heritage culture is expressed in a modern way, which can produce certain economic benefits. It not only makes the intangible cultural heritage culture and modern life intersect, but also makes the protection work of the intangible cultural heritage project in addition to the support of government subsidies The ability of self supply of capital can ensure the intangible cultural heritage to be "alive". For example, "yanoda" Forest Park, a tropical tourist attraction close to Sanya in Hainan Province, consciously brings some intangible cultural heritage culture of Hainan into the tourism activities during the project planning, so that tourists can participate in the activities themselves. This characteristic approach attracts a large number of tourists. The number of tourists and ticket revenue each year have reached a considerable number. The skills of intangible cultural heritage project [9]. The life of inheritors has been greatly improved, which has increased the learning motivation of their successors, and also combined the protection and dissemination of Hainan intangible cultural heritage. Hainan has a concentrated geographical scope, which is more suitable for the construction of the above-mentioned cultural industry model [10]. This is a form that can effectively achieve a win-win situation of intangible cultural heritage culture and market economy when countries protect, activate and revitalize intangible cultural heritage projects. In this mode, through a certain degree of government administrative participation and support, with the purpose of activating and revitalizing intangible cultural heritage projects, enterprises build a cultural industry platform in the intangible cultural heritage project community, integrate the community's natural landscape, local customs and create a tourism and cultural industry chain. Its positive significance is not only to revitalize the intangible cultural heritage projects of the community, but also to

bring exchanges in tourism and cultural activities, to activate relatively closed areas, improve the employment rate, increase the economic strength of the community, and form an organic sustainable development process.

2.2. Optimization of the development model of intangible cultural heritage tourism industrialization

Chinese culture has a long history and ancient civilization has left precious cultural heritage for future generations. China has always attached great importance to the protection of cultural heritage. Since ancient times, there has been a sense of protection of cultural heritage, especially since the reform and opening up [11]. Under the international influence, the public's awareness of protection of "intangible cultural heritage" has become increasingly strong, and the protection of "intangible cultural heritage" in China has also achieved remarkable results under the joint efforts of the Chinese people.

There are many kinds of intangible cultural heritage in China, and the protection and development measures taken by different kinds of intangible cultural heritage are also different. Through the comprehensive application of these different intangible cultural heritage protection and development measures, we can excavate the deep connotation of all kinds of intangible cultural heritage, and achieve the unity of protection and development in a real sense. Therefore, the industrialization development mode

of intangible cultural heritage tourism has its basis: different types of intangible cultural heritage need to adopt different industrialization operation mode [12]. The industrialization development mode of museum can be adopted for the intangible cultural heritage left by the traditional handicraft skills that are on the verge of extinction and hard to maintain their own inheritance, as well as the intangible cultural heritage that is difficult to form a protection and development environment in remote areas. This mode can make tourists have a more profound and intuitive understanding of this kind of intangible cultural heritage. At present, domestic has. The successful development of Chengdu Intangible Cultural Heritage Park is a typical representative of this development mode [13]. For the intangible cultural heritages of performing arts, traditional arts and rituals, it is necessary to excavate, spread and exchange their internal cultural values by means of some activities or stage display. Therefore, the industrialization development mode of festival performance and stage performance came into being. At present, the Intangible Cultural Heritage Festival held annually by Chengdu municipal government and the ethnic minority festival activities in Hainan are typical representatives of the festival performance mode. The live stage play is a typical representative of the stage performance mode, as shown in the figure below:

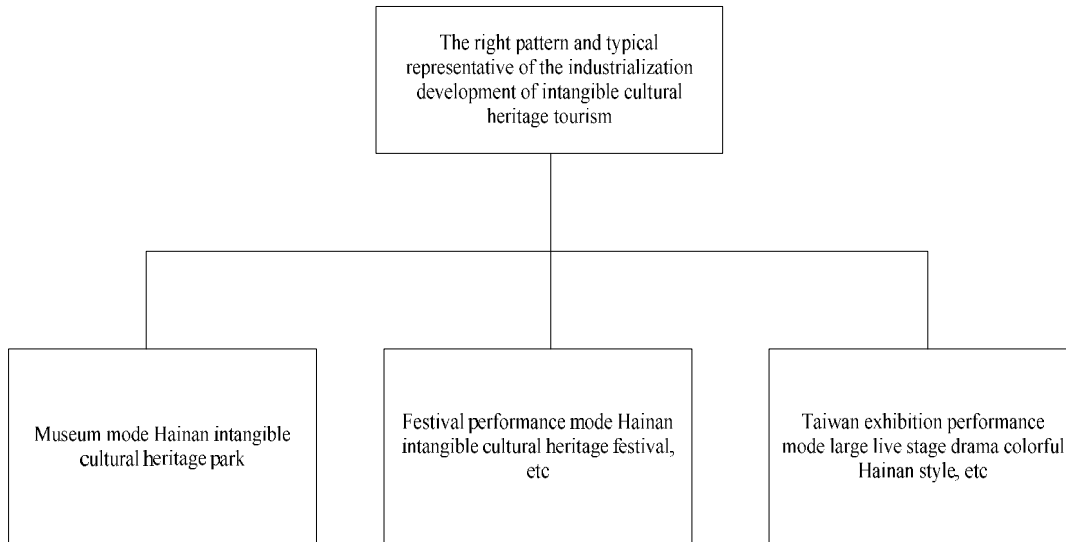


Figure 1. Industrialization structure of intangible cultural heritage

Several kinds of industrialization development models of intangible cultural heritage tourism are all the economic operation forms that the government or tourism development company spontaneously choose in the process of protecting and utilizing the local intangible cultural heritage [14]. Their common feature is to transplant the in-

tangible cultural heritage to a platform that can be enjoyed, participated and experienced by tourists, so as to embody the double effects of cultural heritage and economic benefits Heavy value. Therefore, these models are not independent or unrelated, on the contrary, they can promote each other and develop in symbiosis. Based on

the perspective of tourists' experience, this paper selects the representative gathering places of the industrialization development of intangible cultural heritage in western areas such as Chengdu Intangible Cultural Heritage Park as the research object, investigates and studies the tourists' experience status and experience level of the

industrialization operation mode of these intangible cultural heritage tourism, and on the basis of the research, conducts the research on these types of tourism The state, level, advantages and disadvantages of customer experience are compared and analyzed. See the table below for the contents and results of comparative analysis.

Table 1. Operation form of intangible cultural heritage protection industry

Forms of expression	Experience advantage	Experience disadvantage	Experience state	Experience level
Museum	Centralized display and tourists can integrate the scattered experience to form a relatively unified and complete tourism experience.	Intangible cultural heritage is presented in a static state, so the tourists' feelings are not vivid	Passive experience, less independent choice and less possibility of subjective factors affecting tourism experience.	Tourists will get a low-level tourism experience, and this level of tourism experience is less likely to change due to the change of tourists' own subjective factors.
	It is intuitively shown that there is no high demand for the knowledge of tourists, so it is easy to obtain the experience of tourists.	The experience carrier of tourists is single, so the experience range is limited.		
		The performance content is not rich enough or real enough to reduce the experience effect.		
Festival Performance	Tourists have strong participation and get tourism experience in the process of interaction.	Too many experience ways are easy to cause the tourists' experience to be scattered.	Compared with passive experience, autonomy and selectivity are enhanced, and the possibility of subjective factors affecting tourism experience is increased.	Tourists will get a higher level of tourism experience, and this level of tourism experience is more likely to change due to the change of tourists' own subjective factors.
	Tourists are free to choose the experience content and have the right to choose independently.	Higher requirements are put forward for tourists' character and knowledge reserve, so the effect of tourists' experience may vary from person to person, resulting in an increase in the sense of loss of tourists' experience.		
	Due to the rich content of festival activities, the content of tourist experience is rich and colorful, and there are various ways and means of experience, which can enhance the experience effect	The increasing dependence on experience media increases the possibility of tourists' experience being influenced by the outside world.		
Stage performance	What tourists have is a dynamic mood and what they get is a dynamic feeling, so the experience of tourists is more real.	The performance of intangible cultural heritage has a strong subjectivity, so little consideration is given to tourists' acceptance and liking.	Active experience, but less independent choice, the possibility of subjective factors affecting tourism experience is also reduced	Tourists will get a high-level tourism experience, but this level of tourism experience is less likely to change due to the change of tourists' own subjective factors.
	The experience carrier is mainly the "living" people, so the display of cultural value is more profound, which improves the level of tourists' cognition.	The performance of intangible cultural heritage mainly depends on the actors' mastery of intangible cultural heritage and their own skill level. Therefore, the experience effect of tourists will be dominated by the experience carrier.		

Through the comparative analysis of tourist experience, we can further summarize the deep-seated relationship between these types of tourism industrialization development models: the emergence and development process of these types of models is actually the process of tourist experience from shallow to deep, and the protection of intangible cultural heritage from passive to active. With the advent of experience economy, tourists are no longer satisfied with the simple tour of "walking around" in the process of tourism, but try to participate in the experience of the whole tourism activities, hoping that they can become the main body and leading of tourism activities

[15]. But the traditional museum style static intangible cultural heritage tourism industrialization mode cannot fully meet the tourists' high-level needs for experience. Therefore, a higher-level industrialization mode emerges at the historic moment to meet the growing experience needs of tourists. Therefore, the internal relationship among the three development modes is also more clear: Museum mode is a sub ecological form developed from the most primitive original ecological form, which focuses on the static display of reconstruction of cultural space; festival performance mode and stage performance mode are sub ecological forms of cultural transplantation,

which mainly focuses on the dynamic display of virtual cultural space. From the original exhibition to the Museum model, then to the festival exhibition model and finally to the stage exhibition model, this process is ac-

tually a development process from the original ecological form to the sub ecological form from quantitative change to qualitative change, as shown in the figure below.

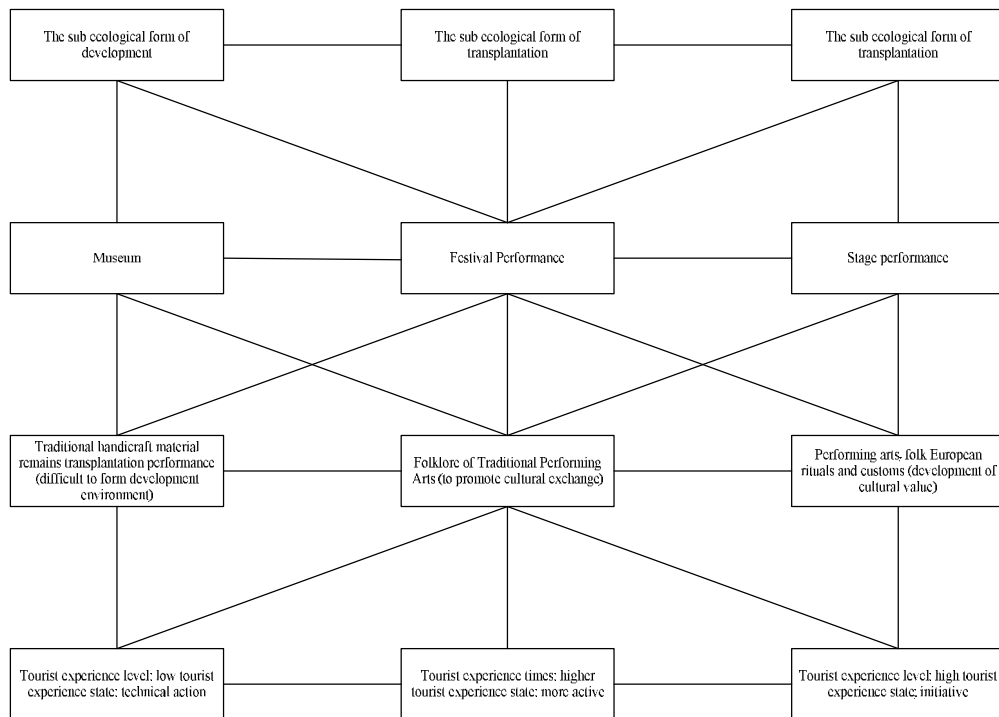


Figure 2. Structure of industrialization development of intangible cultural heritage protection

From the perspective of cultural protection, the protection of intangible cultural heritage projects cannot simply consider commercial needs. Intangible cultural heritage project has unique significance, and its non renewable nature makes the evaluation standard and value system established in a unique scale. Intangible cultural heritage is the result of a historical process. It has a specific cultural ecological environment, context and survival soil. Therefore, it is not enough to protect intangible cultural heritage projects and only the inheritors. However, to protect and maintain the development in an all-round way is not consistent with the current market-oriented tourism industry.

2.3. Analysis on the rationality of the industrialization of cultural heritage protection

As we all know, there is imbalance in social development. Different individuals, groups, nations and countries cannot be on the same development level interface, so there is a game between the poor and the rich, developed and underdeveloped countries, advanced and backward nations. Therefore, there are also imbalances among the

subjects in the social symbiosis system. According to the theory of demand level, the subjects can establish symbiosis relationship with others according to their own development needs. Throughout the symbiosis of cultural system, to reach the highest level of harmonious symbiosis, we must go through two stages: mutually exclusive symbiosis and complementary symbiosis. In other words, from a macro point of view, the symbiosis of the whole cultural system, mutually exclusive symbiosis and complementary symbiosis mode coexist at the same time, and this co-existence mode is also suitable for the co subjects in the micro level. The harmonious symbiosis mode of cultural system can only be realized when the exchange and sharing of the whole cultural resources reach a balance, and the values of each symbiotic subject also reach a considerable height, that is, to master the "degree" of the pursuit of cultural resources. At present, the pluralistic integration of the Chinese nation is only an ultimate goal, and the mode of harmonious cultural symbiosis is also an ideal state.

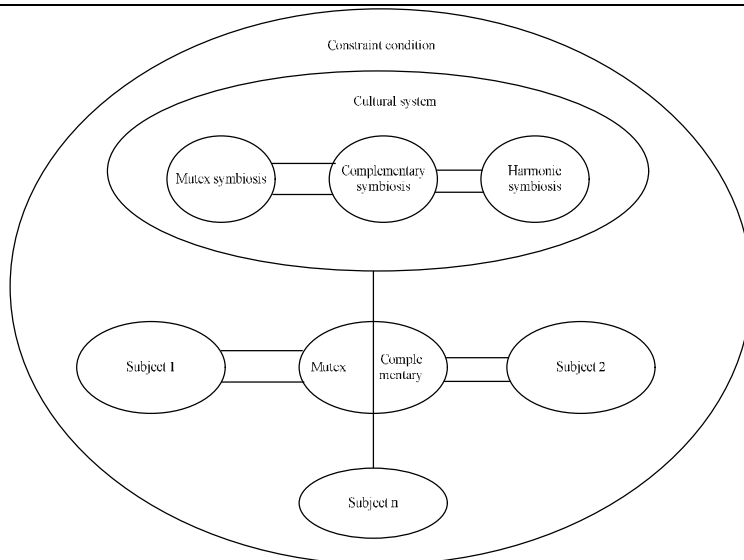


Figure 3. Symbiosis mode of intangible cultural heritage

In the figure above, mutual exclusion refers to the behavior of two things repelling each other. In the mutually exclusive cultural symbiosis, in order to meet the needs of self-development, each symbiont, under certain constraints, competes for the limited cultural resources, hoping to occupy more cultural resources, so there are disputes, contradictions and conflicts between the symbionts. Therefore, the concepts of "fairness" and "harmony" are put forward in response to these conflicts and contradictions, such as fair competition, fair trade, educational fairness, harmonious society, harmonious culture, harmonious family, etc. At this time, the symbiotic subjects are in the state of "each sweeps the snow in front of his own door, and don't worry about the other's tiles and frost", showing a mutually exclusive symbiotic mode. Complement refers to finding the same requirements and situation in the differences between the two things. Absolute sameness is impossible to complement each other. Complementation is complementation in difference. Without difference, we lose the necessary premise of

complementation. Absolute difference is also not complementation. Complementation is complementation in a common unity. Without sameness, we lose the essential dimension of complementation. 263 complementary cultural symbiosis refers to that in the process of development, with the increase of interaction frequency and depth, the relationship of mutual dependence and mutual existence becomes closer. In the acquisition of cultural resources, the competition turns to compromise. That is to say, in order to survive and "realize themselves", the symbiotic subjects are connected in the process of seeking resources. In order to obtain more resources, the two sides fought; because they needed each other, they had to compromise. It can be seen that the symbiosis of complementary culture is based on the symbiosis of mutually exclusive culture. There is a complementary symbiosis model among the symbionts, which absorbs each other's strengths and complements each other's weaknesses, as shown in the figure.

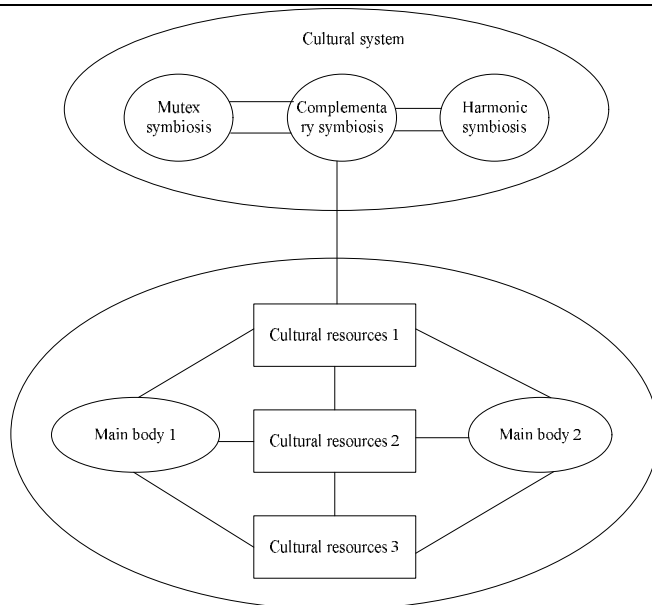


Figure 4. Complementary mode of cultural heritage protection industry

As shown in the figure, intangible cultural heritage is an extremely rich and precious cultural wealth created by the ancestors of the past dynasties. It is an important carrier of a nation's national spirit, national emotion, personality characteristics, cohesion and affinity. It contains oral works, national languages, folk performing arts, customs, ceremonies, festivals, fine arts, music, musical instruments and traditional handicraft skills, all of which are closely related to human cultural memory. These cultural memories are far from their original forms due to the long history, the changes of current events, and the needs of their own survival and development. The intangible cultural heritage seen today has to a large extent become symbolic. In other words, intangible cultural heritage, as the "living memory" of human culture, presents the living aggregation of various cultural symbols. The protection of intangible cultural heritage is to a great extent the protection and development of these cultural symbols. The cultural symbols contained in the intangible cultural heritage are far more than that. These cultural symbols can become the cultural resources for the development of cultural industry. Tourism can be developed by using various traditional festivals, various folk operas can enter the performance market, carry out industrialized operation, and national elements in various folk costumes can enter the textile industry, so as to enhance the competitiveness of China's textile products. By introducing the rich cultural symbols contained in intangible cultural heritage into industrialization, we can not only add additional symbolic value to cultural products, but also better publicize, develop and protect these cul-

tural symbols, so as to achieve the ultimate goal of protecting intangible cultural heritage.

2.4. Suggestions on the optimization of cultural heritage protection industry

In the process of urbanization, the shantytown transformation and expansionary development of the city continue to occupy the original living and fishing space of fishermen, thus promoting the transformation of fishermen. At the same time, it also impacts the local residents to change their original way of life, for example, the shantytown transformation in the south of Sanya, haipo village and other communities, making the original fishing village disappear. In the construction and development of economic oriented coastal cities, on the basis of improving the living environment of residents, we should pay attention to the protection and reconstruction of the original community history and culture, community resources and community network, and keep the collective memory of local community residents, such as many traditional concepts, folk customs and crafts containing marine culture, if the original community environment is completely The disintegration of marine intangible cultural heritage will lose the soil for survival, which is not conducive to the heritage and protection of marine intangible cultural heritage resources.

To promote the excavation and protection of marine intangible cultural heritage resources, the key is to create a social atmosphere in which everyone participates in the protection of marine intangible cultural heritage resources. The protection of intangible cultural heritage resources can not only stay at the policy level, but also

change from policy to practice, so that the public can truly understand and recognize the intangible marine cultural heritage, and participate in the inheritance and protection work. Through social education and school education, the intangible cultural heritage can be inherited and carried forward as a living cultural tradition in the relevant communities, especially the youth groups. The public's cognition, inheritance and protection atmosphere of marine intangible cultural heritage are the key points of applying for marine intangible cultural heritage projects.

The protection of marine intangible cultural heritage resources not only needs the government to issue policy safeguard measures, but also needs to mobilize civil forces (civil society organizations, individuals) to participate in the protection of marine intangible cultural heritage resources. Social organizations such as Hainan intangible cultural heritage protection center and Hainan Sanya blue ribbon Protection Association have played an important role in the protection of marine intangible cultural heritage. The intangible cultural heritage protection center of Hainan Province, through the full display of intangible cultural heritage in Hainan Province, makes the public clearly understand the situation of intangible cultural heritage projects in Hainan Province, and becomes an important platform for the promotion of marine intangible cultural heritage. The blue ribbon marine protection association was registered in Sanya on June 1, 2007. It is a Chinese non-governmental public welfare social organization with the theme of marine protection. It is committed to the publicity and education of marine protection, the cleaning of marine garbage, the protection of marine ecological resources, the construction of China's non-governmental marine protection network and other work to promote the development of China's marine protection cause. On the one hand, the association plays an important role in protecting the marine ecological environment, on the other hand, it advocates the community residents to protect the ocean and enhance their awareness of marine culture. The association plays a significant role in promoting and displaying marine culture, marine environmental protection education and marine intangible cultural protection. The government should guide more social organizations to participate in the excavation and protection of marine intangible cultural heritage resources, strengthen the public's awareness of marine culture and enhance the public's marine awareness through the form of community education.

The exploration and protection of marine intangible cultural heritage resources need to be guaranteed from the policy level. The government can strengthen policy support from the following three aspects. First, the government should strengthen the excavation of marine intangible cultural heritage resources and the application of marine intangible cultural heritage projects. The declaration

of marine intangible cultural heritage projects mainly depends on the territorial Government. The attention of the municipal and county governments is particularly important for promoting the declaration of marine intangible cultural heritage projects. Therefore, local governments should be supported and encouraged from the policy level to strengthen the declaration of marine intangible cultural heritage projects; second, strengthen the publicity of marine intangible cultural heritage knowledge. There are 28 national intangible cultural heritage projects in Hainan Province, including 2 projects involving the sea. In terms of inheriting and protecting the marine intangible cultural heritage, it is necessary to reasonably use the news media resources inside and outside the province to publicize the marine intangible cultural heritage projects. Thirdly, it is necessary to integrate marine culture into all kinds of tourism products and integrate the relevant contents of the marine intangible cultural heritage into the tourism projects. Culture belongs to the higher level of spiritual needs and is attractive to tourists. It is also an important way for the sustainable development of marine intangible cultural tourism.

3. Analysis of Survey Results

According to the definition and classification of "intangible cultural heritages" by UNESCO, combined with the conditions needed for industrialization and the potential economic value of "intangible cultural heritages", three kinds of "intangible cultural heritages" suitable for industrialization, namely, performing arts, social customs, etiquette, festivals and traditional handicrafts, are selected, and their industrialization paths are summarized. On the basis of summing up the path of industrialization, this paper sums up six representative development models of intangible cultural heritage industry, such as classicization, branding and diversification, which can be used for reference, and can provide some reference for the subsequent development of the industrialization of intangible cultural heritage.

X2 statistical method is used to select lexical features in intangible cultural heritage information. X2 statistical method is used to express characteristic T and category C. The correlation between them is similar to mutual information, but it also considers whether the feature t appears or not. Generally, it is assumed that feature t is not related to category C. the larger X2 (T, c) is, the more feature t is related to category C. The more relevant. The formula is as follows:

$$x^2(t, c) = \frac{\sum \lim_{t \rightarrow \infty} N(AD - CB)^2 + 2}{\|(A + C) \cdot (B + D) \cdot (A + B) \cdot (C + D)\| t - 1} \quad (1)$$

In the formula, a represents the amount of intangible cultural heritage information that belongs to category C and contains feature T; B represents the amount of intangible cultural heritage information that does not belong to cat-

egory C and contains feature T; C represents the amount of intangible cultural heritage information that belongs to category C and does not contain feature t; D represents the amount of intangible cultural heritage information that does not belong to category C and does not contain feature T; n represents the training of intangible culture

Total heritage information. Based on the above algorithm, the rationality of the industrialization of intangible cultural heritage protection in Hainan Province is explored, and the results of the test are recorded and analyzed comprehensively, and the drawings are drawn as follows:

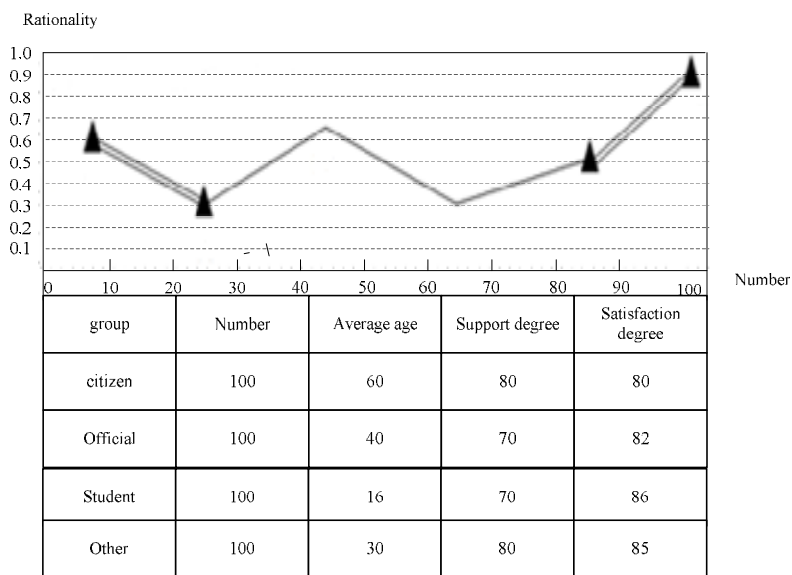


Figure 5. Analysis of survey results

Observe the above test results, this paper puts forward the background all the way into the area of South Africa industrialization operation rationality research material cultural heritage protection in the process of practical application, different groups on the support and satisfaction of this method are relatively high, which confirmed that One Belt And One Road background material cultural heritage protection into South Africa industrial operation rationality to explore the effect is good, fully meet the requirements.

4. Concluding Remarks

In recent years, the industrialization operation of intangible cultural heritage is one of the most frequently used means and methods in the protection and development of intangible cultural heritage, and tourism industrialization is the top priority. Therefore, tourism can and will become an important means of intangible cultural heritage protection and utilization. The key to the proper use of this means is to grasp the balance degree of its industrialization operation. If we grasp it properly, tourism, the carrier of protecting and inheriting intangible cultural heritage and reflecting the intrinsic value of intangible cultural heritage, can play a reasonable role. At the same time, we must pay more attention to and Research on the operation of tourism industrialization of intangible cul-

tural heritage in China, so as to achieve the efficient unification of social and economic benefits, so as to provide correct methods and paths for the protection and development of intangible cultural heritage.

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