

The Living Inheritance and Industrial Development of the Pudong School of Pipa—Centering on the Revitalization of Urban Intangible Cultural Heritage in Shanghai

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Abstract. The living inheritance and industrial transformation of intangible cultural heritage are not only related to the continuation of traditional culture, but also involve its value achievements and social practices within the modern urban cultural system. This paper takes the Pudong School of Pipa, a representative item of national intangible cultural heritage (ICH) in Shanghai, as the research object, and systematically investigates the inheritance mechanism, value transformation, and social practice of the Pudong School of Pipa in the contemporary urban context. Research reveals that the contemporary development of the Pudong School of Pipa performance does not merely rely on the perpetuation of traditional techniques and stylistic lineage. Instead, through integrated practices and multi-stakeholder collaborative governance, it continuously expands its cultural expression, social participation, and urban cultural functions, and gradually transforms from a traditional musical genre into a vital urban cultural resource. The development and practice of the Pudong School of Pipa performance offer valuable insights into the value transformation mechanisms and sustainable development of urban ICH.

Keywords: Intangible cultural heritage, Pudong School of Pipa, Living inheritance, industrial transformation, Urban cultural governance

1. Introduction

As living carriers of the evolution of human civilizations, intangible cultural heritage (ICH) fulfills multiple cultural functions, including preserving the historical memories of local communities, passing on cultural wisdom, and constructing cultural identity [1]. The value of ICH is related to its dynamic attributes to a certain extent. Its intrinsic vitality stems from the inherent characteristics of continuous evolution and dynamic innovation. It constantly interacts with communities, environments, and histories as it is passed down from generation to generation, and gradually takes on new forms and connotations in this process [2]. Therefore, how to maintain the living inheritance of ICH under the conditions of modern society and promote its effective connection with contemporary society has become an important issue in current research and practice concerning ICH.

Shanghai features both the open and inclusive traits of a modern metropolis and profound local cultural heritage. Haipai Culture has gradually taken shape in this urban setting, embodying the cultural characteristics of inclusiveness, openness, and innovation. Starting from the urban characteristics of Shanghai, it helps to further explore the specific approaches through which urban ICH achieves continuity, dissemination, and transformation within modern cultural spaces, and provides typical research samples for relevant analyses. As an important part of Shanghai's traditional music culture, the Pudong School of Pipa has formed a relatively stable set of artistic styles, performing techniques, and inheritance systems in the course of long-term inheritance. Its development and evolution are embedded in the urban cultural ecology of Shanghai, and form a dynamic connection with the development of urban culture through continuous social practice. With the advancement of ICH conservation practices, on the basis of sustaining its traditional inheritance system, the Pudong School of Pipa has gradually expanded its social functions in public cultural services, urban cultural communication, and cultural brand building, and demonstrated expressive and communication methods with regional cultural characteristics within modern urban cultural practices. Its inheritance and contemporary development practices reflect the functional expansion and social integration paths of musical ICH in the context of modern cities, and also provide a practical perspective for exploring the correlation mechanism among traditional music, ICH conservation, and urban cultural construction.

On this basis, taking the Pudong School of Pipa as the research object, this paper discusses its inheritance mechanism and transformation path in the contemporary cultural context of Shanghai, from the perspective of revitalizing urban musical ICH. From the foregoing research perspective, this paper conducts an investigation from three dimensions: First, analyze the specific manifestations of the Pudong School of Pipa in the inheritance of artistic traditions and the construction of cultural values; Second, explore its inheritance mechanism and value extension path within the cultural context; Thirdly, it examines how to achieve dynamic balance and sustainable development between the protection of artistic essence and the development demands of cultural industries in the process of industrialization. This paper aims to enrich relevant research findings on urban musical ICH and provide certain theoretical and practical references for the inheritance, revitalization, and transformation of similar ICH projects in the contemporary context.

2. Literature review and theoretical foundation

2.1. Literature review

2.1.1. Research on the artistic ontology and inheritance of Pudong School of Pipa

Focusing on the Pudong School of Pipa, existing studies mainly concentrate on the investigation of artistic practice dimensions such as the origin of the school, repertoire system, performance techniques, and artistic style. Through the analysis of representative performance techniques, as well as structural organization modes, relevant research revealed the unique artistic characteristics of the Pudong School of Pipa formed in terms of musical language, aesthetic expression, and skill inheritance [3]. Taking artistic ontology analysis as the main orientation, these studies deepened the understanding of the artistic form and aesthetic logic of the Pudong School of Pipa, and laid an important foundation for understanding the historical memory and cultural value it carried as a representative project of national ICH.

With the continuous development of the concept of ICH protection and the changes in the social and cultural environment, relevant studies have gradually broken through the single perspective of

artistic ontology, and begun to focus on issues such as the inheritance paths, social functions, and cultural communication of the Pudong School of Pipa. The more traditional inheritance methods mainly included individual inheritance and group inheritance [4]. In addition, some studies also focused on the field of art education practice, exploring the realization paths of the living inheritance of traditional music through campus performances, classroom teaching practices, and other methods [5]. With the development of the digital communication environment and the continuous advancement of ICH protection practices, the research content has gradually involved practical paths such as internet communication, contemporary repertoire development, cultural brand building, and "promoting innovation through the economy". Meanwhile, relevant studies have also initially paid attention to practical carriers related to cultural industry and tourism development such as cultural and creative parks, cultural squares and collection halls, further expanding the research scope from artistic ontology and educational inheritance to dimensions such as communication, brand and industrial development, which has further expanded the practical dimension of the research on the inheritance of Pudong School of Pipa .

Overall, the studies on the Pudong School of Pipa showed a trend of shifting from artistic ontology analysis to research on inheritance mechanisms, communication innovation, and development paths. Such studies not only laid a foundation for understanding its artistic value and cultural connotation, but also expanded the perspective on the contemporary inheritance of the Pudong School of Pipa through abundant case studies, providing an important basis for further investigating its inheritance mechanisms, value transformation, and social practice in the urban cultural context.

2.1.2. Research on living inheritance and industrial transformation of music-related ICH

Based on an understanding of the continuity and vitality of ICH, relevant studies were mostly carried out at the practical level and have gradually incorporated protection concepts such as "living inheritance, dynamic development, and vitality reproduction" into the research vision of ICH, focusing on the practical value of ICH in local cultural development, social identity construction, and cultural communication . In this context, for music-related ICH, which takes performance practice and memory inheritance as core characteristics, it is particularly important to promote its cultural production and sustainable regeneration through rational utilization and innovative transformation under the guidance of the productive protection concept [6].

There are abundant existing research results on the revitalization and development of ICH. For example, at the macro level, some studies have proposed promoting the transformation of ICH from static protection to living inheritance through "culture-tourism interaction" and "characteristic brand cultivation", and have gradually incorporated brand building into the practical framework of ICH development [7] . At the micro level, some studies constructed evaluation systems from dimensions such as economic value, cultural cognition, experience scenario, living performance, and inheritance value [8]. Macro and micro perspectives, as well as research on the methodology of ICH protection, provided important references for this paper to analyze the policy environment, practical mechanisms, and value realization of the industrial transformation of music-related ICH.

In addition, against the background of accelerating global cultural flow and the demand of multiculturalism for market expression, how instrumental music schools move from traditional folk inheritance and college education to industrial operation has become an important proposition with both theoretical value and practical concern. The cultural industry is an important force for shaping urban brands and driving economic growth. However, although the combination of "cultural industry" and "instrumental music schools" has received certain attention from the academic circle,

the number of relevant studies is still limited. In academic research, the achievements specifically discussing the cultural industry model, market transformation mechanism, or brand communication strategy of instrumental music schools are obviously fewer than those of other art categories, and there is still room for further expansion in the theoretical interpretation of the industrial transformation process of music-related ICH.

2.2. Theoretical foundations

This study takes the living inheritance of ICH as its core concern, centers on cultural survival and value transformation, and integrates ICH protection theories, cultural industry theories, and theories related to urban cultural governance to construct an analytical framework for the revitalization and development of the Pudong School of Pipa. The three logically respond in turn to the research questions of how to protect, how to transform, and how to guarantee, jointly forming a progressive integrated analytical framework.

2.2.1. ICH protection theory

The development of ICH protection theory has undergone a transformation from static preservation to living inheritance and from single protection to comprehensive sustainable development . This theory emphasizes that ICH is not a fixed and unchanging cultural relic, but a dynamic cultural form that is continuously practiced, inherited, and developed in specific social groups and cultural environments [9]. The cultural space theory further expands the spatial dimension of ICH protection, emphasizing that ICH is not a cultural form that exists independently from the social environment, but is closely related to specific regional spaces, social activities and cultural practice fields . The value and sustained vitality of ICH not only come from its own content, but also rely on the local social relations and cultural space where it is located [10]. The cultural ecology theory is based on a systematic perspective, expanding ICH research from a focus on single projects to the overall cultural environment where they are located, emphasizing that ICH should be analyzed in multiple relationships such as social environment, regional culture, group practice, and institutional system [11]. Therefore, ICH protection has gradually shifted from the maintenance of specific cultural items to the overall maintenance of its living environment, inheritance mechanism, and development conditions .

Meanwhile, against the background of the deepening protection concepts, the theory of culturally sustainable development further focuses on the ability of ICH to persist in modern society, emphasizing that, based on maintaining cultural connotation and core values, the coordinated relationship between cultural inheritance and social development can be realized through education and dissemination, public participation, and rational utilization [12]. This theoretical perspective transcends the simple binary opposition between protection and development and holds that the continuation of ICH requires the establishment of a dynamic balance among cultural value, social function, and realization needs [13].

2.2.2. Cultural industry, cultural capital and cultural brand theories

In the process of traditional art resources entering the contemporary cultural production system, how to coordinate the relationship between the continuation of cultural value and the transformation of social value has become an important topic of common concern for cultural industry, cultural capital, and cultural brand theories. Early cultural industry theories mainly examined the process of

cultural commercialization from a critical perspective, focusing on problems such as the standardization of cultural production, aesthetic convergence, and the weakening of cultural meaning that may be caused by market logic, and revealed the possible tension between economic logic and cultural value after culture enters the market system [14]. On this basis, the cultural capital theory further expands the understanding of the value formation mechanism of cultural resources. The value of cultural resources comes not only from market exchange, but also from long-term historical accumulation, social practice, and symbolic meaning. From the perspective of theoretical relationships, there is a logically mutually constructive connection between cultural capital and cultural industry: cultural capital provides the content foundation and value basis for the cultural industry, enabling the cultural industry to be built on specific cultural accumulations; the cultural industry promotes cultural capital to enter a broader social communication system through modern communication methods, organizational mechanisms, and application scenarios [15]. If the historical accumulation and symbolic meaning carried by cultural capital are ignored, the development of the cultural industry may face the tendency of symbolization and superficiality. Meanwhile, without the support of the cultural industry mechanism, it may be difficult for traditional cultural resources to achieve wider social dissemination. Therefore, the industrial transformation of ICH is not simply commercial development, but a process of seeking a balance between the maintenance of cultural connotation and value extension.

The cultural brand theory further focuses on how cultural resources form sustained social identity and communication influence [16]. This theory breaks through the limitation of traditional brand research that regards brands as market identification tools, and emphasizes that brands not only have economic functions, but also are a symbolic system carrying cultural meaning, social value and identity recognition [17]. Represented by the cultural brand theory proposed by Holt, relevant studies hold that the formation of a cultural brand does not rely on mere market promotion, but enables cultural objects to obtain the ability of sustained dissemination and recognition under the combined effect of cultural symbols, historical narratives, regional characteristics and collective memory [18]. For traditional cultural resources, the cultural brand theory emphasizes that the dissemination of cultural value not only depends on the historical accumulation and artistic characteristics of the resources themselves, but also requires reinterpreting their cultural meaning through modern communication methods to establish a connection with contemporary social needs and public recognition, so as to promote the extension of cultural objects from specific artistic forms to cultural identifiers with recognizability and social influence.

2.2.3. Urban cultural governance and community participation theories

The urban cultural governance theory provides an important analytical perspective for understanding the continuation and development of ICH in the modern urban environment. With the development of governance concepts, cultural governance has gradually broken through the single government management model, and turned to a process in which multiple actors such as government departments, cultural institutions, social organizations, and the public jointly participate in the governance of cultural resources through resource coordination and interactive cooperation [19]. Compared with the traditional protection path that focuses on the preservation of the heritage itself, urban cultural governance pays more attention to the connection of cultural resources with the institutional environment, social networks and public cultural practices, providing a theoretical basis for analyzing how ICH is embedded in the urban cultural ecology [20]. ICH is characterized by continuation through practice and inheritance through social interaction, and its cultural vitality not only comes from the preservation of skills and knowledge systems, but also depends on the

continuous connection among inheritance subjects, social environment and cultural practices. Therefore, the urban cultural governance theory can explain the continuation mechanism of ICH in modern cities from the perspective of multi-stakeholder collaboration and social network construction. In addition, the community participation theory further focuses on the role of subjects in the inheritance process of cultural heritage, emphasizing the important position of local groups, cultural practitioners and the public in the meaning construction and sustainable inheritance of heritage. For ICH, its value is not fixed in its historical form, but is continuously generated in inheritance practice, social interaction and group identity. The community participation perspective expands the focus of heritage research from the institutionalized protection process to the social practice process, emphasizing that ICH is not a statically preserved cultural object, but a dynamic cultural practice that is continuously constructed in social relations, group participation and daily practice. The combination of urban cultural theory and community participation theory provides an analytical framework for understanding the sustainable inheritance and value transformation of ICH in the urban environment. This framework focuses on the interactive relationship among the institutional environment, multi-stakeholder collaboration and social practice, providing a useful lens to reveal the embedding process of traditional cultural resources in the modern urban cultural system.

3. Historical origins and cultural value of Pudong School of Pipa

3.1. Origins and artistic characteristics

The pipa is a highly representative plucked string instrument in the traditional Chinese instrumental music system. After experiencing integration and variation during the Qin and Han dynasties, it developed during the Tang Dynasty, when the unprecedented prosperity of social and economic, literature and art enabled pipa art to reach maturity and prosperity, establishing its important position in the traditional Chinese music system [21].

Since the mid-Qing Dynasty, the Jiangnan region has gradually become the core area for the development of pipa art, and a geographically characteristic system of pipa schools has been formed in long-term musical practice. As an important part of the Jiangnan pipa school system, the Pudong School of Pipa is closely related to the social and cultural environment and musical practice of the Nanhui area in Shanghai. During the reigns of Emperor Qianlong and Emperor Jiaqing of the Qing Dynasty, the Nanhui area was at the historical stage of exchange and integration of the northern and southern pipa performance traditions. Against this historical background, Ju Shilin, an artist from Huinan Town, and his cousin Ju Kejia were both skilled in pipa performance. Ju Shilin actively participated in local and regional music exchange activities, and once performed at elegant gatherings such as those held at Bansong Garden in Shanghai. In relevant artistic practices, he promoted the formation and dissemination of the performance tradition of the Pudong School of Pipa. With the continuous accumulation of local musical practice, Nanhui has gradually become an important area for the formation and inheritance of Pudong School of Pipa. Its regional cultural environment and the long-formed performance tradition have provided an important foundation for the construction of the school's artistic system. With the gradual establishment of the inheritance system, representative inheritors such as Chen Zijing, Shen Haochu and Lin Shicheng further promoted the improvement of the Pudong School of Pipa's artistic system through artistic practice, repertoire compilation and theoretical summarization, enabling it to gradually develop school characteristics with a distinct artistic style and a relatively complete inheritance system [22].

Different schools have their own characteristics in terms of performance concepts, technique application, and artistic aesthetics, while the application of fingering, timbre processing, and layout methods in pipa performance are important expressive factors that shape the instrument's style and reflect the artistic characteristics of the schools [23]. The fact that the performance skills of the Pudong School of Pipa have been passed down to this day and maintain wide influence is closely related to the continuous inheritance and development of pipa performers of past dynasties. Its performance technique system is relatively rich in distinct school characteristics [24]. On the basis of the traditional technique system, the Pudong School of Pipa further emphasizes the combined application of different fingerings and the expansion of expressive functions, and forms a performance style with distinct school characteristics through changes in dynamics, timbre, rhythm and sound layers. In terms of the repertoire system, the Pudong School of Pipa is mainly divided into three categories: civil pieces, martial pieces and grand pieces. On this basis, the Pudong School of Pipa has also developed a grand piece tradition that integrates the characteristics of civil and martial pieces.

3.2. Cultural value of the Pudong School of Pipa

The Pudong School of Pipa inherits the "neutralization" aesthetic concept of Jiangnan silk and bamboo music, integrates the aesthetic pursuit of advocating harmony, moderation and balance in traditional culture into performance practice, and forms an artistic style with unique regional characteristics. The Pudong School of Pipa has played an important role in promoting the dissemination of pipa art in Shanghai, reflecting the humanistic value of the integration of traditional music art and urban culture. In 2008, the Pudong School of Pipa was included in the second batch of the National ICH Representative Project List, indicating that its cultural value has been recognized by the national cultural heritage protection system, and providing a new institutional foundation for its subsequent protection, inheritance and development [25].

As an important part of traditional Chinese music culture, the Pudong School of Pipa has not only high artistic value, but also carries rich historical memory, regional cultural identity and social and cultural functions. Its cultural value was formed in the long-term historical inheritance and social practice. It not only condenses the development achievements of traditional music art, but also reflects the cultural characteristics of the interaction between regional culture, traditional thoughts and folk life, and has gradually formed a comprehensive value system that combines artistry, cultural property and sociality. The Pudong School of Pipa is not only a form of musical expression, but also an important medium connecting historical experience, local society and contemporary cultural development. At the same time, the Pudong School of Pipa maintains close ties with the folk culture of the Pudong area in Shanghai. Its formation and development originated from local social life. In the early days, it widely served in festival folk activities and played an important role in cultural exchanges.

In a broader cultural context, the development of the Pudong School of Pipa is also closely related to the formation and evolution of Shanghai-style culture. Shanghai-style culture is rooted in traditional Chinese culture, absorbs the cultural traditions of Wuyue region, and integrates Western multicultural elements, gradually forming the cultural characteristics of compatibility, openness, innovation and development, providing a unique regional cultural environment for the inheritance, dissemination and innovation of ICH in Shanghai [26]. As an important part of Shanghai's local music culture, the Pudong School of Pipa, not only continues the aesthetic characteristics of traditional Jiangnan music in the process of development, but also absorbs the open and inclusive urban spirit of Shanghai-style culture, and has gradually formed an artistic form with traditional

heritage and contemporary vitality, and has become an important carrier of Shanghai's local cultural memory, urban music tradition and ICH protection practice, reflecting the dynamic interaction between local social and cultural practice and the changes of the times.

4. Living inheritance and contemporary value transformation of the Pudong School of Pipa

The inheritance and industrialization paths of the Pudong School of Pipa fully demonstrate the interaction mechanism between heritage inheritance and urban development. This synergy has further contributed to the formation of a dynamic relationship of mutual support and coordinated development in ICH practices, jointly promoting the contemporary expression and value extension of the Pudong School of Pipa while maintaining cultural continuity.

4.1. Inheritor training and educational practice

Different from cultural heritage that is mainly preserved through reliance on material carriers, the continuation of ICH is more dependent on the continuous practice, knowledge transmission and social participation of inheritance subjects [27]. Therefore, inheritors are not ancillary roles in the process of ICH protection, but the core practice subjects that maintain the cultural continuity of the Pudong School of Pipa [28]. They not only transmit performance skills and artistic concepts, but also continue the tradition of the school through teaching, performance and cultural practices, and constantly promote the reinterpretation of the meaning of traditional art in the contemporary social environment.

Through the transmission of skills, the conveyance of aesthetic concepts and the cultivation of inheritors, music education promotes the continuation of school knowledge and artistic experience among different social groups. Through different levels of educational practice, aesthetic experience, and cultural cognition are continuously transmitted among professional groups, learners, and communities, providing a practical basis for the continuation and development of the school's art. Specifically, the Pudong School of Pipa has gradually formed a multi-level educational inheritance system composed of master-apprentice systems, teaching in professional colleges and universities, training classes, public courses, and music master classes. This system has gradually expanded the previous inheritance path, which mainly relied on family genealogy and individual master-apprentice relationships, while retaining the traditional master-apprentice mechanism, enabling the Pudong School of Pipa to enter professional colleges, community education, and public cultural spaces, and realizing the combination of traditional inheritance methods and modern educational mechanisms. As a supplement to the traditional inheritance mechanism, professional education provides an institutionalized platform for ICH knowledge through curriculum teaching, practical training, and academic research, and promotes the continuation and dissemination of traditional skills and cultural connotations [29]. Integrating ICH into the professional education system is conducive to cultivating inheritance subjects, promoting the systematic organization of skills, history, and aesthetic knowledge, and expanding ICH's social recognition [30]. On this basis, the institutions of higher learning such as the Central Conservatory of Music and the Shanghai Conservatory of Music have played an important role in the talent training and theoretical research of the Pudong School of Pipa. Taking the teaching practice of inheritors such as Lin Shicheng and Zhou Lijuan as examples, college education not only continues the traditional performance system but also enables relevant knowledge to enter the modern music education system, enabling the Pudong School of Pipa to achieve more systematic and standardized transmission while maintaining the school's characteristics.

At the level of community participation, the inheritance and training activities have become important channels connecting inheritors and the public. Huinan Town established the Pudong School of Pipa Inheritance Institute in 2016, which provided community residents with opportunities to learn about the Pudong School of Pipa through public welfare courses, pipa master classes, recital performances, and other activities, and has gradually built an inheritance network for social groups. The community education practice has expanded the social foundation for ICH inheritance, enabling the Pudong School of Pipa to further move from the professional sphere into daily cultural life. In addition, public activities such as concerts, ICH exhibitions, and exchange events have further expanded the social function of educational inheritance. These activities not only provide the public with access to and understanding of ICH, but also create new opportunities for the cultural dissemination and value reinterpretation of the Pudong School of Pipa .

Building on educational inheritance, the Pudong School of Pipa has also expanded its dissemination scope through cross-cultural exchanges. As the direct disciple of Lin Shicheng, the sixth-generation inheritor of the Pudong School of Pipa, Wu Man actively explores the international expression of pipa art on the basis of inheriting traditional performance skills. By participating in the Silk Road Project and cooperating with international orchestras to perform modern works, she has integrated the Pudong School of Pipa into the context of world music exchanges and extended the dissemination boundaries of traditional pipa art. Cross-cultural practice shows that ICH inheritance not only relies on internal knowledge transmission and the continuation of artistic practice, but also needs to enhance its social recognition through cross-cultural exchanges, so that the Pudong School of Pipa can further diversify its cultural expressions and communicative and social value while maintaining cultural continuity. Through international performances, artistic cooperation and cultural exchanges, the Pudong School of Pipa has broken through geographical and cultural boundaries, demonstrating the aesthetic characteristics and cultural connotations of traditional Chinese music while fostering cross-cultural understanding and interaction [31]. Such cross-cultural practices not only enrich the contemporary expression methods of the Pudong School of Pipa, but also promote its transformation from a local traditional art resource to a cultural symbol with international exchange value, providing new practical space for the international communication of traditional Chinese culture and the enhancement of China's cultural soft power.

4.2. Industrialization development path of the Pudong School of Pipa

4.2.1. Format innovation of cultural products

The transformation of cultural capital into industrial value is first manifested in the re-expression of traditional art symbols in new social scenarios . The cultural industry does not mechanically replicate traditional culture, but enables cultural resources to acquire new presentation methods through symbol extraction, design translation and meaning construction . Therefore, cultural and creative practices need to not only focus on the visual presentation of traditional art elements, but also present the historical background, artistic characteristics and cultural connotation of ICH projects through design language and symbolic expression, thereby establishing a connection between product forms and the cultural meaning of ICH. *Cloth Rhythm Pipa* project (see Figure1) combines local cultural resources such as the Pudong School of Pipa, Pudong native cloth and Pudong woodcarving techniques, and realizes the integrated expression of different ICH elements through the adjustment of material, color and shape design. In this process, the symbols of the Pudong School of Pipa, which originally mainly existed in performance practice, have been transformed into cultural products with aesthetic attributes and exhibition value, allowing the

regional cultural significance and artistic value they carry to reach a wider audience. Meanwhile, cultural and creative practices such as the *Shanghai Remembers You square scarf* (see Figure2) further promote the extension of Pudong School of Pipa elements to the field of daily life, allowing ICH symbols to reach wider audiences in a more everyday form. From the perspective of cultural capital transformation, such practices do not change the core attributes of traditional art, but reorganize their cultural significance with the help of new media forms, expand the social connection between traditional art resources and the public, and enable cultural capital to gain sustained expression in new cultural consumption scenarios.



Figure 1. Cloth Rhythm PipaSource: Free Trade Zone (FTZ) Art



Figure 2. "Shanghai Remembers You" Square ScarfSource: Trendy Play Pudong

As traditional cultural resources enter the modern dissemination environment, the value realization of traditional art resources depends not only on product forms, but also on the continuous construction of cultural brands. A cultural brand is not simply a market identification tool, but an important mechanism for forming cultural identity through symbolic meaning and emotional connection [32]. Therefore, ICH brand building needs to strike a balance between the realization of commercial value and the continuation of cultural significance, and promote the sustainable development of cultural value in the new social context. The interactive practice carried out by *the Pudong School of Pipa and Shanghai Disney's cultural IPs Lina Bell and 'Olu Mel in Kangqiao Community* (see Figure3) reflects the exploration of combining traditional cultural symbols with modern communication resources. This practice, with the help of cultural media with high public recognition, places the Pudong School of Pipa in a more open communication scenario and expands its communication paths and audience base, targeting young groups and international tourists. The significance of cross-border cooperation is not limited to the expansion of communication scope, but also reflects that traditional culture continues to accumulate cultural identity in new

communication situations, enabling the Pudong School of Pipa to gradually extend from a local art resource to a brand symbol with public cultural attributes.



Figure 3. Joint display of the Pudong School of Pipa and Shanghai Disney IP images

Source: Released by Shanghai Disney Resort

4.2.2. Digital technology empowers the Pudong School of Pipa

The development of digital technology has further changed the way cultural value is realized in the context of ICH. The digitalization of ICH is not simply technical preservation, but the reorganization and presentation of cultural symbols through digital media, enabling the reproduction of cultural capital in the new communication environment [33]. Kangqiao Town has carried out explorations of digital assets centered on *Pipa Art (Pudong School)*. Through digital asset projects such as *Xian · Gifts from Kangqiao*, it attempts to transform the artistic symbols of the Pudong School of Pipa into digital cultural resources, and explores the connection between digital communication and physical cultural consumption alongside offline cultural experience scenarios. From the perspective of practice, the content design of the *Xian · Gifts from Kangqiao* digital asset not only presents the elements of the Pudong School of Pipa, but also incorporates the Kangqiao ICH cultural brand, the dance art and the traditional Chinese medicine industry resources of Kangqiao Town into a unified cultural narrative system, and expands the expression dimension of ICH resources by combining diverse cultural symbols. Meanwhile, the project connects digital assets with offline cultural experiences using blockchain technology, so that digital cultural expression and local cultural resources form an interactive connection, and explores possible paths for the integration of digital communication and physical cultural experience through offline cultural activities. This method of combining digital symbols with physical experience no longer confines the cultural value of ICH to one-way display, but instead establishes a new correlation among digital communication, cultural experience, and consumption scenarios. From the perspective of cultural capital transformation, such practices reflect the reorganization process of traditional art resources in the digital environment.

4.2.3. Cultural and tourism integration and place-making of urban heritage spaces

Against the background of cultural and tourism integration and the changing demands for cultural consumption, ICH has gradually become an important part of urban cultural construction. Compared with general cultural products, music-related ICH is characterized by strong practicality and living inheritance, and its value realization process is jointly affected by multiple factors such as inheritance subjects, cultural environment, and institutional arrangements, rather than simply depending on market development or product transformation. Meanwhile, the combination of ICH and urban space can be understood as the process of the reorganization and socialized presentation of local cultural resources in the urban environment, which promotes the continuation of heritage significance and the formation of local identity in social interactions.

Since being approved as a national pilot city for *ICH in Communities* in 2020, Shanghai has gradually explored the path of integrating ICH with urban cultural development [34]. The cultural and tourism practices carried out around the Pudong School of Pipa in Xinchang Ancient Town and Huinan Town reflect this spatial organization logic. By integrating the ancient town's historical environment, cultural venues, festival activities, and resources of social subjects, the Pudong School of Pipa has gradually been embedded in local cultural scenarios and has established relatively stable connections with the ancient town's historical memory, cultural experience and the urban cultural image. ICH protection involves institutional collaboration among different participants such as the government, professional institutions, social organizations and operational entities. Policy support, institutional cooperation, and resource coordination together constitute an important governance arrangement for heritage protection. In the context of cultural and tourism integration, this governance arrangement is further extended to the organization and operation of heritage space. Different entities participate in different stages, including cultural resource integration, spatial construction, content production, and public engagement, respectively, and jointly promote the integration of traditional arts into the urban public cultural system. Xinchang Ancient Town has formed a relatively obvious multi-stakeholder cooperation structure centered on the protection and dissemination of the Pudong School of Pipa. The local government undertakes functions such as cultural space planning, protection, and development strategies, and provides institutional support for ICH through ancient town renewal and cultural facility construction; professional institutions such as music colleges enhance the professionalism of the project through art guidance, talent training, and performance cooperation; the operating entity is responsible for organizing cultural activities and facilitating public experience programs. The collaboration among different stakeholders enables the Pudong School of Pipa to expand from skill practice within inheritors to a comprehensive cultural ecosystem covering education, exhibition, and cultural experience.

This multi-stakeholder collaboration is further reflected in the integrated planning of historical spaces and cultural-tourism resources in Xinchang Ancient Town. Centered on the development positioning of "a thousand-year-old ancient town in the suburbs of an international metropolis", Xinchang Ancient Town explores the practical path of embedding traditional cultural resources into contemporary cultural and tourism spaces by integrating historical environment, cultural facilities, and tourism resources. With the help of technical means such as virtual experience, intelligent interaction, and digital creativity, the ancient town has gradually formed a cultural space organization method characterized by immersive display and experiential participation. In this process, space creation is not merely reflected in the addition of tourism functions, but is also manifested in the establishment of connections between heritage display, social participation, and tourist experience through the reorganization of local historical resources, ICH content and public

cultural activities, enabling ICH to acquire new presentation methods and social connections in the urban cultural and tourism environment. The Salt Culture Museum and the Pudong School of Pipa Museum in Xinchang Ancient Town together form an important part of the cultural memory system of the new ancient town. By displaying the salt production and transportation system as well as relevant historical relics, the Salt Culture Museum presents the development trajectory of Xinchang, which "was born and thrived because of salt". The Pudong School of Pipa Museum, on the other hand, continues the local artistic tradition through traditional music displays, live performances and cultural experiences. The two respectively carry the industrial memory and artistic memory of the ancient town's development, making the heritage space an important platform connecting historical resources and contemporary cultural experiences.

In addition to institutional collaboration and resource integration, the cultural practices carried out around the Pudong School of Pipa also continuously generate cultural value in public cultural activities, daily living spaces, and social interactions by being embedded in local society [35]. Community members are not mere cultural recipients, but jointly shape heritage value in the process of cultural activities, public participation and the construction of local identity. The Pudong School of Pipa Museum in Xinchang Ancient Town enables traditional music to enter local festivals and social life scenarios by participating in public cultural activities such as the ancient town art festival, peach blossom festival and Lantern Festival street parade performances. Huinan Town integrates ICH projects such as the Pudong School of Pipa into public cultural spaces, commercial scenarios and festival activities, expands its social communication paths, and further strengthens the connection between heritage and local society in daily cultural practices. As a result, the Pudong School of Pipa has gradually transformed from a traditional art project into an important cultural resource connecting local collective memory, public participation, and urban cultural image, and has extended its cultural significance in continuous social interactions.

5. Conclusion

In conclusion, this study examines the living inheritance and value transformation of the Pudong School of Pipa in the contemporary urban context. At the practical level, the development of the Pudong School of Pipa is not a natural continuation of the traditional skill and genre system, but a process of reinterpreting traditional art resources and continuously expanding its sphere of social expression through the interplay of multiple practical factors such as educational inheritance, public cultural practice, cultural product development, digital communication and cultural and tourism integration. This process involves the reproduction of cultural significance, the maintenance of social identity, and the generation of public value. Meanwhile, value transformation is not the result of any single field acting alone, but is gradually formed through the participation of multiple actors and the interconnection among different practical mechanisms.

However, the Pudong School of Pipa still faces challenges in the expansion of digital communication and the strengthening of intergenerational transmission. In terms of digital communication, the Pudong School of Pipa still mainly relies on offline performances, cultural activities, and media reports. There is considerable room for further development in content production, sustained engagement, and interactive management on digital platforms with international reach, such as YouTube, TikTok, and Instagram. Meanwhile, the inheritance of ICH is also affected by factors such as the structure of inheritance subjects, knowledge transmission methods, and the practical environment. As some representative inheritors grow older, how to encourage young learners to participate in genre practice and connect successful experience with the modern education system has become an important issue for the sustainable development of the

Pudong School of Pipa. Despite these ongoing difficulties, the developmental practice of the Pudong School of Pipa still provides a representative and illuminating case for understanding how urban intangible cultural heritage adapts, reinterprets itself, and generates renewed value amidst the complex forces of contemporary social transformation.

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