

Analysis on the Management Mode of the Intangible Cultural Heritage Protection in China Under the Perspective of Cultural Confidence

A Case Study of Ankang City in Shaanxi Province

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Abstract—With the rise of various new entertainment cultures, many intangible cultures are gradually marginalized, facing a severe crisis of protection and management. The intangible cultural heritage of Ankang City has not escaped such reality in the process of rapid modernization, and there is a dilemma of marginalization and even extinction. Based on the analysis of the current situation of the management mode of the protection of the intangible cultural heritage in China and the situation of the intangible cultural heritage resources in Ankang City, this paper discusses the new management mode of the protection, which is of great benefit to the management of the protection of the intangible cultural heritage in Ankang City.

Keywords: *intangible cultural heritage protection management model, Ankang City, status quo, "Dn+1" model*

I. INTRODUCTION

The concept of "intangible cultural heritage" originated in Japan. After Japan's accession to UNESCO in the 1970s, the "Convention on the Protection of Intangible Cultural Heritage", formulated by UNESCO, absorbed some concepts and experiences of Japan's "Law on the Protection of Cultural Property", and translated Japan's "Intangible Cultural Property" into "Folk Oral Creation" or "Human Oral and Intangible Cultural Heritage". The latter is simply called "Intangible Cultural Heritage". China's intangible cultural heritage is a cultural treasure inherited from different ethnic groups or groups in different regions and environments. Strengthening the protection and management of China's intangible cultural heritage has significant meanings for promoting China's outstanding traditional culture, enhancing the national cultural soft power, and strengthening cultural confidence.

II. OVERVIEW OF THE MANAGEMENT MODEL FOR THE PROTECTION OF INTANGIBLE CULTURAL HERITAGE IN CHINA

China's Ministry of Culture is mainly responsible for the protection of intangible cultural heritage such as folk literature, and art. There are many non-profit social forces

involved in the management of intangible cultural protection in China after the combination of culture and tourism. Although there is no general social public welfare fund generation mechanism at present, it still plays a great role. At present, there are three main management modes of intangible cultural heritage protection in China.

A. Government-oriented protection management mode

Intangible cultural heritage has the characteristics of universality and public welfare, so the government plays a leading role in the protection and management of intangible cultural heritage. However, the government often becomes the "absolute subject" of the protection and management of intangible cultural heritage, neglecting or failing to better play the role of other subjects. Moreover, the strong participation of the government can easily add official culture, contemporary culture and so on to change the original genes of intangible cultural heritage, making "folk custom" become "official custom", and "true heritage" become "pseudo-heritage".

B. Market-oriented protection management mode

Market dominance is conducive to the effective integration of heritage and economic market, so that the economic value of intangible cultural heritage can be brought into play more effectively. However, related enterprises tend to be market-oriented and committed to the pursuit of maximization of market profits, threatening the sustainable development of cultural heritage. At the same time, in order to ensure their own economic interests, the related enterprises ignore the interests of other subjects.

C. Mixed-leading protection management mode

The mixed-leading protection management mode can effectively guarantee the rights and interests of all parties. But this kind of model is easy to cause the right and responsibility to be unclear, and will make the intangible cultural heritage property right fuzzy, which will finally cause each protection main body income difficult to be

defined. It is not conducive to the intangible cultural heritage protection management overall layout as well.

In the process of implementation of the above-mentioned three models, there are limitations to some extent. In order to realize the effective protection and sustainable inheritance of the intangible cultural heritage, the important role of the intangible cultural heritage protection subject is indispensable. If the relevant organizations, enterprises and individuals engaged in the protection and management cannot do their own work, the protection and management of intangible cultural heritage cannot be put into practice. Therefore, figuring out the rights and responsibilities between the participating entities is the most important thing for the effective protection and management of intangible cultural heritage.

III. THE APPLICATION OF “Dn+1” MODEL IN THE PROTECTION AND MANAGEMENT OF INTANGIBLE CULTURAL HERITAGE IN ANKANG CITY

In view of the disadvantages of the intangible cultural heritage protection management model in China, this paper attempts to introduce the “Dn+1” model into the field of intangible cultural heritage¹. Through the reasonable coordination of the rights and interests of the government, enterprises, inheritors and other subjects, the management mode of intangible cultural heritage protection with profit sharing and risk sharing will be formed.

A. Definition of the “Dn+1” model

The “Dn+1” model refers to a new management model in which unions participate in democratic management and democratic supervision of schools as ex-officio members under a multi-sector joint decision-making mechanism in colleges and universities.”[1] “D” is the abbreviation of “department”; “Dn” stands for multi-functional departments and is a variable; “1” stands for the union of colleges and universities and is a constant quantity. [2] In view of the pluralistic characteristics of the main body of cultural heritage protection in China, the state will try to apply the “Dn+1” model to the management of cultural heritage protection in China.

B. Overview of intangible cultural heritage resources in Ankang City

Ankang City located in the hinterland of Qinba and Hanshui, bordering Hubei, Sichuan and Chongqing. In the Shang and Zhou dynasties, it was the conjunction place of Ba, Shu, Yong, Chu and Qin cultures. During the Qin and Han Dynasties, it was the mansion of the Han Dynasty. In

the first year of Taikang during the Western Jin Dynasty, the city took the meaning of “years of abundant happiness, peace and health” and began to call it “Ankang”. Ankang's regional culture features are prominent, multi-inclusive, forming a rich background, distinctive features of non-heritage resources.

According to the author's survey, Ankang City has 4 state-level non-heritage items, 38 provincial-level non-heritage items and 127 municipal-level non-heritage items. Among them, the state-level non-heritage projects are the Han Diao Erhuang, Ziyang folk songs, Pingli string cavity and Xunyang folk songs. Ankang music, Xunyang eight-step scenery and other 38 items are included in the provincial intangible cultural heritage list. In the municipal intangible cultural heritage protection list, there are 30 items of folk literature, 8 items of folk art, 7 items of folk song and art 7, 2 items of traditional sports, recreation and acrobatics, 45 items of traditional handicraft, folk custom 9 items, traditional dance 15 items, 10 items of traditional music and 1 item of traditional medicine. The non-material cultural heritage of Ankang covers folk literature, folk art, folk songs, folk art, traditional sports, recreation, acrobatics, and so on.

In the quantity distribution of intangible cultural heritage in Ankang City, the handicraft resources include all kinds of food resources, hand-made techniques and so on. This category has 55 items, including 10 provincial-level handicraft resources and 45 municipal-level intangible cultural heritages. Folk literature resources refer to the oral tradition and language art that people inherit, disseminate and share in the life, including mythology, epic, folklore, folk stories, folk narratives, proverbs, riddles and so on. There are 35 resources, among which 5 are provincial folk literature resources, 30 are municipal folk literature resources, 29 are dance and art resources, including 6 are provincial dance and art resources, 23 are municipal folk songs and drama resources. The folk songs are an epic created by millions of working people to reflect their lives. Poetry focuses on literary genres that reflect social life and has a certain rhythm. Ankang City has 19 folk songs, drama and opera resources, including 4 state-level folk songs and drama resources which are also the provincial intangible cultural heritages. There are 12 kinds of provincial folk songs, drama resources, 17 kinds of city-level folk songs, drama resources; 15 kinds of competition, sports, acrobatics and folk-custom resources, 4 kinds of provincial competition, sports, acrobatics, folk-custom resources, and 11 kinds of city-level resources; Ankang tea culture resources include different varieties of tea production skills. There is only one kind of tea culture resource, which is the Ziyang Maojian traditional hand-made skill. The skill is the provincial intangible cultural heritage.

The number of intangible cultural heritage categories in Ankang City (“Fig. 1”) is quite different. Most categories are manual arts resources, followed by folk literature, dance and art, folk songs, drama and poetry, competition, sports and folklore, and least of which are tea culture. The distribution of intangible cultural heritage resources (“Fig. 2”) is not balanced either, and the areas with the largest number of

¹ In his thesis, “Study on the Intangible Cultural Heritage Inheritance, Protection and Utilization of Wuhan City under the Perspective of Global Cultural Protection”, Tu Dan expounds the practical feasibility of “Dn+1” model in the protection of intangible cultural heritage in Wuhan City. Based on the research of Tu Dan scholars, the author tries to apply this model to the protection of intangible cultural heritage in Ankang City. (in Chinese)

declaration areas, units or individuals are Hanbin District, followed by Xunyang County, Ziyang County, Hanyin County and Ankang City, followed by Shiquan County,

Pingli County, Langao County, Zhenping County and Ningshan County.

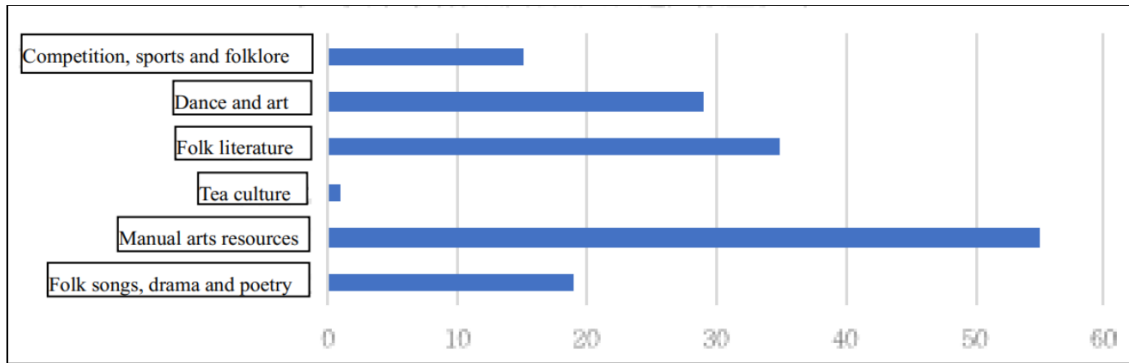


Fig. 1. The number of intangible cultural heritage categories in Ankang City.

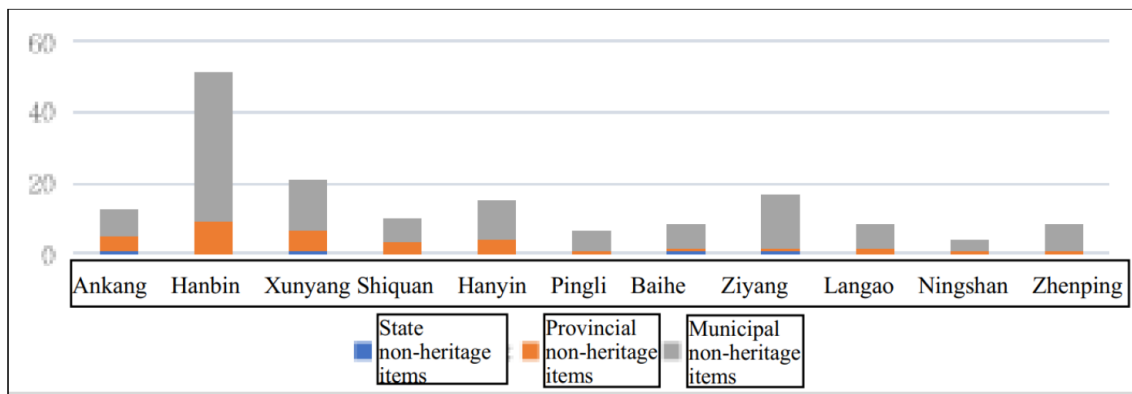


Fig. 2. The distribution of intangible cultural heritage resources.

C. Present situation of protection and management of intangible cultural heritage resources in Ankang

In recent years, Ankang has adhered to the principles and principles of the protection and management of intangible cultural heritage, and earnestly implemented the laws and regulations on the protection and management of intangible cultural heritage. Its work and results are as follows.

First, Ankang City has established the directory system and improved archival materials. In the past ten years, Ankang has conducted a comprehensive and in-depth survey of the intangible cultural heritage within its jurisdiction, improved the list of municipal and county protection, and improved the archives, preserved the electronic archives and published the "Ankang City Intangible Cultural Heritage Map".

Second, it has built the foundation of inheritance and promoted the inheritance of dynamic inheritance. To strengthen the protection of inheritors and the construction of literary and artistic associations, four groups of representative inheritors at the municipal level have been named, and more than 200 literary and artistic associations with distinctive features have been established. Ankang City

will strengthen the construction of heritage bases, guide and support all types of inheritors at all levels, and make use of their own advantages to build inheritance bases. The cultural centers (stations) are opened to inheritors, providing them with places to teach and encouraging them to teach. At present, Ankang has nearly three hundred heritage bases.

Third, Ankang City has implemented the leading demonstration and has promoted the revitalization of Han opera. It has also successfully established the national public cultural service demonstration project. As the leading non-heritage project in Ankang City, the seven projects of revitalizing the second Yellow River in Handiao will be vigorously carried out. After carrying out the "Wujin" activity" of Handiao Erhuang, a number of high-quality dramas such as "Lotus Tablet", "Lotus Table", "Feeling for Tea Mountain ", "Anecdote of Zhaojia Mansion" and so on were resumed, and nearly two million words series of "Handiao Erhuang" were collected and edited, and two classes of "Handiao Erhuang" were recruited.

Fourth, extensive activities are carried out to strengthen the foundation of the masses. According to the characteristics of performance and display of intangible cultural heritage resources in Ankang City, a variety of large-

scale mass performance competitions have been held to maximize the organization of the masses to participate in, which basically formed a cultural festival pattern supported by non-heritage projects. At the same time, the "Intangible Cultural Heritage Exhibition" in Hanbin District, the Han Diao Erhuang performing stage, "the voice of the group" in the city art hall, the people's stage, the southern Shaanxi folk song contest and other activities are also widely carried out in the city and county areas.

Fifth, the city has carried out productive protection and enhanced the vitality of development. In recent years, relying on non-heritage projects, the industrialization of development and protection work is vigorously promoted, and the non-heritage is actively explored to help out effective poverty elimination ways. Ankang Hanbin District Yixin Arts and Crafts Co., Ltd. was named the third batch of provincial intangible cultural heritage production protection demonstration units; Ziyang County Peace Tea Factory won the first batch of Shaanxi Province cultural assistance poverty alleviation demonstration units. The establishment of non-heritage production protection bases and units in Ankang City has been carried out. The first batch of eight units has been named while the second batch is in the assessment stage. Ankang city has emerged the poverty alleviation space, the non-heritage town in Hanbin district, the workshop town in Shiquan County, the non-heritage block in Hanyin County, the non-heritage town in Langao County and so on. Those places are advanced models in aspects of non-heritage production protection, and fight of eliminating poverty.

Sixth, the city strengthened external communications and enhanced the impact of non-heritage. In the past five years, Ankang has held non-heritage cultural communication activities in Ali of Tibet, Guangxi, Hubei, Gansu and Liaoning, etc. "The non-heritage performing arts also go far away to France, Germany, South Korea, Italy and other countries for communications and performances." [3] Ankang non-heritage brand awareness and influence continued to increase.

D. Feasibility analysis of "Dn+1" model in non-heritage protection management of Ankang City

In the "Dn+1" model, "Dn" represents a multi-functional area and is a variable, while "1" represents a constant number of government functions. From the present situation of the protection and management of the intangible cultural heritage in Ankang, all the subjects have given full play to their respective advantages and helped the work of the intangible cultural heritage in Ankang to a new level. The relevant departments of the governments at all levels in Ankang have been involved in the protection and management of intangible cultural heritage, such as improving the list of cities and counties, formulating policies and plans for the protection of intangible cultural heritage, strengthening the construction of bases for the protection and inheritance of inheritors, and supporting cultural exchanges at home and abroad. Profit-oriented organizations such as enterprises have also given full play to the effect of the

market, making Ankang's intangible cultural heritage truly moved towards the "active state" protection and management road, enabling the intangible cultural heritage to be effectively protected. And it has promoted the development of regional economic culture. For example, Ankang Hanbin Yixin Arts & Crafts Co., Ltd., relying on non-heritage projects, vigorously promotes the development and protection of industrialization, and actively explores effective ways for non-heritage to help alleviate poverty. Ankang non-inheritors at all levels also undertake the responsibility of "active state" protection and "innovation" management, constantly improve their own heritage protection quality and skills, actively cooperate with the government and other subjects to take the responsibility of protecting intangible cultural heritage of Ankang. Therefore, from a practical perspective, the work of Ankang's intangible cultural heritage has actually practiced and interpreted the theory and philosophy of the "Dn+1" model, which shows that it is feasible to introduce "Dn+1" model into the management of intangible cultural heritage protection in China.

IV. CONCLUSION

It is feasible and necessary to introduce the mode of "Dn+1" into the management of intangible cultural heritage. In the mode of "Dn+1", the government should undertake the leading role in the protection and management of intangible cultural heritage; enterprises should give full play to their market-oriented role, actively explore the market potential of heritage, and at the same time coordinate the interest relationship among the subjects; the inheritors should protect and manage the intangible cultural heritage on the basis of "originality". Efforts should be made to find a way to "adapt" to the rapid development of modern society for the protection and management of intangible cultural heritage. Under the mode of "Dn+1", all the subjects should clarify their rights and responsibilities and open up a new situation for the management of intangible cultural heritage protection.

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