

Roles of Education in Intangible Culture Heritage Tourism and Managerial Strategies Analysis Based on Model of Contact Opportunity*

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ABSTRACT

The transformation of culture and intangible cultural heritage from static display to life experience highlights the role of the combination of intangible cultural heritage and tourism industry in achieving creative transformation and innovative development. However, existing researches pay less attention to the educational function of intangible cultural heritage tourism and the theory and practice of employing education as management strategy in intangible cultural heritage tourism to promote the activate protection and sustainable development of heritage. The paper focuses on the traditional techniques of intangible cultural heritage to understand the various ways in which intangible cultural heritage education promotes the activation of intangible cultural heritage in the context of tourism development. As for theoretical analysis, model of contact opportunity in intangible cultural heritage tourism is introduced to discuss the relationship types and attributes of tourists, inheritor of national intangible cultural heritage and intangible cultural heritage crafts under different display and interaction situations, as well as the influence of intangible cultural heritage tourism education under relationship modes on tourists' experience and behavior. In terms of practical value, measures to improve the effect of intangible cultural heritage tourism education and the management of intangible cultural heritage tourism were also proposed, and suggestions were put forward for the integrated development of intangible cultural heritage tourism and education.

Keywords: intangible heritage tourism, education, model of contact opportunity

I. INTRODUCTION

The transformation of culture and intangible cultural heritage from static display to life experience highlights the role of intangible cultural heritage and tourism in achieving creative transformation and innovative development. Existing studies have explored the combination of intangible cultural heritage and regional tourism, intangible cultural heritage folklore, intangible cultural heritage resources production, etc. from the perspective of tourism promoting the protection and utilization of intangible cultural heritage (Bie & Liang, 2008; Zhang Wenyan, 2015; Zhang & Zheng, 2011). Less attention has been paid to the educational function of intangible cultural heritage tourism, so has the theory and practice of using education as a management strategy in intangible cultural heritage tourism to promote the activate protection and sustainable development of intangible cultural heritage (Luo & Li,

2020). Education is a structured and systematic way of learning, which constitutes the premise and main activity of learning, and is the main way to select, retain, spread and reproduce the accumulated civilization in the long history of mankind. The educational methods of intangible cultural heritage are very diversified. *Convention on the Protection of Intangible Cultural Heritage* issued by United Nations Educational, Scientific, and Cultural Organization (UNESCO) in 2003, for example, proposed "education, propaganda and ability training". In order to promote the recognition, respect and promotion of intangible cultural heritage in society, educational programs aimed at the public, especially the youth, specific training of relevant communities and groups, scientific research and management training to promote intangible cultural heritage, and informal knowledge dissemination have been implemented. The logical relationship between the protection, development and education of intangible cultural heritage with protection and education as center is discussed, which not only helps to expand cultural heritage protection education dimensions, but also blazes new path and value of intangible cultural

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heritage research in the field of education. In this way, the cultural participation, identity and social exchanges of the inheritors are strengthened, thus creating an endogenous driving force for the protection and development of intangible cultural heritage (Li & Ma, 2020).

The traditional handicrafts, namely traditional art and traditional techniques, in the *List of Representative Items of National Intangible Cultural Heritage* focus on various ways that intangible cultural heritage education promotes the activation of intangible cultural heritage under the background of tourism development. As for theoretical analysis, model of contact opportunity in intangible cultural heritage tourism is introduced to discuss the relationship and attributes of tourists, inheritor and intangible cultural heritage crafts under different display and interaction situations, as well as the influence of intangible cultural heritage tourism education under relationship modes on tourists' experience and behavior. In terms of practical value, measures to improve the effect of intangible cultural heritage tourism education and the management of intangible cultural heritage tourism were also proposed, and suggestions were put forward for the integrated development of intangible cultural heritage tourism and education.

II. RESEARCH SUMMARY: INTERACTION BETWEEN INTANGIBLE CULTURAL HERITAGE EDUCATION AND INTANGIBLE CULTURAL HERITAGE TOURISM

The education of intangible cultural heritage varies, forming different ways and effects of the interaction between technical products and audiences, and affecting the understanding of the inheritors on traditional culture and handicraft. As mentioned above, traditional culture and heritage education is dominated by static museums. For example, Simpson (2009) focuses on analyzing the way of heritage education in museums. Museums play a supportive role in the community, and museum collections are an invaluable educational resource for visitors to learn about their values, historical practices, beliefs and cultural traditions. However, the static education that sticks to the history also poses challenges for museums. Therefore, it is necessary to place the protection of objects in a broader social and cultural sense, and to seek strategies for the protection and utilization of resources with the greatest benefits for mankind (Gao Yang et al., 2020). Since the release of the *Shanghai Charter* in 2002, it has become a consensus that display and heritage education in museum should shift from the material heritage as the main body to the material and non-material heritage education that combines social skills and consciousness. In addition to the static exhibition in the museum, intangible cultural heritage

theme exhibition, eco-museum, handicraft museum, etc., expand the way of traditional craft and intangible cultural heritage display and education, and produce different effects in the process of interaction with local society, culture and environment (Mastin, 2008). Among them, the concept of eco-museum was formally put forward in 1971 by The International Council of Museums, which emphasizes human participation and running in a living way. Indigenous people and the culture they create are the premise for the establishment of eco-museum, and indigenous people's cognition of their own culture is the key to the successful maintenance of eco-museum. Since 2006, China has built a series of eco-museums, including the Soga Ecological Museum in Guizhou, the Blang Ecological Museum in Yunnan and the Heiyi Zhuang Ecological Museum in Napo, Guangxi. The culture, customs, life style and traditional techniques within eco-museums are developed by the original ecology and nature. The operating process of eco-museum will be hit by external modern culture, the government's operation based on the museum also affects the empowerment of the indigenous, then the indigenous culture of the weak group (Xie, 2019). In addition, China's ecological museums are mainly built in economically backward areas inhabited by ethnic minorities, which are difficult to be widely promoted in cities.

The acceleration of urbanization has impacted the inheritance mode and practical environment of intangible cultural heritage and handicraft traditions. How to enhance the vitality of intangible cultural heritage through formal and non-formal education has become the primary problem to be solved by UNESCO. Active display based on traditional cultural context and daily life background has increasingly become the main method of intangible cultural heritage tradition and handicraft display. At the same time, article 180 of *Operational Guidelines for Implementing the Convention on the Protection of Intangible Cultural Heritage* explicitly encourages the integration of intangible cultural heritage into educational programs of all relevant disciplines, and the collaboration and supplement among various educational practices and systems are strengthened. At present, the best practice list of UNESCO covers "traditional culture center, museum of the Pusol education programs", "museum of the north sea coast of Indonesia batik, Intangible cultural heritage education and training in primary and secondary schools, vocational schools and technical schools", "Training coming generations of Fujian puppetry practitioners". The combination of extra-curricular activities and textbook development for kindergarten and primary and middle school students, thematic discussion for craftsmen and training for artisans, etc., has made outstanding achievements, which is of great significance (Ge Yuqing, 2020). Great efforts have been made in China, from the introduction

of intangible cultural heritage into campus launched more than a decade ago, to the establishment of intangible cultural heritage majors in some universities, and the strengthening of the cultivation of intangible cultural heritage skilled talents through vocational education, to the implementation of the "Training program for Chinese intangible cultural heritage inheritors". China is integrating education with the protection of intangible cultural heritage at the national level, gradually realizing UNESCO's initiative of enhancing the vitality of intangible cultural heritage through formal and non-formal education (Ge Yuqing, 2020).

III. MODEL OF CONTACT OPPORTUNITY AND MANAGEMENT IN TOURISM

A. The proposal of concept: tourist-wildlife interaction opportunity model in ecotourism

On the whole, existing research on the educational function of tourism mainly focuses on the field of ecotourism. Orams (1996) proposed the tourist-wildlife interaction opportunity model in ecotourism, including different interaction scenes from zoo to wilderness, as well as different management paradigms such as physical, regulatory, economic and educational, etc., to explain the interaction between tourists and tourist attractions. Among them, the framework emphasizes education as an important means of ecotourism management, so as to reduce the pressure of tourism development on natural wilderness, which is an important conceptual framework of this paper.

B. Conceptual development: the tourist-craft model of contact opportunity in intangible cultural heritage tourism

The difference in the contact opportunities between tourists and traditional craft or intangible cultural heritage products in the context of different displays, intangible cultural heritage explanations or cultural exhibitions can be understood as a continuous pedigree, as shown in "Fig. 1". They are the main dimensions to distinguish different contact opportunity patterns. The upper end of the spectrum shows the traditional static local process contact pattern. In this mode, visitors enter a static environment displaying craft products or traditional culture to visit and learn activities, such as traditional museums, art galleries and theme exhibition halls. Appliances, machinery, raw materials, intermediate products, final products or innovative products produced by traditional processes are displayed under a fixed background. Most of these exhibition places are specially built according to

specific urban cultural development or rural traditional display functions, which are the main components of local cultural space. The visitors' learning includes the knowledge explanation before entering the venue and self-experience during the visit. The booming digital museum, namely the combination of network and digital technology, contributes to the creation of digital exhibition environment including virtual reality (VR) and augmented reality (AR), expanding the spatial and interactive nature of the exhibition to a certain extent.

In the middle part of the spectrum, visitors' visiting and learning activities are mainly the semi-static and semi-interactive mode, such as ecological museum and handicraft museum. The environment of ecological museum and handicraft museum is closer to the atmosphere where traditional crafts exist and produce. Visitors can have a deeper understanding of the cultural background of traditional crafts or intangible cultural heritage skills, interact with inheritors to a limited extent, and participate in the process of technological production. The craftsmen in these scenes carry out both production and display activities. The interaction between tourists and the inheritor and producer may also stimulate the latter's performance behavior in some special production links, so as to make the links of craftsmanship more vivid and enhance the educational effect.

The lower end of the spectrum represents open patterns of interaction. Intangible cultural heritage inheritor studio, intangible cultural heritage art workshops and innovation center run by contemporary inheritors of national intangible cultural heritage or traditional craftsmen regularly organize face-to-face intangible cultural heritage skills learning and themed education day activities, reflecting the development concept of contemporary intangible cultural heritage protection of "seeing people and seeing things and seeing life". The return of intangible cultural heritage in daily life and native communities and the exchange of traditional skills prompt design inspiration and living inheritance. Despite the differences in names and operation modes, most inheritor studios or art workshops for tourists, students and other community residents are located close to the place where intangible cultural heritage techniques or traditional crafts are produced, managed and inherited, or even in the ancestral houses of the family. The studio is integrated with local community, bringing together the collective identity and cultural sensibility of the residents, maintaining to a large extent the original cultural landscape of traditional crafts, and thus ensuring profound experience in educational process and results.

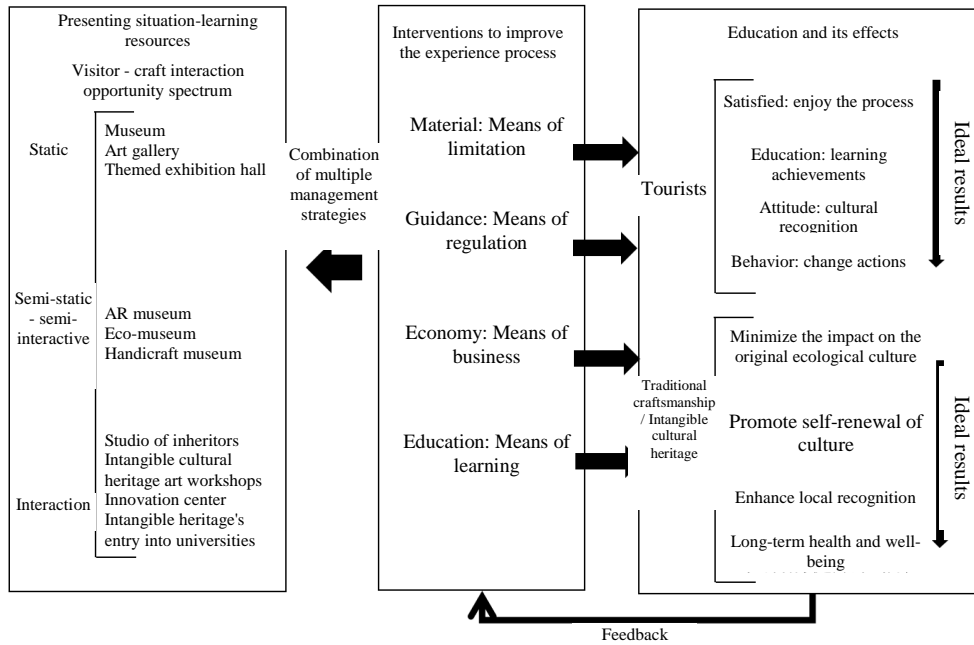


Fig. 1. Tourist-craft model of contact opportunity (Developed by the author based on the Orams (1995) model).

IV. MANAGEMENT STRATEGY AND EDUCATIONAL FUNCTION OF INTANGIBLE CULTURAL HERITAGE TOURISM

Intangible cultural heritage exhibition and education are important for the protection and development of contemporary traditional crafts and intangible cultural heritage, and a broad consensus has also been formed. In view of the increasing demand of tourists and local residents for craft and cultural experience, different display and education modes of traditional craft and intangible cultural heritage, as well as the interaction of multiple stakeholders in different scenes of intangible cultural heritage education are also challenged by potential issues, attracting the attention of some scholars. Therefore, different traditional crafts and management modes of intangible cultural heritage tourism should be analyzed to distinguish the influences of different interactive methods and management elements on tourists and intangible cultural heritage. On the whole, the management strategy of intangible cultural heritage tourism may include materiality, guidance, economy and education. Different management strategies have different impacts on tourists and traditional crafts/intangible cultural heritage.

The material management method, which restricts tourists' visiting behaviors by fixing intangible cultural heritage display items and display space, is a common management method for comprehensive regional intangible cultural heritage museums based on interpretation and navigation functions. The intangible

cultural heritage display items in the static exhibition space are extracted from the producers or traditional communities for the audience to visit. As passive receivers of information, tourists form their understanding of intangible cultural heritage traditions and history based on other explanations and interpretations. It should be noted that the material management method has undergone a variety of changes in the new media era. Visitors have changed from the traditional "receiver" of knowledge to the "participant" or even the "dominant" of knowledge transmission. Such change not only gives the public a brand new visiting experience, but also enhances the communication between the public and the museum, so as to better establish the public's trust and loyalty to the museum.

Guiding means are mainly found in ecological museums based on the overall concept of protection, etc., which are also common means to promote poverty alleviation in rural areas by combining intangible cultural heritage with cultural and tourism activities. The objectives of guiding management methods fall into two camps. The first is to create a display atmosphere for tourists, and to realize cultural ecological display and interpretation of cultural traditions through purposeful production of traditional skills and performances related to the life of community residents. Secondly, the intangible cultural heritage community should be properly divided into exhibition areas and visiting areas, so as to eliminate the potential impact of tourists' visiting, sightseeing and interaction behaviors on the local traditional communities.

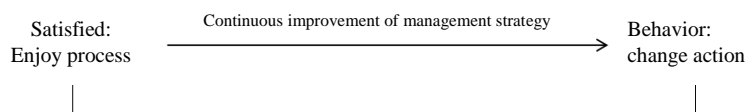
Compared with material management-oriented restriction means, guiding intangible cultural heritage tourism management means is more helpful to improve learning results. The visit to the original cultural community is helpful for tourists to further understand the social environment, folk customs, people's livelihood and cultural landscape of intangible cultural heritage, and gain a relatively comprehensive understanding of intangible cultural heritage.

Economic management means use price as an incentive or constraint to adjust the behavior of tourists. With the deepening of the integration of intangible cultural heritage and commerce, economic management means become more diversified. With the deepening of "intangible cultural heritage + tourism", intangible cultural heritage tourism has become a new highlight in the integrated development of cultural tourism. The activities of "Intangible Cultural Heritage entering scenic spots", "Intangible cultural Heritage theme tour routes" and other special tourist routes launched by tourism operators all organize and guide the intangible cultural heritage visiting behaviors by means of economic management, thus forming an important way to stimulate the revitalization and cultural cognition of intangible cultural heritage through tourism and commercial behaviors.

Education-based management strategies are commonly found in experience centers of intangible cultural heritage universal education, teaching centers with both display and practice functions, and studios set up by inheritor of national intangible cultural heritage. The purpose of educational management strategy is to reduce irrational behavior of tourists in intangible cultural heritage tourism, and to form active changes in

tourists' behavior through in-depth cultural contact, so as to enhance tourists' sense of pleasure and understanding. Education-based management strategies multiply prompt tourists and traditional crafts/intangible cultural heritage skills. From the perspective of tourists, the participation of education in intangible cultural heritage tourism and the development of different intangible cultural heritage educational activities help to promote the change of tourists' role in intangible cultural heritage tourism. Participation in the exhibition and interpretation activities related to education can promote tourists to change from passive "bystanders" to active "actors", from tourists enjoying the process to co-creators of value that can bring practical actions and public power to promote the evolution of intangible cultural heritage. From the perspective of traditional craft, intangible cultural heritage skill, the introduction of educational management strategies in intangible cultural heritage tourism has also changed the conceptual process of conservation and development, that is, from emphasizing the minimization of the impact on the original ecological culture in the past static exhibitions, to actively pursuing the long-term health and well-being of the intangible cultural heritage ecosystem and all stakeholders. As an intangible cultural heritage tourism management strategy, education is generally accepted by tourists, community audiences and inheritors under the concept of rejuvenation of contemporary traditional crafts and preservation of intangible cultural heritage, and has become an important method for the preservation and sustainable development of intangible cultural heritage. (see "Fig. 2")

1. Effects on tourists



2. Effects on traditional craftsmanship/intangible cultural heritage

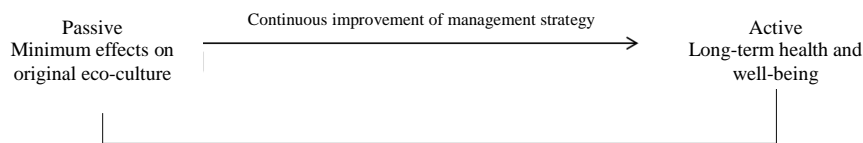


Fig. 2. The influence spectrum of intangible cultural heritage tourism management strategies.

V. WAYS TO IMPROVE INTANGIBLE CULTURAL HERITAGE TOURISM EDUCATION

Compared with the material and guiding technological means, the use of education as an intangible cultural heritage display and educational interaction management strategy is still a new cultural practice. Among them, the interaction of different subjects and relationships makes the display and education of traditional crafts and intangible cultural heritage more complicated. For example, tourist groups have multiple motivations, needs, and behaviors. Live interactive displays also vary in the size, age and educational outcomes of visitor groups within the organization. In addition, as tourists are highly subjective market subjects, their immediate reaction to the experience of the educational process will also have an impact on inheritor of national intangible cultural heritage. Given the diversity of tourist groups, it is more challenging for inheritor of national intangible cultural heritage and craftsmen to design different educational programs according to specific group characteristics, and to improve the visiting experience and educational effect of tourists through customized products. The lack of understanding of tourist demand and market, as well as the differences in the adaptability of handicraft with different types and production attributes in the educational environment, can best explain why the work related to improving tourist behavior and enhancing cultural understanding of intangible cultural heritage through education is still in the exploration stage. Therefore, the management mode of intangible cultural heritage tourism based on education should be further explored from three aspects, including improve the process and way of interaction between tourists and intangible cultural heritage, enhance the understanding of tourists' experience of pleasure, interest and knowledge in intangible cultural heritage tourism, and change the attitude and behavior of tourists through a variety of means. Satisfaction, education, attitude and behavior should be regarded as the central goal and appeal of intangible cultural heritage tourism, and in turn promote the sustainable inheritance and development of intangible cultural heritage's social, cultural education and skills.

Therefore, despite the continuous development of intangible cultural heritage education based on dynamic interactive process, effective management of different types of intangible cultural heritage tourism is still needed to reduce potential negative impacts. It is an important way to improve the tourism management of intangible cultural heritage to understand the tourist experience in intangible cultural heritage tourism and to understand the influence of interactive interpretation of education on traditional crafts and intangible cultural heritage resources. The interpretation method combined with the management strategy of education has formed

the benign interaction between intangible cultural heritage skills and tourists. Such move reduces the impact of indigenous culture, promotes cultural self-renewal, improves local identity, and ultimately promotes shared long-term health and well-being through inheritance and preservation of intangible cultural heritage. The protection of intangible cultural heritage, tourism education, dynamic evolution, interpretation and inspiration are organic and complete systems. The continuous interaction of different stakeholders in the system jointly shapes the sustainable future of intangible cultural heritage protection and inheritance.

VI. CONCLUSION

Intangible cultural heritage tourism education enjoys special scene, providing opportunities for tourists to get in touch with intangible cultural heritage technology. The intangible cultural heritage exhibition with education and interpretation as the main purpose not only improves public cognition and the wide spread of traditional culture, but also further improves the subjectivity of intangible cultural heritage techniques, that is, the inheritors' thinking and ability. The insight that puts people first and supports living-state changes provides guideline for the subsequent protection of intangible cultural heritage in China, as well as new way of thinking for the integration of intangible cultural heritage, tourism and education. However, it should be noted that the integration of tourism with intangible cultural heritage resources and local culture is flawed, especially human education and knowledge acquisition through tourism. More theoretical and practical studies are needed to realize the transformation from tourism oriented by satisfaction and pleasure to profound tourism education oriented by culture, experience and behavior change, and to make full use of heritage tourism to promote the living-state inheritance and sustainable development of intangible cultural heritage.

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