

Intangible Cultural Heritage and Local Practices of Chinese Cultural and Creative Industry

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ABSTRACT

With the rapid growth of the Chinese modern cultural and creative industry, the intangible cultural heritage seems to have a renaissance to its height of fame. Financial support and companies provide the public with a promising future of traditional cultures. The evidence of modern social media and popular culture proves evidence that traditions can be united with creative popular cultures. However, the optimistic view is suspicious for the cultural industry does not necessarily stop the essence, or the outstanding universal value of traditional cultural heritage to fade. This article examines the logic of the modern popular culture industry and the surviving situation of intangible cultural heritages. It is argued that despite the success of the modern cultural industry, intangible cultural heritage still faces its problem in preserving its authenticity while keeping itself as a living culture.

Keywords: *Intangible cultural heritage, cultural and creative industry, authenticity*

1. INTRODUCTION

The art and form of intangible cultural heritage have been transformed into multiple different appearances nowadays. Lots of modern products of tradition had been turned into cultural and creative products [1]. Cultural and creative products, as the name implies, refer to synthetic products that contain both cultural characteristics and creative thinking. They are high value-added products produced by the creation and improvement of cultural resources and articles with the help of modern scientific and technological means and the development and application of intellectual property rights by the wisdom, skills, and talents of creative people. The transformation of this heritage is beneficial in its way, especially the products of China's traditional heritage [2, 3]. Since the 21st century, China has ushered in the era of quality consumption, followed by the trend of cultural creation [4]. The proportion of cultural and creative products in cultural consumption is gradually increasing, becoming the hot consumption of the new generation, and even gradually occupying the leading position of cultural consumption. Scenic spots, which are the places that enable people to best experience traditional culture up close, should be the first place to enhance impression to people. It has been noticed by the international tourist industry that Chinese tourist sources and markets are very promising [5]. Scenic spot or tourist target is a temporal-spatial concept that includes hospitality, cultural exchange, and

quality of food or room service. These attributes are also understood as the success of scenic spots or cultural-based scenic spots development. Although the interest of cultural-based industrial innovation contributes mainly to the new type of tourism market rather than the caring of intangible cultural heritage, it is still worthy to be noticed how tourism market development can be working together with the cultural value from traditions.

2. THE DEVELOPMENT OF THE MODERN CULTURAL AND CREATIVE MARKET

The development of this new market can be beneficial in four ways. Initially, it can help effectively spread the culture of the scenic spot. The branding of scenic spots can promote the manufacture of cultural and creative products which effectively transfer the spiritual and cultural connotation of scenic spots. Scenic area culture connotation is the value idea and the management mode of intensive culture embodies. The branding of cultural and creative products presents the cultural connotation of different branches from the visual angle, helping to the unified expression of traditional cultural characteristics. No matter in the dissemination of scenic spots, campus dissemination, or in the social dissemination, these products can have a focus, hierarchical concentrated embodiment of the cultural characteristics of scenic spots. Secondly, doing

so can better establish a good image of the scenic spot [6]. A good touring atmosphere, artistic culture, and friendly quality of scenic spots enhance the brand value. The designs of lots of cultural and creative products have the unique scenic image of the visual style, product characteristics, and product form, expressing the values of the specific place of interest, creating its value in its way. Thirdly, cultural and creative products are more systematic. Based on the challenges existing in the development of cultural and creative products in scenic spots, brand design can systematically develop and design different types of products. For example, cultural and creative products in scenic spots can be divided into different series such as the welcome season product series, the scenic spot memorial series, and the publicity and exchange series. It's simple, clear, and methodical. Additionally, according to different series focusing on the different emotional characteristics when design and development. On top of that, scenic spots are also the best place for products that can show their characteristics in a formatted way. For a series of buildings over the past decades, the building's modeling design can be expressed into a series of systematic product modeling. The flowers on the building and geometric patterns as applied in other prints of the visual design of scenic spots, not only represents the image of the scenic spot, and with visual characteristics. Moreover, in the process of communication, visual systematization and stylistic characteristics are formed.

Finally, the cultural and creative product is good for marketing management, Brand-oriented cultural and creative products in scenic spots are conducive to centralized marketing management of scenic spots' culture. Scenic spots can focus on display and publicity, build platforms, and unify publicity and promotion through official websites, social platforms, digital media, and other forms of mass communication. Due to its own resource advantages, the scenic spot can also use the rich ecological resources and social platform, based on the brand of continuous research and development, production of iterative creative products. After people took action in protecting cultural heritage, cultural and creative products in recent years had been in the limelight. A lot of cultural and creative products created by authentic producers have been not only an important role in carrying forward Chinese traditional culture because of its rich cultural background but also widely welcomed by consumers and created considerable economic benefits. Achieving both social and economic benefits. The basic of the making and the popularity of the cultural and creative product is the organic integration of scenic spots and cultural and creative products, which is the function of 'culture plus' mode. With the development of science and technology and the maturity of the Internet, all the integration has become possible. The cultural creative industry is not limited to the cross-border integration within the

cultural industry but is integrating with other new industries such as the digital content industry, urban construction industry, modern agriculture, and other related industries. "Culture plus science and technology", "culture plus tourism", "culture and finance", are manifestations of the obvious trend of cultural industry upgrading. This blending of different industries is the reason why the products are so lively and modern.

3. THE PARADOX OF AUTHENTICITY AND CREATIVITY

The suitable path taken and the right person chosen is very important to not let these products go off track. However, cultural and creative products are often manufactured by people or companies that don't respect the traditional culture. Since many of these products are launched during traditional festivals, many places started to make products that are not based on characteristics of traditional culture for money. Because of the epidemic, most of the country's cultural and exhibition units canceled offline activities during Dragon Boat Festival, objectively promoting cultural and creative products to be sold online broadly [7]. Some companies took the opportunity and started selling those shoddy products in the name of cultural innovation at a low price, stealing the sails of true cultural and creative products. These products not only attracted consumer dissatisfaction but also caused a "backlash" to traditional culture. Just like a certain cultural exhibition unit launched a "custom gift box", claiming to be a famous scenic spot, and a physical examination institution jointly launched the product, but the gift box, in the end, was not identified to have any connection with that scenic spot, let alone having any association with the Dragon Boat Festival.

These incidents which happened recently make people think about whether the cultural and creative product can actually help with the preservation and glorification of traditional culture. For a cultural and creative product, "cultural" should be the most significant part. Without the base of traditional culture, these products will just be pure "creation", imaginations with no connection with tradition. Therefore, traditional culture should be the soul of cultural and creative products. Many modern industries that have been discussed are only the creative part of the product. Products should first be built on traditional culture, and then combined with modern aesthetic concepts to give play to creativity, design, and manufacture products to meet the needs of modern people. Before the industry can find cultural sources to make a product, it should first acknowledge the traditional aspect of our culture. However, how should people understand their tradition and which aspect is the most to be glorified is not that easy to be determined. In other words, with particular

characteristics should the state or the administration of certain industries use when designing such products? To have an answer, a clear understanding of traditional culture is needed.

The International Council on Monuments and Sites (ICOMOS) compendium titled "The World Heritage List: What Is OUV" would be a key to proceed the discussion on cultural value [8]. OUV, a short form of 'outstanding universal value' is proposed for the Council to recognize those cultural items, events, or relics that have been already partly transformed or being transformed into modern tourism targets [9]. The dichotomy of universal value and commercial value should be noticed here. For most modern cultural industrial products, what is at stake would be the feedback from the market. The number of consumers and the possibility of repeat purchases define the value that the tourism industry or the State's will of protecting cultural heritage. That value, when perceived as a charming attribute of the old folktale or an aboriginal habit that passed through generations and dynasties, is practically connected with commercial designs. A cooking or dancing performance habit is reasonably matched with hotel room service and theater or immersive experience products. These commercial values weigh the prize of how can the cultural tradition survive in the trend of consumerism while the United Nations look high upon another end of the habitual or cultural traditions. To make a list of world heritage according to their outstanding universal value, it emphasized the value should be understood in a historical scope with the community of human beings as the beneficial side in case of the protection of such heritage. It is clear that for most of the tourism industry development, the localization and some cultural exchanging elements are main points while the reorganization of outstanding universal values is secondary or seemingly promising points.

Traditional culture is a kind of culture that reflects national characteristics and styles and is the overall expression of various thoughts, cultures, and concepts in the history of each nation. Its content should be all kinds of material, institutional and spiritual-cultural entities, and cultural consciousness that have existed in the past dynasties. It is a general term corresponding to contemporary culture and foreign culture. Through its definition, we can see that traditional culture doesn't include merely artworks but a microcosm of men's past civilization. How can we identify if an aspect is an orthodoxy? The meaning of orthodox culture is the general term for the most favorable and popular cultural system extracted from the region contained in the present era. For things like history and culture, everyone can have their way of interpretation. There are a thousand Hamlets in a thousand people's eyes, like Shakespeare said, there is no correct answer to how a person understands the world. In the past and at the

present, both eastern and western civilizations have their orthodoxy, which is their spiritual core. For example, after 5,000 years of historical changes, China's examination and reflection on its cultural legitimacy have led to many changes in the so-called orthodoxy. The Confucian cultural circle with China as the core pays attention to the succession of the mandate of Heaven. Only the dynasty to which the mandate of Heaven belongs can become orthodox. Only history books written under this rule can be placed in the history of China, and only countries like that can be called China. During the Yuan Dynasty, the Xiongnu in the north were considered barbarians, and their reign was certainly not considered to be the orthodox cultural period of China at that time. But for the Xiongnu themselves, their own war culture was also an orthodoxy that they are proud of.

In Europe, the Roman orthodoxy was like the Chinese orthodoxy of destiny. The Celts, The Germans, and the Slavs were all barbarians from the north, and even as barbarians they had ambitions to move south into the Central Plains. Thus, when the Germans conquered the west in the 5th century, orthodoxies continued to the east to the Eastern Roman Empire, the Byzantine Empire, and Charlemagne came through the Vatican in the 9th century and crowned his Charlemagne Empire as the Holy Roman Empire. Later, when the Ottomans conquered the Eastern Roman Empire, the Grand Duke of Moscow married his last princess, from which the grand duke of Moscow called himself Caesar, or czar, while the Slavic principality of Moscow called itself the Third Rome or Tsarist Russia. Another way of clarifying orthodoxy through all these examples is that orthodox follow the masses. What has been believed and made believed stands to be the sole of civilization? So from what we had discussed, the meaning of orthodox culture could be the general term for the most favorable and popular cultural system extracted from the region contained in the present era. The presentation of orthodoxy is not limited, as culture itself is diverse. On top of that, there should be a bottom line for which anyone shouldn't touch. Cultural and creative products should be innovative but also respect the traditional culture. At present, there is no "cultural gatekeeper" in the development of cultural and creative products. The situation of different units is different, so the level of products on the market is also uneven, which may distort true cultural characteristics. Not all companies can research that much and manufacture produces without keeping the profit. The notion of gatekeeper that guides the industry to make proper decisions to keep cultural heritage popular and not to harm its authenticity, somehow, reflects that both the public and the intellectuals are often disappointed with the cultural innovation and industrial development. Before the standard of outstanding values or universal ones came into the core conception of cultural heritage,

scholars had already been worried about the massive media and informational technology would turn the spiritual world of their history into tedious and meaningless copies. For nowadays the gatekeeper to guarantee the pure and local traditions, those maniacs for fundamentalism share, indeed the same suspicion with the first community of cultural criticize. When Walter Benjamin worried that products of mechanical reproduction would surpass the aesthetics of real classical arts, it is obvious that he did not imagine the power of digitalization or other mass media reproduction interferes strongly that finally eliminate the necessity of authentic arts' existence [10]. For once-troubled Walter Benjamin that the touch of real and actual work of art is replaced by the reproduction, for now, has been accepted by the industry and companies as the only solution to keep cultural heritage surviving in facing the challenge of modern popular entertainment. The fear of losing authenticity has dissolved itself in the urgent situation of unpopular cultural heritage and the quasi-authentic consumerism prosperity of modern pop cultures, however, the balance in between is not easy for companies to maintain.

Traditional culture has been wrongly understood by lots of people, making the path of these cultures warped. With the development of high technology, there are all kinds of quack calligraphers on the Internet. There was an old man with a beard using a needle syringe to spray ink on a pair of white paper, calling it art, and when the old man is running back and forth, there are people from time to time shouting with agreements. Modern social applications promote content producers to interpret cultural traditions in their ways. Some individual and personal ideas can be more eye-catching than the authenticity of the tradition. Many social media encourage fun videos with cultural practices for they are hilarious with the elderly man's confusing handwriting combined with the cheers around him. Because of this, the video was hot over all platforms, with sparked controversy, and the client responded to questions: "You don't know art!" Therefore, "cultural" and "creative" are indispensable for real cultural and creative products. However, the cultural and creative products launched by some institutions or enterprises are only for money. They neither reflect traditional culture nor have eye-catching creativity.

4. CONCLUSION

With the advancement of the social-media-motivated world, people's tastes and choices of life have been on a different level. Traditional culture is already the past of many people's minds. It is argued that people are not that interested in cultural heritage for many reasons. Initially, people think these traditional cultures are the ideas of the older generation. Today's world is more pompous, many young people think that these

traditional cultures are very old ideas, they don't need to know them, let alone learn them, and what they like now are those very advanced things, these traditional cultures have long been forgotten by them. Second, there are few inheritors. China now has a lot of intangible material cultural heritage, but this intangible cultural heritage is facing the problem of inheritance because they lack inheritors, so many young people seldom know about these things, so they are not interested in them. How can you be interested in something you have never known before? Only when contemporary young people have a deep understanding of these things, they will feel the charm and be deeply attracted by these traditional cultures, but now they do not have a deep understanding, so they will not like these traditional cultures. Finally, traditional culture has not kept pace with modern-day developments. Traditional culture is the need to change, cannot stand still, or you will be eliminated by the current era, so they have to learn to keep pace with the trend, people can like them, if it's just standing still, will be eliminated by this age, is because they did not keep pace with the trend, all of these young people would not like them. It is also observed what they like now are relatively new things. It can be foreseen that things are in line with the present era, and these traditional cultures make them think that these are things that have long been obsolete, so they don't like these traditional cultures.

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