

Exploration on productive protection of intangible heritage in the era of scene marketing

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Abstract: There are four main ways to protect intangible heritage: salvage protection, productive protection, integral protection and legislative protection. Among them, productive protection refers to the protection of intangible heritage and its resources into cultural products by means of production, circulation and sales, with the core of maintaining the authenticity, integrity and inheritance of intangible heritage and the premise of effective inheritance of intangible heritage skills. The article is devoted to how to carry out the productive protection of intangible cultural heritage in the scene era. Author deals the current situation of intangible heritage production protection, using Wu Sheng's scenario "four namely" theory, namely, product is scenario, cross-border is connection, sharing is access, popularity is flow, this paper puts forward the strategy of intangible heritage production protection from scenario perspective: combining consumer needs to form new scenario solutions, using cross-border cooperation to attract new user groups, expanding new promotion channels based on scenario sharing, to stimulate new consumption and Purchase Motives through popular detonation flow, making the return of intangible heritage to community and life, and enable it to be reflected and inherited in the daily life of millions of households.

Keywords: Scene marketing, Intangible heritage, Productive protection

1. Introduction

For intangible cultural heritage projects of traditional art, traditional skills, traditional food and traditional medicine, productive protection is an effective way to promote the integration of intangible cultural heritage and contemporary social life. Starting from the concept of productive protection, large-scale machine production cannot completely replace manual labor, resulting in destructive development and making intangible cultural heritage lose cultural value. On the premise of retaining the authenticity or core elements of intangible cultural heritage, cultural creative means should be introduced to innovate expression forms, improve taste and adjust the target group of consumption to a higher social class, which is conducive to the productive protection of intangible cultural heritage. At present, mobile devices, social media, big data, sensors and positioning systems are the five major technologies, which give birth to the Scene Age. Chinese "intangible heritage" is abundant in quantity and variety, and has high economic value and social benefits. However, in the process of creative transformation and innovative development, it faces such problems as low public recognition, single circulation channel and weak inheritance. In Scene Age, how to use Internet thinking to improve the production level of intangible heritage products, broaden the sales channels of intangible heritage products and services, create additional value based on new scenarios, and create unique experience for consumers, is very important to enhance the vitality of intangible heritage in modern society.

2. Reason of the productive protection of intangible heritage

There are four main ways to protect intangible heritage: salvage protection, productive protection, integral protection and legislative protection. Among them, productive protection refers to the protection of intangible heritage and its resources into cultural products by means of production, circulation and sales, with the core of maintaining the authenticity, integrity and inheritance of intangible heritage and the premise of effective inheritance of intangible heritage skills. Productive protection is the only way for creative transformation and innovative development. Scene is considered as an important opportunity for creative transformation and innovative development.^[1]

2.1 Productive protection is an effective method for the sustainable protection of intangible heritage

The Guidelines for the Establishment of a Living National System of Human Finance issued by UNESCO in 2003, specifies that one of the ways to protect intangible heritage sustainability is to encourage public appreciation or use. Productive protection of intangible heritage is not only conducive to improving the inheritance of life, but also to meeting the diverse cultural needs of the people. It is one of the effective methods for sustainable protection of intangible heritage. Productive protection of intangible heritage should avoid commercial abuse, not endanger their viability, and ensure that communities that inherit traditional crafts become the main beneficiaries of commercial activities. In 2005, the Chinese State Council Notice on Strengthening the Protection of Cultural Heritage defined the working principle of intangible heritage protection as “protection priority, rescue first, rational utilization, inheritance and development”.^[2]In 2011, The Law of the People's Republic of China on Intangible Heritage pointed out that China encourages and supports the exploitation of the special advantages of intangible cultural heritage resources, and on the basis of effective protection, rational use of representative intangible cultural heritage projects to develop cultural products and services with local and ethnic characteristics and market potential. In 2017, the Chinese General Office of the Central Committee of the Communist Party of China and the State Council issued The Opinions on Implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture, pointing out that intangible heritage should be integrated into production and life, and that practice and cultivation, demand and supply, form and content should be combined to better integrate the connotation of Chinese Excellent Traditional Culture into all aspects of production and life.

2.2 The "four moments" theory of scenario marketing is an important opportunity for the productive protection of intangible heritage

Wu Sheng, the author of Scene Revolution, reconstructs the models of products, marketing, channels, pricing strategies and traffic acquisition in traditional business models with scenarios, and forms the scenario methodology in the era of mobile Internet: product is scenario, sharing is acquisition, cross-border is connection, Popularity is web traffic. Product is scene: In traditional business logic, sellers produce good products, and then go to find buyers; In scene era, first we need to subdivide consumer needs, find the pain points of consumer scene experience, determine the details of scene presentation, and then evaluate whether the core functions of products can continuously connect consumers' interested scenarios and timely provide products or services to meet the needs of their scenarios. In this case, the product is placed in the scenario and becomes the solution of the scenario, the product is the scenario. Cross-border is connection: Internet era is an era of infinite collaboration and boundless convergence. Traditional concepts of industry divisions have been broken and cross-border connections have given brand new business opportunities. By learning from each other's advanced experience, any two unfamiliar enterprises can provide people with integrated products and services of cross-industry, cross-media and cross-border management, and realize the best state of complementary advantages and resource integration, that is cross-border namely connection. Whether a brand can achieve cross-border trust through horizontal connections depends on whether it can provide appropriate solutions for consumers' scenario needs. Sharing is acquisition: Sharing thinking is one of the core spirits of the Internet.^[3] Before making a decision, people will search and refer to the experience shared by others; after making a decision, they will share their own experience to provide reference for others. In the sharing mode, the more resources are used, the more valuable they are. Sharing is acquisition. If we want to build a new business model or form marketing innovation by sharing, we must insist on sharing real scene, sharing effective information and resources, and finding solutions to share the trigger point. Popularity is traffic: in the era of mobile internet, traffic is fully subject to popularity. Traffic is valuable only when it helps the product itself to form a user's ability to search actively, generates popular indices, and then generates brand debts. The main reason for the popularity of the scene is the real emotional relationship between the sub-cultural phenomenon and the supporters. Therefore, it is necessary to find the supporters of the brand. According to the sub-cultural community of the supporters, the products will be transformed into the community of their lifestyle, and the marketing will be subdivided. Finally, the brand supporters will become the brand's word-of-mouth communication.

3. Present Situation of Productive Protection of Intangible heritage in China

The path of intangible heritage productive protection is intangible heritage technology-intangible heritage products-intangible heritage brand, which involves production, circulation, sales and

others. Therefore, intangible heritage productive protection is mainly implemented in the field of traditional Traditional skills, traditional arts and traditional medicine. As of April 2019, 15 Chinese intangible heritage items of traditional arts, traditional arts and traditional medicine that suitable for productive protection have been included in the UNESCO intangible heritage list, and 1005 items in the Chinese intangible heritage list, including 507 items of traditional arts intangible heritage and traditional arts intangible heritage. 361 items and 137 items of traditional medicine. Geographically, it mainly distributes in East China, North China and Southwest China, Zhejiang, Jiangsu, Sichuan, Beijing, Guangdong and Shaanxi. In addition, China has established 100 state-level demonstration bases for the productive protection of intangible heritage, held many national exhibitions and exhibitions, raised public enthusiasm and participation, and effectively promoted the inheritance of intangible heritage.^[4]At present, there are many intangible heritage projects of traditional techniques, traditional fine arts and traditional medicine which are suitable for productive protection in China, but few well-known brands, which are facing challenges in production and sales.

3.1 Great changes in inheritance scenarios and shrinking market demand

Most intangible cultural heritages were born in the agrarian age, with little changes in social life and less turnover of personnel, enabling the inheritance and development of traditional crafts. At present, with the rapid progress of industrialization and urbanization in China, people's production and lifestyle are changing, and the traditional villages and communities that nurture and nourish intangible cultural heritage are affected by urban expansion, demolition and transformation, and the demolition and consolidation of villages, becoming commercial streets and archaized buildings without original residents and losing the living soil and space. In addition, traditional folk culture is surrounded by contemporary pop culture and cannot find a combination point with modern life. Part of intangible cultural heritage, which reflects exquisite handmade skills, is replaced by large-scale production of machines, which loses its competitiveness and sharply reduces consumers. In addition, with the rapid development of China's economy and the advent of the era of mobile interconnection, the quality of life and aesthetic concepts of the public are constantly improving, and higher requirements are put forward for the performance, appearance and packaging of products. Some inheritors cannot meet the needs of this era, focusing on economic benefits and devoting their energies to reducing costs and increasing production. Over simplification of production process leads to fewer and fewer high-quality products, fails to meet people's expectations for a better life scene, and the market demand is gradually shrinking. At present, there are mainly such problems as monotonous design, simple production and inferior packaging of products for the public. Many traditional craft products originally from life and used for life are gradually divorced from the daily life of the public, with more display and play and less practical daily use.^[5] Customers are getting smaller and smaller, and the market demand is gradually shrinking. This not only deviates from the authenticity of intangible cultural heritage, but also reduces the income of practitioners of intangible cultural heritage, restricts the entry of excellent talents and the expansion of inheritance population, and finally affects the effective inheritance of intangible cultural heritage.

3.2 The main force of inheritance is weak and the situation of operation is worrying

The main body of productive protection of intangible cultural heritage is the most important force to protect, inherit and develop intangible cultural heritage

There are two main bodies of intangible heritage productive protection: one is the skilled craftsmanship group, the other is the enterprise that respects tradition, craftsmanship and innovation. Most of the intangible heritage skills are complex, long production cycle, limited income but also to buy raw materials and train apprentices, and fewer and fewer young people are willing to learn intangible heritage skills for a long time, so the inheritance of intangible heritage skills is facing difficulties. In recent years, China has offered several training programs for intangible heritage successors. At the same time, it encourages and supports excellent literary and creative enterprises and design enterprises to help traditional craft enterprises and practitioners develop various derivatives embodying exquisite handicraft, facing the public and using intangible heritage elements, so as to develop new series in the field of intangible heritage. Products and well-known brands, but the results are not obvious: first, from the perspective of the group of inheritors, most inheritors are not able to receive relevant training because of the training scale and the inheritors' access to relevant information; second, from the enterprise level, the business attributes of enterprises determine that commercial interests must be taken into account when choosing partners. At present, there is still a lack of mature business cooperation mode between intangible heritage successors and enterprises. Influenced by the operation ability of intangible heritage

inheritors, there are some problems in the production, circulation and sales of intangible heritage related products, such as product and life disjointed, single circulation means, backward sales links, which fail to achieve innovative development and creative transformation from intangible heritage technology to intangible heritage products, and then to intangible heritage brands.^[6]

3.3 The boundary between cultural inheritance and business innovation is vague

The breeding and inheritance of intangible cultural heritage is closely related to social and cultural environment. In 2018, UNESCO's convention for the protection of intangible cultural heritage pointed out that the commercial activities and trade in cultural products and services related to intangible cultural heritage that may arise from certain forms of intangible cultural heritage can raise awareness of the importance of such heritage and bring benefits to its practitioners. These commercial and trade activities help communities that inherit and practice this heritage to improve living standards, promote local economic development and strengthen social cohesion. However, these activities and trade should not jeopardize the viability of intangible cultural heritage. Before, intangible cultural heritage was the main body of rural society construction and an important force to stimulate the subjectivity of people's cultural creation. Today, the soil for the birth of intangible cultural heritages -- rural areas in the traditional sense no longer exist. The aging of rural population is relatively serious, and most of the young people go out to work, and the economic development lacks vitality. Intangible cultural heritage as a "regional business card" and "regional brand", under the drive and the industrial development policy, the national intangible cultural heritage need to cater to the market for commercial innovation, but at present, the innovation is still in its infancy, although the integration of modern technology, pop culture symbol, but abandoned the intangible cultural heritage of traditional culture, the lack of inner vitality and creativity, is not conducive to a balance of cultural ecology environment of sustainable, make the protection of intangible cultural heritage of productive effect in doubt.

4. How to do the productive protection of intangible heritage from the perspective of scene

At present, with the development of commodity economy, the progress of politics, social culture and media technology, communication at home and abroad is increasingly convenient, the concept of equality is deeply rooted in people's hearts, people's quality of life is improved, their needs are richer and more diverse, more and more people become consumers of exquisite crafts. These changes have greatly facilitated the productive protection of intangible cultural heritage and enriching the practice of intangible cultural heritage. According to Wu Sheng's "Four Immediate" scenario theory, combined with the current situation of intangible heritage production protection, the following points should be done well in intangible heritage production protection from the perspective of scenario.

4.1 Forming a new product solution based on consumer demand scenario

Intangible heritage related products are mostly daily necessities in the agricultural era, such as sachets used to convey great feelings, dispel evil spirits and avoid poisons, shadow plays used to worship ancestral halls, paper-cut used for marriage, clay sculptures used for praying for a son, protect child, guard House, collecting Happiness and so on. The use of traditional crafts in these scenes reflects people's pursuit of a better life. At present, although the times are changing, life scenes such as birth, old age, illness, death, marriage and funeral still exist. Therefore, in the process of intangible heritage production protection, we should have a deep insight into the needs of people in different scenarios, subdivide these needs with user experience as the center, and combine the core functions of intangible heritage products to produce and marketing. For example, the provincial intangible heritage project folk cloth tiger, through hand-made cloth tiger bless children's health, strength and bravery; currently, only some rural areas retain the custom of grandmother to send cloth tiger to grandchildren, which is difficult to inherit. Therefore, the productive protection of Cloth tiger can provide insights into the scene that people need to prepare gifts for celebrating the birth of newborns. The brand design combines the good moral of folk Cloth tiger protection for the healthy growth of children, and achieves the new product solution of "Cloth tiger, the first gift of life" (Figure 1 and 2).^[7]



Figure 1 Design of folk cloth tiger products of Huyi



Figure 2 Design of folk cloth tiger products of Huyi

4.2 Use cross-border cooperation to attract new users

In the Scene Age, people's individualized needs have been enlarged with the enrichment of material life, which provides opportunities for cross-border cooperation with other categories and brands. This complementary cross-border restructuring can lead to new products or packages aimed at attracting young users.^[8] Taking folk paper-cut as an example, the manual paper-cut used to decorate walls and windows has a high labor cost, which is affected by a large number of cheap imitation prints with similar patterns on the market and has a poor economic benefit. In view of this, Mr. Li Dong yuan, the inheritor of folk paper-cut in Lin Wei District of Wei Nan City, Shaanxi Province, has been welcomed by many young people by adding modern elements to traditional paper-cut patterns, such as combining paper-cut with portraits of characters and wedding photographs. This innovative development based on cross-border thinking not only meets the functional needs of modern people, but also meets their aesthetic needs. It can attract new users (Figures3 and 4).



Figure 3 The Cross-border cooperation of Paper cutting and wedding photos



Figure 4 The Cross-border cooperation of Paper cutting and photos

4.3 Expanding New Promotion Channels Based on Scene Sharing

At present, the scene has become the contact point of communication and the trigger point of sharing. People's understanding, liking and accepting of the scene, and even initiative to explain, share, promote and replicate, creative new channels. In the process of intangible heritage production protection, we should integrate online public numbers, micro-stores, micro-blogs, Tian Mao, as well as off-line convenience stores, supermarkets and other scenarios that can be constructed through human connection, sharing and dissemination, and expand new channel models. By sharing, building new business models or forming marketing innovations, we should share effective information and resources based on stable credit, and find leverage and multiplication effects of sharing. For example, in the late nineteenth Century, with the introduction of social unrest and perfume, incense quit people's daily life and became an exclusive product of religion and sacrificial offerings. At present, expanding its promotional channels can be done from the efficacy of spices (epidemic prevention, avoid dirty, refreshing, sleeping, repelling mosquitoes), and delicate incense. Furnace, incense box, incense sachet,) and elegance of incense culture (fragrance recognition, fragrance tasting, fragrance making and fragrance fighting) are designed to have rich content and real and effective scene links. Through social tools and mobile applications such as micro-blog, circle of friends, QQ group, stranger group, Baidu post bar, based on big data algorithm, precise dissemination and drumming are carried out. Encouraging people to forward and experience to express the pursuit of delicate life reflected by incense culture, thus forming a new promotion channel (Figure 5)^[9]

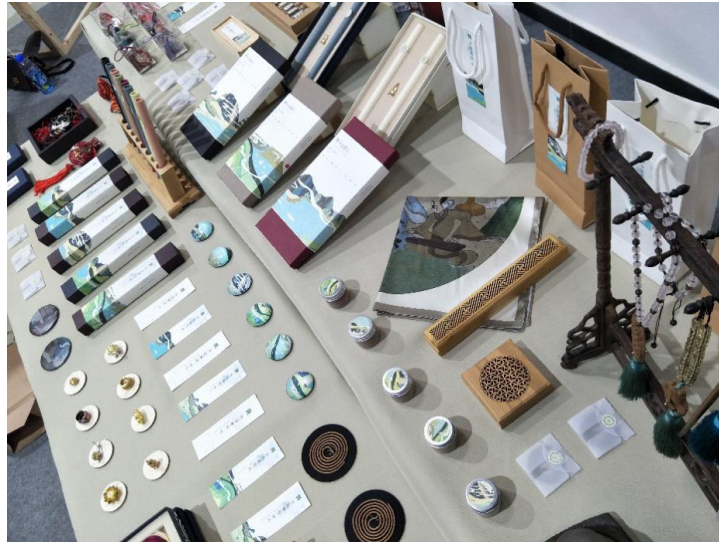


Figure 5 Ancient incense packaging design



Figure 6 Ancient legal incense illustration design

4.4 Stimulate new consumption and purchasing motivation through popularity and traffic

Mobile Internet promotes the popularity of sub-culture. The flow brought by this popularity makes products become the core elements of a certain life scene. It can attract users to search actively and stimulate new consumption and purchase motives. In the process of intangible heritage production protection, we should think deeply about how to help intangible heritage products form a kind of user's willingness to search actively, promote intangible heritage popularity index, and then form brand power based on intangible heritage popularity index. The most popular TV series named *YanXi GongLue* in 2018, which integrates various intangible heritage elements into the plot, attracts the audience's active attention by vividly displaying the life scenes of the people in the play, making embroidery of Beijing and its successors Zhang HongYe, Suzhou silk weaving skills and their successors Gu JianDong, Nanjing velvet flower and Zhao ShuXian become the network. The high-frequency words of hot search not only increase the sales of products, but also attract a large number of young people to learn these skills, bringing new ideas for the productive protection of non-relics.

5. Conclusions

In short, productive protection is one of the effective methods for sustainable protection of intangible heritage. In the age of context, the productive protection of intangible heritage should be based on

forming new product solution based on the demand of consumer、using cross-border cooperation to attract new user groups、expanding new promotion channels based on scenario sharing、stimulating new consumption and Purchase Motives through popular detonation flow,adhere to the principle of "effective protection and rational utilization", support the return of intangible heritage to community and life, and enable it to be reflected and inherited in the daily life of millions of households.

According to gao xiaokang, a professor of Nanjing University in China, some secondary cultural activities and products associated with traditional intangible cultural heritage but beyond the protection boundary of intangible cultural heritage will be produced in the above process.These low level or intangible derivatives and the variation of the real intangible art coexist, formed a rich and perfect the system of the cultural products market, make the products more rich traditional culture diversity, the spread of traditional culture and consumption space bigger, actually helps the heritage in the contemporary culture spread in the environment, providing a space for intangible heritage. Therefore, the production protection of scene-based intangible cultural heritage is faced with determining a reasonable protection boundary in the relationship between cultural value and commercial value: to create reasonable commercial value without harming the cultural inheritance value of intangible cultural heritage.

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