

Participatory Development and Protection of Intangible Cultural Heritage——Around the Protection and Development of Intangible Cultural Heritage in Chuxiong

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ABSTRACT. With the popularization of the concept of intangible cultural heritage in the government, scholars and the people, people's attention to it is also increasing. There are a lot of articles about intangible cultural heritage in the theoretical circle, and at the practical level, we are trying to protect it. Among them, there are failures and successes. There are many reasons for the failure, two main factors are: either overemphasizing the economy, causing the cultural industry to dispel the authenticity of culture and deviate from the original intention of developing the cultural industry; or paying one-sided attention to the ecology of culture, and finally falling into the pattern of traditional invention and cultural reconstruction. From the case of Za ran, the author believes that The cultural industry, which is dominated by culture and participated in by many parties, can better realize the common prosperity of culture and market.

KEYWORDS: intangible cultural heritage, participatory, development and protection

1. Introduction

At present, the intangible cultural heritages of Chuxiong are: the national epic "Meige", "Chamu", the National Dance "Laohu Shen", the national festival "Huoba Jie". Scholars also study these intangible cultural heritages from different perspectives.

Yongxiang Chen described three forms of "Huoba Jie": original ecology, semi original ecology and official form. She believed that official form is a modern variation of "Huoba Jie" [1]. Yongxiang Chen and Ying Fan believed that the mythical archetype of "Meige" is the collective dream in the deep heart of the Yi people [2]. Yongxiang Chen and Xiaohong Cao make a comparative study of the myth of human origin and disaster in the epics of "Meige" and "Chamu", and think

that they are the sacred authoritative words that moralize and punish people for their evil deeds [3].

Yixiang Wang studied the cultural connotation and symbolic meaning of "Laohu Shen", and thought it was a ceremony of identity conversion, praying for harvest of crops and prosperity of livestock, human copulation and reproduction, expressing the desire of exorcism and auspiciousness [4]. Jiangxiu Shan uses the field-habitus theory to interpret the changes of "Laohu Shen", and uses the performance theory to analyze that "Laohu Shen", as a cultural resource in the context of "intangible cultural heritages", is creatively utilized and developed for protection. In the festival celebration, the transformation, change and inheritance of cultural capital [5].

Yunfeng Li and Yixiang Wang pointed out that in the context of globalization, the key to the survival and development of national culture is to establish the orientation and orientation of development [6]. Jianshi Zhang believes that in the process of modernization, the protection of cultural heritage should be changed from simple protection to the combination of protection, inheritance and development, so as to better deal with the relationship between protection, inheritance and development, society and economy [7].

At present, the research on intangible cultural heritage in Chuxiong mainly focuses on the historical origin, cultural connotation and theoretical interpretation of its cultural matters, but less on the development and utilization of cultural resources combined with tourism. However, Chuxiong has carried out many activities in this area, such as the "Laohu Shen" Culture Festival in Shuangbai, "Meige" culture and Art Festival in Yaoan, the "Saizhuang Jie" in Yongren and so on. All of these are the grafting of national cultural elements and economic and trade activities. As far as the current situation is concerned, how to realize the development, protection and innovative utilization of traditional cultural resources, and ultimately achieve the goal of building a city with culture, still need the joint efforts of academia, politics, business and other parties.

2. The cultural industry led by enterprises deviates from the original intention of cultural protection

The existing problem is that a series of cultural festivals seem to have become official festivals that have nothing to do with the people. However, most of the ethnic groups that were originally the owners of the festivals have become spectators in the activities, and have not actively participated in the festivals. During the festival, apart from the government, the enterprises signing the bill and some businessmen providing catering reception services, the vast majority of the people just came to have a lively time at most. Once the activity ended, they still returned to their previous living conditions and working habits. It seems that it has not been able to maximize the benefit and audience of the Cultural Festival, nor to achieve the double goals of cultural heritage protection and economic development.

As far as the largest "Huoba Jie" is concerned, during the festival, tourists and businesses from all over the country flock to it, and people also put down their farm

work to catch up with the excitement. The festival activities are idling away in seeking pleasure. It seems that no one thinks about the origin and significance of the torch festival. As for the content and cultural meaning of the traditional Torch Festival, it is even less known. I'm afraid it's hard for such a festival to make any substantial contribution to the inheritance and protection of traditional national culture! In the process of developing cultural resources and local economy, due to the difficulty in grasping the "degree" of the two, the phenomenon of "cultural platform, economic performance" is often kidnapped by economic development. In fact, this is a common phenomenon, not only in which place, but also for a long time.

If we pay attention to the spiritual world of the local people, we will find that the traditional "Huoba Jie" is an important "religious festival" of the southwest ethnic minorities, which is to greet, entertain and send deity, with the purpose of praying for blessings and ensuring peace. Now, the "Huoba Jie" in the city has been understood as a simple "Carnival". After the government's participation, it has become an important platform to publicize the local culture and economy, with no sanctity at all. But if you go to the countryside, you will find another situation: the leaders of the stockade and the priests choose this year's "Huoba Jie", that is, June 24th. Once the date of "Huoba Jie" is determined, it cannot be changed. Otherwise, it will bring disaster. The three-day "Huoba Jie" will not only entertain deity but also people. People's psychology is the same as that of Christians for Easter and Muslims for Eid. In the city, the "Huoba Jie" is to entertain people. In the countryside, the "Huoba Jie" is an important entertaining deity, followed by entertaining people. The "Huoba Jie" reflects the values of harmony and balance between people and nature. Not only should human groups get along harmoniously, but also between human beings and natural objects. Such religious festivals cannot be simply replaced by "cultural activities and investment promotion".

Therefore, scholars believe that industrialization leads to the deviation of the original intention of intangible cultural heritage protection. And clearly pointed out that there is a common and dangerous situation in the current intangible cultural heritage protection work, that is: the local government links cultural protection with economic interests as an economic development project, and formulates policies under the guidance of this purpose, so the intangible cultural heritage as a resource is in a passive situation, which deviates from the original intention of protecting intangible cultural heritage.

Taking folk song and dance as an example, under the upsurge of protection, more actions are to gather and utilize cultural resources. After several decades, the living environment of national folk culture and art has changed a lot, and the loss of various artistic styles and spiritual connotations is obvious. Taking folk songs and dances as an example, the elements that were originally part of folk customs were separated and regarded as art forms. After learning from folk art, stage art has influenced the development of folk song and dance in a very strong way. Its amorous feelings and decoration have deeply changed the nature of folk song and dance. In this situation, the remaining forms become the focus of attention, especially in recent years, a variety of folk art competitions and performances [8].

A typical example is the "Laohu Shen" of Yi Peoples in Shuangbai County. The "Laohu Shen" is a dance for entertaining deity. It combines all kinds of tiger actions with human production and living scenes. "Laohu Shen" is also a traditional Nuo dance, which contains a strong sense of ancestor worship and deity worship. The whole process is shrouded in a solemn and sacred atmosphere. In the seven days of jumping the "Laohu Shen", the whole village and its members entered the sacred ritual space, separated from the secular and their roles before and after, and entered the "threshold stage" in the anthropological sense. Its main function is to entertain deity and then pray for deity's protection. Therefore, the traditional "Laohu Shen" is called "the living fossil of Nuo culture" by experts, and it has been successfully listed on the national intangible cultural heritage list. Since then, under the slogan of developing the cultural industry, the local government has established a professional "Laohu Shen" performance team, which is managed by the government and improved and packaged for the needs of publicity. The main function is to entertain people, and then propagandize the local area and develop economy. In this process, the majority of cultural subjects are "guest oriented", and officials, businessmen and literary workers turn to be the masters of culture and "host oriented".

3. The construction of national cultural Eco-village falls into the pattern that hardware construction is better than software construction

The original intention of the project is to break through some limitations of the ecological museum and the national culture learning hall, explore the effective protection and inheritance of the traditional culture in Yunnan, and realize the coordinated and sustainable development of culture, ecology, society and economy. Although designers try to coordinate the relationship between protection and development, there is no successful experience for reference. In the specific practice process, they still fall into the pattern of hardware construction is better than software construction. The cultural and ecological village construction project has made some achievements in improving the living and living environment and promoting the economic development of the pilot village residents, but the performance is not significant at the level of cultural protection. Such work of experts is more of a kind of "traditional invention", such as the construction of Xianrendong village, the construction of deities and the cultural performance activities with tourism development. Although these constructions are in line with the concept of "Modernity" of the experts of the project team, and these "traditions" invented are related to local customs and history, they are still not "living" in people's consciousness and daily life like the original customs, Both the consciousness of protection and the action of protection have not really rooted and grown in the villagers, and the villagers have always been free from the main body of protection. Therefore, when the project is over, the experts leave the village, and the external funds are interrupted, the venues of the village will be closed or changed to the rural folk custom tourism, which makes the construction project of cultural eco village look more like an attempt of new rural construction, which is no different from the booming development of rural ecological tourism and folk custom culture tourism.

4. The cultural industry based on culture and multiparty participation promotes the common prosperity of culture and market

Cultural industrialization is a double-edged sword. On the one hand, it makes the cultural events formed in the traditional society exist in the contemporary society. On the other hand, it brings constructive damage to the traditional culture and loses the essence of culture because of blind pursuit of economic benefits. So is there still a way to reconcile the two contradictions? In order to solve this problem, we need to rethink the key content of intangible cultural heritage protection? People's production and life, food, clothing, housing and transportation are bound to be constantly updated and changed, and only the peoples' history and cultural history remains unchanged, so the intangible cultural heritage should focus on the protection of these national memory and cultural skills. What measures should be taken to protect these contents? Only by adhering to the principle of "specific analysis of specific problems" and taking corresponding protection measures according to the characteristics of the protection content, can better protection effect be achieved.

Although "Huoba Jie" and "Laohu Sheng" have different forms of expression, they are essentially the same. They are all religious festivals, reminiscences of the Yi People's spiritual world, and social facts of harmonious coexistence between human and nature in history. Then, the key protection content of this kind of intangible cultural heritage should be the historical memory and values, rather than the simple singing and dancing performance. However, at present, the "Huoba Jie" in the city has become a "Yi Carnival" and a "business card" of the local government. The activities of "cultural platform, economic performance" staged continuously all over the country deviated from the original intention of cultural protection. Therefore, the purpose of developing cultural industry and the values of intangible cultural heritage protection go further and further. As a result, people's understanding of traditional culture deviated, believing that "Huoba Jie" is "Carnival", and that "Laohu Sheng" is to watch the performance. The protection of intangible cultural heritage has also been misread. It is simply believed that the protection is that the government invites representatives from all walks of life to hold a meeting and an activity, even if it is protection. Under the guidance of this kind of wrong protection idea, it is inevitable to carry out the "metaphysical" protection behavior, which will inevitably lead to the abandonment of the original and the mere formality of the protection effect.

So, what protection concept and measures should we establish to achieve the goal of intangible cultural heritage protection?

It is undeniable that modern industrial operation is not the best choice for the protection of the original ecology of intangible cultural heritage. The case of "construction of national cultural ecological village" has fully proved this in more than 10 years. However, whether the original ecology is the ultimate goal of protecting intangible cultural heritage remains to be further discussed. Industrial operation is not a great beast. As long as it is used properly, it can still become an important way to protect intangible cultural heritage. In my opinion, the essence of the industrialization of intangible cultural heritage is to use the symbolism of

intangible cultural heritage, that is, to increase the added value of the related cultural products. The added value of cultural products determines the market value of the products and the overall competitiveness of the whole industry. The unique symbolic value of intangible cultural heritage provides the possibility for its industrial operation. The symbolism of intangible cultural heritage depends on specific cultural events. For example, the symbolism of the "Huoba Jie" is the "Huo" deity and the "Hu" deity. Its cultural implication is to express gratitude and pray in the way of entertaining the deity, and its value is the harmonious coexistence between human and nature, between people and people. Only after grasping the symbolism of intangible cultural heritage accurately and profoundly, can enterprises and businesses truly express the symbolism and authenticity of intangible cultural heritage through cultural creativity. The added value of cultural products is directly proportional to the symbolic refinement and original expression of culture, and to the competitiveness and profit space of businesses. And the interest satisfaction and interest maximization pursuit of businessmen will become the driving force to further tap the cultural essence of intangible cultural heritage.

This is a vision that needs the participation of academia, business, government, media and other parties to work together to achieve. Firstly, it is necessary for the academic community to extract the cultural symbols of intangible cultural heritage; secondly, the business community should have a correct orientation and long-term development perspective, and integrate the cultural symbols into cultural products; thirdly, the media should widely publicize the cultural information in intangible cultural heritage and the national protection concepts and policies, so as to make it deeply rooted in the hearts of the people; finally, it is necessary to actively cooperate and overall coordinate between the academic community, the business community, the media and the government, but the government should not be too much, too dead, the role of the government is only an organizer, play the role of building multiparty cooperation platform. When all aspects are moderately involved and relatively independent, actively cooperating and focusing on each other, we can form a joint force to promote the protection of intangible cultural heritage, and enter into a benign circle of intangible cultural heritage, that is protection → development → protection, and finally realize the prospect of "culture for culture, culture for city prosperity, culture for City Co prosperity".

The successful case is "Zharan" industry of Bai peoples. The reason why "Zharan", a traditional cultural skill, can not disappear but become more and more vigorous under the sweeping economic tide is that it has better preserved the history, culture and spiritual beliefs of the Bai peoples, on the one hand, "Zharan" has always lived in the folk. In the 1980s, the mechanical equipment of tie dye factory was continuously improved, but they did not blindly pursue economic interests, but established and improved the corresponding internal production and operation mechanism, and implemented the unified blanking, unified printing, household tying, unified dyeing, household stripping, unified rinsing and unified sales mode to organize production. At the same time, "Zharan" factory digs, arranges and improves the traditional art of Bai peoples, which makes positive contribution to the inheritance and innovation of "Zharan" culture. This kind of production organization

mode of "Zharan" factory makes the whole "Zharan" production process implicate the factory and each household. This production mode was once called "factory without enclosure" by the image of reporters, and the products are sold far at home and abroad. While achieving considerable economic benefits, "Zhoucheng Minzu Zharan" factory also gained reputation. In today's fierce market competition and business competition, "Zharan" workshop production and factory production are still sharing the "Zharan" cake market, forming complementary coexistence. Nowadays, the "Zharan" production in Zhoucheng still continues the old business mode of family workshops, and the specific ways of the tie dye business of Zhoucheng farmers are more and more diversified.

5. Conclusion

As scholars have said, "factories (workshops) + farmers (individuals) should be an important and effective way to promote cultural heritage and protection through cultural development." The business model of "Zharan" industry integrates modern factory production and traditional manual workshops, which not only continues the Bai Peoples' history, promotes the essence of traditional culture, satisfies the belief of the national spiritual world, inherits the manual skills, but also keeps pace with the changes of the market and the social performance. It has well coordinated the moderate intervention among the diversity of cultural protection, the sustainability of cultural industry and the authenticity of cultural creativity. One of the biggest advantages of this organization is that it fully mobilizes the enthusiasm of cultural subjects, lets them fully participate in the cultural refining, symbol expression and cultural creativity of "Zharan", participates in the production and sales of "Zharan", and shares all kinds of interests created by this cultural resource. In the process of full participation, the Bai people have imperceptibly formed the consciousness of protecting and inheriting the intangible cultural heritage, and expressed their interest demands.

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