



## Factors Influencing Preservation And Management Of National Performing Arts Intangible Cultural Heritage In Changde, China

Chunxi Fan<sup>1</sup> and Eksiri Niyomsilp<sup>2\*</sup>

School of Management, Shinawatra University, Thailand<sup>1-2</sup>

Corresponding Author's Email: eksiri.n@siu.ac.th\*

Received 20/12/2021, Revised 09/02/2022, Accepted 13/05/2022

DOI: 10.14456/jpv.2022.15

### Abstract

The intangible cultural heritage of performing arts is perhaps one of the best examples. The study aims to understand the resident's perception of the national intangible cultural heritage related to performing arts in Changde, China, to study the internal and external factors affecting the preservation of national intangible cultural heritage related to performing arts in Changde, China and to discuss the preservation management of national intangible cultural heritage related to performing arts in Changde, China. This study was intended to use the collection with analysis of qualitative and quantitative data to verify.

There was a significant correlation between the perception of Changde community residents and the protection of the intangible cultural heritage of performing arts to analyze the impact of internal and external factors on Changde national performances for how to influence the preservation also the management of artistic intangible cultural heritage. Thereby, promoting the preservation and management of Changde national performing arts intangible cultural heritage provides reference data for the intangible cultural heritage management center, cultural education departments, intangible cultural heritage inheritors, and adjust policies according to all influencing factors, formulate response strategies, and be targeted to promote the intangible culture of Changde national performing arts further development of the heritage.

**Keywords:** 1. Preservation, 2. Management, 3. National Performing Arts; 4. Intangible Cultural Heritage

## 1. Introduction

Cultural heritage preservation had become a much more complex and political question than when preservation institutions restricted their interest in monuments and artifacts (Dwyer, 2005). Since Intangible Cultural Heritage is embedded in the social and cultural lives of the cultural communities, safeguarding, when exercised as public policy, will interfere directly in processes taking place in the present and developed by real, human collectives (Ananya, 2011).

Many forms of performing arts are under threat today. As cultural practices become standardized, many traditional practices are abandoned (Bai, 2018). Even in cases where they become more popular, only certain expressions may benefit while others suffer. The performing arts intangible cultural heritage is perhaps one of the best examples of this. Though it performs an important role in cultural exchange and encourages creativity that intangible cultural heritage in the international art scene, the phenomenon can also cause problems (Leask, 2010). Many diverse forms of intangible cultural heritage may be homogenized with the goal of delivering a consistent product. In these situations, there is little place for certain performing art practices that are vital to the process of performance and tradition in certain communities (Huang, 2010).

China has made great contributions to the protection of intangible cultural heritage in the context of constant attention paid by countries around the world (Wang, 2018). A large number of the intangible cultural heritage has been salvaged, excavated, sorted out and protected by means of government-led and social participation. By 2019, 40 Chinese elements had been included in UNESCO's representative list of the intangible cultural heritage of humanity. On May 20, 2006, the ministry of culture released the first batch of state-level intangible cultural heritage lists, with a total of 518 different items (Li, 2018). Most provincial-level administrative units have followed suit, compiling their own lists, as have prefecture-level cities, districts and other municipal and county administrative units. The number of these elements proves the existence of a wide range of arts and cultures in a country with a vast territory, a long history and diverse ethnic groups (UNESCO, 2006).

It is clear that in order for the many and varied traditions making up the cultural heritages of China to be given the comprehensive attention they deserve, local organizations, government and non-government alike, playing a significant role (George, 2010).

## 2. Research Objectives

- 1) To understand the resident's perception of the national intangible cultural heritage related to performing arts in Changde, China
- 2) To study the internal and external factors affecting the preservation of national intangible cultural heritage related to performing arts in Changde, China.
- 3) To discuss the preservation management of national intangible cultural heritage related to performing arts in Changde, China.

## 3. Research Methodology

### Research Framework

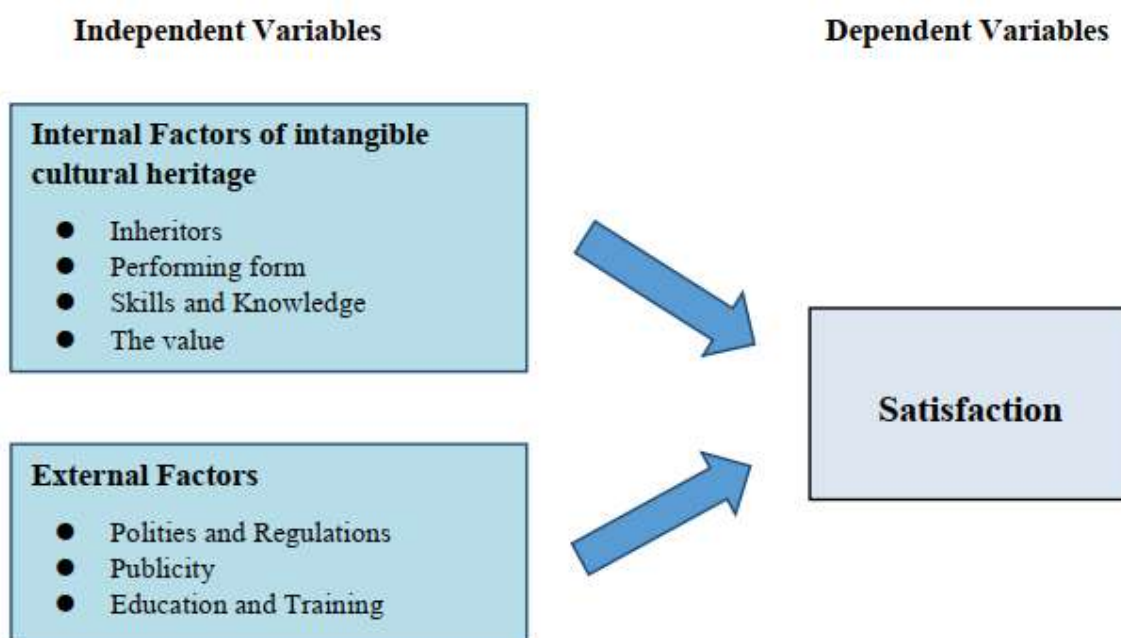


Figure 1 Conceptual Framework from various sources of information

### Population and Sample

#### 1) Population

The population in this study is community residents in Changde, China. We do not know the population size. Including the administrator of the Intangible Cultural Heritage (ICH) Protection Center in Changde, that is all among employees of the ICH protection unit in Changde, the inheritors of the performing arts ICH, as well as students, teachers, farmers, and workers who live in the community.

## 2) Sample

The population figure about residents in this research is unknown but presumed to be more than 100,000 persons. The author obtained the sample size of the study, and results were 384 samples (Confidence=95%, the margin of error=5%), but 400 questionnaires were distributed to avoid data collection errors.

## Data Collection Method

The author conducted in-depth interviews in a face-to-face manner, collecting qualitative data from key informants that the head of the intangible cultural heritage center administration, the head of the intangible cultural heritage (ICH) protection unit, and the inheritors of four national ICHs in Changde. The data is including the inheritance policy for ICH, the activeness of the ICH performance, the structure, and the level of the inheritor.

For quantitative data, uses a constructed questionnaire to collect data from 400 community residents in Changde. All questionnaires will be randomly distributed and then assembled. In addition, these will be applied for permission from graduate school for data collection and require the Intangible Cultural Heritage Management Center and the Intangible Cultural Heritage Protection Unit to cooperate for data collection (Miroslava, 2012). Then, the researcher will self-distribute the questionnaires to the samples during seminars or meetings.

This research is mixed-method research composting of qualitative and quantitative methods to collect the data. For the quantitative approach, the researcher uses snowball sampling. The researcher will contact ICH protection center directly and ask the person in charge to cooperate. After getting permission, let the head of the art troupe send the questionnaire to other staff members, and the researcher will collect the completed answer questionnaire back. In addition, questionnaires will be randomly distributed in the community to collect the data of community Resident's cognition of performing arts ICH in Changde, China. For the qualitative approach, the researcher uses an in-depth interview to collect the data from key informants. First, the searching for the names of ICHs of Changde, that sends the letter asking for collaboration, makes an appointment, and goes for the interview. During the interview, we ask for permission to make a tape record of the answer.

#### 4. Research Results

1. Regarding the connection between the background of community residents and their perception of Changde intangible cultural heritage. The study was result from this study found that the majority of respondents were males (29.68%). To investigate the perceptions and attitudes of the community people of different ages on the local intangible cultural heritage (ICH), the respondents ranged from 10 to 70 years old. It mainly consists of residents aged 10 to 49, accounting for 91.93% of the respondents. In terms of education, 50% of the respondents were college graduates or masters. The majority of the samples were teachers, students, and workers, accounting for 5.73%, 7.81%, and 15.63% of the respondents. More than 66.93% of the respondents have a disposable income of more than 3,000 Chinese yuan per month. 38.34% of the respondents' monthly consumption expenditure on ICH is between 2000 and 2999 Chinese yuan. Cross-analysis found that they are adults such as teachers, farmers, and workers, and the average age was 39 years old, with the ability and willingness to consume to enjoy ICH. The indicates that some of the respondents' cognitive level and ability to ICH in Changde is related to their age, income, occupation, and other backgrounds.

The research conclusions of the connection between the background of community residents and their perception of Changde intangible cultural heritage are as follows:

Gender: Female's satisfaction with Changde Sixian and Jinghe Opera is higher than male's, and male's satisfaction with Gupen Song and Lishui Boatman's Chants is higher than female's satisfaction.

Age: Adults are more satisfied than minors.

Educational Level: Respondents with low education level are highly satisfied with the drums, while those with high education level are interested in all performances.

Income: Respondents with high incomes show a strong willingness to consume in intangible cultural heritage performances, and their satisfaction is significantly higher than those with low incomes.

Career: Respondents with the status of the farmer are more satisfied with the performance of Gupen Songs than the other three projects. The satisfaction rankings of all interviewees were Gupen Song, Changde Sixian, Jinghe Opera, and Lishui Boatman Chant.

2. The influence of internal factors of Changde national performing arts intangible cultural heritage

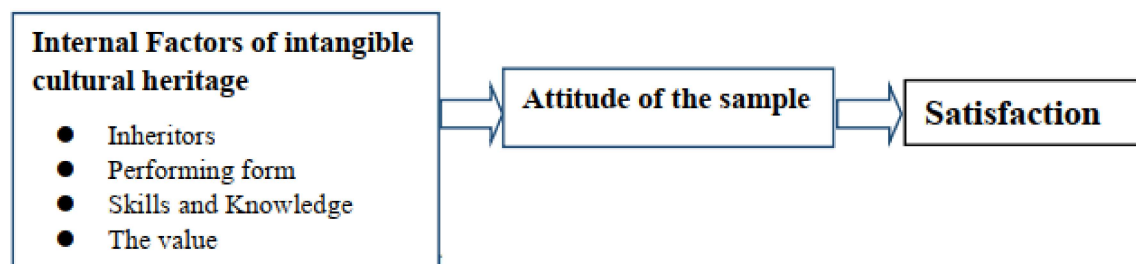


Figure 2 The connection between internal factors and satisfaction in research framework

Through the analysis of the feedback information of the questionnaire and the collation of the opinions in the expert interviews, various internal factors have influenced the community Resident's perception of Changde national performing arts intangible cultural heritage, and thus their perception of Changde national intangible cultural heritage. The preservation and management have had an important impact, including the inheritors of intangible cultural heritage, traditional knowledge, skills, performance forms, content, and other values.

The research conclusions of the connection between the internal factors and their perception of Changde intangible cultural heritage are as follows:

**Inheritors:** All interviewees and experts believe that the inheritor is the key to the preservation of intangible cultural heritage. They are delighted with the inheritors.

**Performing Form:** The form of performance is an essential factor in attracting young people. The interviewees agreed that compared to traditional versions, they are more inclined to accept the new format that combines traditional performances of intangible cultural heritage and modern elements.

**Skill and Knowledge:** Skills and knowledge are the core elements of intangible cultural heritage. The feedback from the questionnaire indicated that professional skills and knowledge are the observation points for intangible cultural heritage performances, which made the interviewees admired and satisfied them. The experts interviewed emphasized the importance of skills and knowledge in the preservation of intangible cultural heritage.

Value: All interviewees and experts agree with the historical and cultural value of Changde national performing arts intangible cultural heritage, However, many interviewees were more satisfied with the economic value of Changde Sixian and Gupen song than Jinghe Opera and Lishui Boatman.

3. The influence of external factors of Changde national performing arts intangible cultural heritage

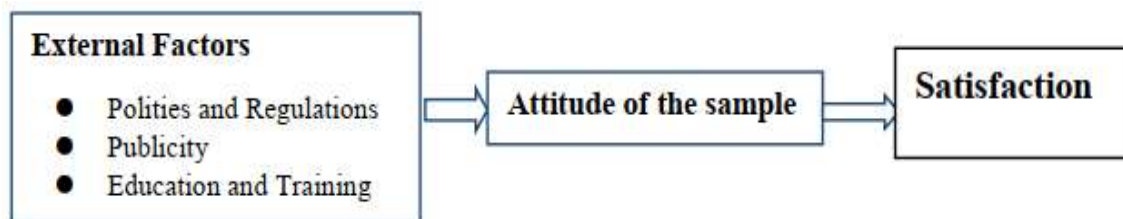


Figure 3 The connection between external factors and satisfaction in research framework

From the analysis of the feedback information of the questionnaire and the collation of the opinions in the expert interviews, external factors have a significant impact on the protection and management of intangible cultural heritage. The interviewees believe that they can always implement the relevant policies consistently. Secondly, they often carry out various intangible cultural heritage activities at a neutral level. They try to combine intangible cultural heritage with cultural tourism. In the context of the rapid development of contemporary society, economy, culture, and globalization, the inheritance and development of intangible cultural heritage are also gradually changing with social changes.

The research conclusions of the connection between the external factors and their perception of Changde intangible cultural heritage are as follows:

**Politics and Regulations:** The interviewed experts believe that the regulations and policies related to the protection of Changde national performing arts intangible cultural heritage play an essential role in safeguarding. For example, the statutory salary provides a life guarantee for the inheritors, and the policy offers special support funds for the preservation and dissemination of intangible cultural heritage projects. However, managers and inheritors believe that the state should also add additional support funds. Interviewees expressed that they did not know enough about the policies and regulations related to preserving of intangible cultural heritage.



Publicity: The manager said that many performance publicity activities are held in the community every year. The inheritor said that they not only participated in community exhibitions but also participated in exhibitions and competitions at domestic and abroad. The social evaluation results are satisfactory. The questionnaire reported that the respondents watched a large number of performances and enriched their spiritual life. The results showed that they were delighted with the promotion.

Education and Training: Teachers and students as interviewees all reported that they had received art education such as intangible cultural heritage education and training. It also reflects the lack of targeted and systematic education and training activities. Inheritors reported that they often participate in observation and learning activities organized by the Intangible Cultural Heritage Management Center, which is very useful for them to understand policies and regulations and improve their professional level.

From the analysis of the feedback information of the questionnaire and the collation of the opinions in the expert interviews, external factors have a significant impact on the protection and management of intangible cultural heritage. The interviewees believe that they can always implement the relevant policies consistently (Crilly, al, et., 2012). Secondly, they often carry out various intangible cultural heritage activities at a neutral level. They try to combine intangible cultural heritage with cultural tourism. In the context of the rapid development of contemporary society, economy, culture, and globalization, the inheritance and development of intangible cultural heritage are also gradually changing with social changes.

## 5. Discussion

From the results of questionnaire analysis and in-depth interviews with experts, we found that the protection of Changde national intangible cultural heritage presents the following characteristics. First, the living space of intangible cultural heritage is getting smaller and smaller. Second, the age of non-genetic inheritors is getting older. Intangible cultural heritage lacks the attractiveness of economic benefits, which makes young people in the community choose to go out to work, leading to the universal age of non-genetic inheritors. Third, many intangible cultural heritage customs have been neglected and submerged in the course of historical development. The population structure of our





country is changing faster and faster. The rapid population flow in cities and the formation of cross-regional, cross-racial, and even cross-generational marriages and families have led to the reconstruction of the population structure and the increasingly complex distribution, making it difficult to inherit some traditional customs. Fourth, the inconsistency in the concept of inheritance of intangible cultural heritage weakens the inheritance power. Some people advocate the complete restoration and preservation of the original manifestations of intangible cultural heritage. Some people advocate breaking stereotypes and adopting modern and new forms to meet the needs of the audience. Others believe that "new wine in old bottles" incorporating current content into the intangible culture in the original procedure of the legacy (Ned,2013). Such differences disperse the power of inheritance. Fifth, the innovation of intangible cultural heritage may put it in another dangerous situation. Some innovations have entirely lost the traditional characteristics of Changde national performing arts intangible cultural heritage, some experts have expressed concern.

## 6. Conclusion

The research conclusions of the connection between the external factors and their perception of Changde intangible cultural heritage are as follows ICH management center, which is very useful for them to understand policies and regulations and improve their professional level. In summary, the research conclusion is that the personal background of community residents has a significant relationship with their cognition of Changde national performing arts intangible cultural heritage. At the same time, the internal and external factors of Changde national performing arts intangible cultural heritage have a significant influence on its preservation and management.

## 7. References

- Ananya, B. (2011). Heritage and Creative Enterprise. *International Journal of Intangible Heritage*. 2011(6): 100-104.
- Bai, X.B. (2018). Discussion on the protection of grassroots intangible cultural heritage in the standardization era. *Cultural heritage*, 2018(6): 19-27.
- Dwyer, L., Forsyth, P. & Spurr, R. (2005). Estimating the impacts of special events on an economy. *Journal of Travel Research*, 43(4): 351–359.



- George, E.W. (2010). Intangible cultural heritage, ownership, copyrights, and tourism, *International Journal of Culture, Tourism and Hospitality Research*, 4 (4): 376-388.
- Huang, J.Z., Li, M. & Cai, L.A. (2010). A model of community-based festival image. *International Journal of Hospitality Management*, 29(2): 254–260.
- Leask, A., & Rihova, I. (2010). The role of heritage tourism in the Shetland Islands. *International Journal of Culture, Tourism and Hospitality Research*, 4(2): 118-129
- Li, T. (2018). Empirical analysis on local legislation of intangible cultural heritage. *Huxiang BBS*, 31 (05): 135-145.
- Miroslava, L.K. (2012). *Management and production of intangible cultural heritage example in serbia*, Traditiones.
- Ned, K. (2013). Putting Intangible Heritage in its Place(s): Proposals for Policy Practice, *International Journal of Intangible Heritage*, 8(10): 20-36.
- UNESCO. (2006). *Tourism, Culture and Sustainable Development: Program Culture, tourism, development*, Division of cultural policies and intercultural dialogue, Culture Sector, UNESCO.
- Wang, J. (2018). Analysis on archive management optimization of intangible cultural heritage based on block chain technology. *Beijing archives*, 2018(10): 28-30.