

The Protection and Inheritance of Intangible cultural heritage By Juvenile

ZHANG BEI

China West Normal University,
Normal University Road No.1,
ShunQing Area, Nanchong City,
SiChuan Province
E-mail: lean20010911@qq.com

Abstract

In recent years, intangible cultural heritage received extensive attention. Juvenile, as the backbone of Chinese culture inheritance, lack the awareness of intangible cultural heritage and participation. Their national pride and sense of responsibility is not strong. Our culture education system has its defects in this aspect, which will directly affect the inheritance and carry forward of the five thousand years of Chinese culture. Therefore, the system should be built to protect intangible cultural heritage by promoting basic education and training professionals.

Keywords: Juvenile, Intangible Cultural Heritage, Cultural inheritance

In recent years, the protection of cultural heritage is frequently mentioned. Particularly worth to mention is that with the quality improvement of our people, the scope of protection is no longer confined to the tangible cultural heritage. The protection of intangible cultural heritage is the focus. But our current protection of intangible cultural heritage is still not optimistic, especially, many intangible cultural heritage among the younger generation is on the verge of "extinction"

According to the UNESCO "Convention on the Safeguarding of the Intangible Cultural Heritage", the "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

1. China is a big country with 5,000 years of history. Its number of cultural heritage is among the highest in the world, including Ku Opera, Jing Opera, Paper Cutting, Mulberry or Cicada Silk Woven Skills and so on. But you can see, these intangible cultural heritages, as national treasures, are precarious, especially among the younger generation. Although relevant departments are aware of urgency to protect intangible cultural heritage, and they have also taken corresponding measures, the effect is not obvious. The causes of the above can be obtained from the following analysis:

1. 1: The special nature, limited transmission range

The nature of intangible cultural heritage is the practice, show and expression form of cultural heritage. It is represented in a more traditional way, which led directly to the limited audience group and transmission range. Even the quite well-known Ku Opera is mainly being transmitted in the Jiangsu area only. The rest of the people rarely have access to authentic Ku Opera. Meanwhile, most of the Intangible Cultural Heritages are highly specialized. Most of them are handmade, word of mouth, more difficult, mastered by a small group of people. Some skills are only mastered by an individual or a family. Seeds are too few, forest is naturally difficult to form.

1.2: Rigid and mostly superficial measures

Although the relevant departments took corresponding measures, they mainly use mass media to propaganda in a small area. It is not enough to catch the public attention and it is lack of cooperative practice and promotion. Its halt in progress is not surprising.

1.3: The national self-identity is low.

Small transmission range is one cause of low national identity for many of the intangible cultural heritage. It should be noted that why foreigners show more interest on the same cultural heritage than our own national who have a better understanding of the Chinese history. This is greatly relevant to the way our people receive information. China's education has been proposing "carry forward the traditional culture". The concept is not clear and the operability is not strong. Those two factors directly led to state where the people have the belief but do not know why and how to do it. This is not material difference with sloganeering in the past. The people naturally can not accept it, not to mention carrying it forward because the people did not understand the nature of it. From the beginning of compulsory education, students are inculcated the idea and concept, but have not been taught the specific methods and reasons. The worse is that non-material cultural heritage is seriously out of line with modern mainstream ideas and art. A direct result is the number of traditional arts audience is minimal. The opportunities foreigners contact with traditional Chinese culture are events more to carry forward interest with more autonomy and without rigid mandatory indoctrination. These contribute to their acceptance of this culture and artistry from their heart, such as China Intangible Cultural Heritage Village Chinese angle promoted by professionals. But it should be noted that a misunderstanding is to promote oversea while our own people self-identify is so low. The results can be expected to fail, for example, on January 12 Sweden announced the closure of Europe's first Confucius Institute. Younger generation of our country contact Confucius thought and the culture is more to memorize and recite texts mechanically. Few people really understand their essence. Their self-identity is

becoming lower and lower. How can we promote Confucius or Chinese culture in a completely different cultural environment overseas under this situation?

2. The following aspects should be focused in order to better inherit and develop Chinese intangible cultural heritage:

2.1: To stress younger generations' basic education of the importance of intangible cultural heritage

We should learn from Japan on the protection of intangible cultural heritage and tradition. They have more than sixty years' experience. They did very well in terms of basic education in traditional culture. They established a interactive trinity form of schools, inheritor and local community, such as kids would go Yasukuni shrine with their parents since their childhood, and they do sow beans exorcism before the beginning of spring etc. Our traditional culture education is mainly based on books. There are few young students to participate. They did not learn from festivals and customs of the local culture. Participation is weak. It is not good to stimulate young people's interest in intangible cultural heritage. But they are more interested in some foreign festivals, such as Christmas, Halloween, and Valentine's Day etc. As can be seen from these phenomenons, young people now are in a great need to use these non-material cultures as a vehicle to express their emotions.

2.2: Improving professional training program.

Although China has a lot of intangible cultural heritages, but many are mastered by a small number of people and on the verge of extinction. A "powerless" situation in terms of promotion and communication occurred. The first step is to get a good spread of it to protect the intangible cultural heritage. The key is to train professionals to become familiar with the skills. We have to have a sufficient number of "sources" in order to ensure its final form the "ocean." Intangible cultural heritage cannot be well promoted only by very few people. Not to mention protection if recognition is reduced year by year or even unknown. Therefore, the relevant departments of the intangible cultural heritage should organize regular training of successors, and then the trained successors promote these skills to the other parts of the country.

2.3: To combine media with activity group.

The reason why the spread of non-material culture is slow is that relevant content can be seen in the media, but it is unable to practice, which limits its promotion. As the main promoter, media's effect should play a greater role. Relevant departments should change their thinking. Not just to show the intangible cultural heritage, but they should also cooperate with media, vigorously promote it either online or offline. For example, we can build "English Corner" and "Intangible Cultural Heritage corner" and so on in main commercial district or historic township, and promote online to let more people know about the intangible cultural heritage, the practice location and region, and then promote on site by professionals in a more intuitive way.

2.4: Change thinking, no longer hang on tightly.

Many of intangible cultural heritage, as a family heirloom, are transmitted inside those families. Those heritages, with its special nature, are greatly significant for these families. It is a common that those families don't want to expose those heritages outside, even inside they also implement either male-only inherit or female-only inherit. From the present situation, carefully selecting successor is not unwise, but too selective standards for successors will result in that a number of critical skills are facing a situation where no one can be the successor. This greatly hinders the protection for the relevant heritages. Relevant personnel should change their thinking. The best protection is not that only a handful of people within the family master the skills, on the other hand, they should be promoted to public. Only the increase of audience can ensure its long-term spread in this world.

2.5. To combine with modern trends.

Many non-material cultural heritages are away from modern era. The impact of old aged is that they can hardly be accepted by younger generation. Self-identity is generally low. Ultimately, because the era of rapid development, its concept, expression and appearance is no longer in line with modern mainstream, even away from modern standards of "beauty". Faced with this situation, we should learn from Japan, not too rigid, but find the possibility to combine the intangible cultural heritage with modern trends, reasonably improve them according to modern trends, maintain the essence of heritages while merge them into modern trends, and bring them closer to modern people's interests and habits, then we can increase heritages' recognition among our people and smoothly promote and protect them, for example, to improve traditional crafts with a fashion appearance, or to use public platform like Wechat or Weibo for relevant recreational activities rather than rigid tedious science popularization like reading textbooks.

2.6: Stay closer to people's lives.

Protection is not constrained by time or location. It's not to treat them as legacy or antique, but rather merge them into people's daily life. "Intangible cultural heritage" literally gives people a remote and untouchable feeling. Actually, a lot of intangible cultural heritage is indeed out of touch with people's daily life. To talk about protection under this situation became a blank slogan. Only valuable or useful things will be protected. If heritages are out of reach by the majority of people, then it would be understandable that people show low enthusiasm for their protection. Therefore, the "intangible cultural heritage" should be cast aside into the homes of ordinary people. A habit to remember and use the heritages in a certain day or occasion should be formed among people with imperceptible influence. From an international point of view, there are good examples. Japan is one of the countries who did the best to protect intangible cultural heritages. The way of their promotion is more rational and close to people's life. Traditional Japanese kimono dress, for example, is evolved from China's Tang Dynasty costumes. After thousands of years, although some changes are made, its traditional features were kept. It is far away from Japan's modern costumes that follow fashion trends. Every female, even the younger generation, keeps at least one kimono dress. The reason is that the Japan makes it livable although it seems far away from the general public and is something that should stay in the museum. In modern Japan, people always wear

kimono dress in many important occasions. This is more like a habit rather than a rule. Many people wear the kimono dress in ceremonies or festivals that are liked by younger generation. This is not compulsory, but spontaneous. They combined traditional culture with people's daily life together. The importance of this non-material cultural heritage is emphasized from time to time. They are transmitted from generation to generation spontaneously without promotion. A good result is achieved. Meanwhile, Japan did not rigidly stay with traditional kimono dress. They merged modern trends into kimono dress while kept its original traditional features. More suitable and more acceptable styles and colors were introduced for young people. These changes prevented kimono dress from being abandoned by modern era, and also improve people's recognition for intangible cultural heritage. It is more beneficial for heritages' protection and propagation.

In short, to protect intangible cultural heritage is not simply retain the history, nor to return to the past. It is to protect our common spiritual home. It requires the participation of all people, especially the participation of young people, which will determine the fate of intangible cultural heritages.