

Protection and Inheritance of Intangible Cultural Heritage Based on Children's Perspective Taking Daoqing Art as an Example

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ABSTRACT

The protection and inheritance of intangible cultural heritage is a worldwide problem, which has attracted more and more attention from all walks of life, and the protection and inheritance based on children's perspective will be a fundamental measure. This paper takes Daoqing art as a case, compares the cognition and identity of other local intangible cultural heritage items for analysis and research, analyzes the reasons for its attractiveness to children, and explores the protection and inheritance of children-centered intangible cultural heritage.

Keywords: intangible cultural heritage, children's perspective, Yiwu Daoqing

I. INTRODUCTION

In the trend of global economic integration and modernization of social life, cultural diversity and cultural vitality are suffering unprecedented impact. The younger generations who have grown up in this context have weakened their sense of national and regional cultural identity. In the process of rural urbanization that lacks characteristics, the natural ecology and living space of regional intangible cultural heritage have been severely damaged. The prospect of protection and inheritance is worrying.

The nature of culture and its relationship with the inheritors clearly tell people that children are the core of cultural inheritance. Only by building the protection and inheritance of intangible cultural heritage on the basis of the mass participation of the people, and consciously establishing the status of children in the protection and inheritance of intangible cultural heritage so that they can fully experience the happiness and cultural charm in the process of learning, experience and understanding, coexist with culture, and internalize all of these as a part of life and make it become an unforgettable childhood experience, can it be possible to fundamentally solve the problem of cultural inheritance.

Daoqing, also known as yu-drum, is a category of Chinese Han folk art forms. The form of its performance is that one person adopts the local accent, carries the yu-drum, holds a jianban (简板), and accompanies with talking and singing by himself, mainly singing, with occasional talking. Daoqing originated from Taoist songs such as "Chengtian" and

"Jiuzhen" in the Tang Dynasty. Because it is both elegant and popular, and the tunes are easy to learn and remember, Daoqing gradually spread among the people and developed into a folk art form of talking and singing. Its original religiousness gradually faded and became a carrier of folk customs, with strong local characteristics. In the Qing Dynasty, Daoqing combined with local folk music to form a variety of forms of the same source and different genres, such as Taikang Daoqing, Shaanbei Daoqing, Jiangxi Daoqing, Hubei Yu-drum, Sichuan Zhuqin and so on. In Yiwu in central Zhejiang, Daoqing is called "Yiwu Daoqing". Because it originated from Taoism's encouraging kindness and talking of Taoism, it is also called "singing news" or "advising texts" locally, and it is one of the five major local music types in Zhejiang. The spread of Taoism in Yiwu not only has a long history, but also with many famous artists. Yiwu Daoqing was included in the national intangible cultural heritage protection list in December 2007. What about the protection and inheritance from the perspective of children?

II. RESEARCH PROCESS AND STATISTICAL RESULTS

This research adopts the perspective of cross-discipline, starts from culturology, psychology, sociology, anthropology and other disciplines, takes children from different primary schools in Yiwu urban and rural areas as the research objects, investigates the opportunities of Yiwu children to participate in or contact with Yiwu Daoqing or related activities in daily life and school education, and compares the cognition

and identity of other local intangible cultural heritage items for analysis and research.

Taking into account the children's own cognitive abilities, before the investigation, the researchers played a video of Daoqing performance to the children, gave them a brief introduction of this folk art form, and then started the questionnaire survey on specific questions. During the survey, the researchers made a popular explanation of the questionnaire content. The children under the third grade (including the third grade) of primary school were explained by the researchers, and then, they filled in the questionnaire under the guidance of the researchers. Children above the third grade of primary school filled in the questionnaire by themselves. After the questionnaires were collected, statistical analysis was performed.

The survey shows that most children know this kind of folk art form because the elderly at home often watch Daoqing programs on local TV channels. Children in some rural areas have seen this kind of folk art form in rural gatherings or cultural activities. But more than 90% of the children have not watched a whole Daoqing program.

When organizing children to watch videos of Daoqing performances collectively, it is found that more than half of the children don't understand the dialects in Daoqing performances, especially children in cities.

In the survey of local curriculum and school-based curriculum in primary and secondary schools, it is found that although Daoqing art is introduced, most of it stays at the knowledge level. Except for individual Daoqing teaching base schools, children in other schools have little experiential contact. The vast majority of children have never heard of the national Daoqing masters of inheritance of intangible cultural heritage.

Daoqing's single-person art expression form in which one talks and sings while playing the yu-drum is lacking in imaginary pictures, images, and multiple audiovisual elements, and compared with other art forms that children contact with daily, the attraction of Daoqing is not high, and it is even more vulnerable in front of animation games.

Conclusion: The sample children have a low degree of cognition and recognition of the national intangible cultural heritage project "Yiwu Daoqing".

III. COMMENTS AND ANALYSIS

The protection and inheritance of intangible cultural heritage is an extremely complex systematic project. How to evaluate the validity of protection and inheritance is an important issue. Evaluating the attractiveness of intangible cultural heritage to children

will help confirm the status of children in the protection and inheritance of intangible cultural heritage, and provide a scientific basis for making corresponding decisions. A simple evaluation is difficult. But in terms of the relationship between attractiveness and protection and inheritance, it can be analyzed from the perspectives of children's participation opportunities in folklore activities, the importance and value recognition of local intangible cultural heritage in the field of education, and the ability and opportunity of children to use dialects in life.

The four relatively independent factors that play a key role in the attractiveness of children by intangible cultural heritage and their relationships can clearly illustrate the problem:

$$I = f(V \cdot C) / f(R \cdot E)$$

Where: I is the attractiveness of intangible cultural heritage to children

R is the negative impact of intangible cultural heritage on children's attractiveness caused by changes in social production methods, and the greater the impact, the weaker the attraction.

E is the degree of negative influence of language on children's identification of intangible cultural heritage, and the greater the degree of influence, the weaker the strength of attractiveness.

V is the effective participation of children in activities related to intangible cultural heritage in daily life, and the higher the "validity", the stronger the strength of attractiveness.

C is the "validity" of children contacting and participating in activities related to intangible cultural heritage in school education, and the higher the "validity", the stronger the strength of attractiveness.

The attractiveness of intangible cultural heritage to children has other external factors besides the root cause of changes in social production methods. It's necessary to comprehensively consider the combined effects of the above factors. It can be seen from the above formula that the R value and E value as the denominator increase greatly, but the V and C as the numerator do not increase correspondingly at the same time or the increase speed of them is weaker than the increase speed of the R value and E value. The overall result is that the attractiveness of intangible cultural heritage to children is getting smaller and smaller, that is, the problem of the inheritance of intangible cultural heritage is becoming more and more serious.

From the perspective of the attractiveness of intangible cultural heritage to children, those with rich contextual experience in life are more attractive to children. For example, in the Great Year worship, ancestor-worshipping celebration of Qingming and

Winter Solstice, and dragon welcoming lanterns in Yiwu's intangible cultural heritage, due to the influence of folk beliefs, the participation of the masses can be said to be all-round with each and everyone. The dragon welcoming lantern project is not only full of belief in the "dragon" totem, but also has the joy of play for children. In this process, the children share all the "privileges" of this activity happily. Some villages also deliberately welcome the "Qingming Lantern" during the Qingming Festival. Children are the main force and experience the wishes of "clearness and brightness" in the grand ceremony. Therefore, the protection and inheritance of these intangible cultural heritage items are quite good. The intangible cultural heritage projects of performing arts, such as Wu Opera and Yiwu Daoqing, are both national intangible cultural heritage, with the same long history and rich cultural heritage, and there are big differences in the protection and inheritance of the two. Wu Opera has a stronger collective cultural memory. During the Spring Festival, Wu Opera performances are a way of celebrating New Year in many rural areas, and the government also actively "sends operas to the countryside". As soon as there is a performance, the whole village's all people regardless of age and sex, relatives and friends, and surrounding villagers will be immersed in the sound of Wu Opera for several days and nights. Watching Wu Opera has become an important part of the collective memory of the New Year. Naturally, a stroke will be left in children's growth memory. However, compared with Lu Xun's "Village Opera" scene, the attraction of Wu Opera is also weak for modern children who are surrounded by animation and various variety shows after school. The cognition and identity generated by this collective memory are worthy of continued research.

With the development of modernization and changes in social structure, traditional living spaces no longer exist, and the ecological environment of many intangible cultural heritage has deteriorated or disappeared, and children's access to situational experience in daily life is greatly reduced. However, if people can take the initiative to create situations and give children the opportunity to experience, the charm of related intangible cultural heritage will be greatly enhanced. For example, in school education, relevant personnel can start from the cultural ecology of children's curriculum, follow the experience and life of children, learn from folk art the nutrition of language, literature, history, art, music and even folk toys in physical form, create a library of children's educational resources, and create various situational experience opportunities in the school education process, so as to greatly enhance the attractiveness of intangible cultural heritage to children. For example, humanistic curriculum scholars represented by Maslow and Rogers require that all school education be incorporated into

children's lives through the curriculum. It is required to regard the content of the curriculum itself as the goal, making it the self-experience of every child, so as to promote the self-growth and self-realization of children. Progressive educational thought emphasizes respect for children's interests and needs, develops children's personality, and advocates taking children's life experience as the curriculum. Dewey believes that children's social life is the unconscious unity and background of all his abilities and achievements, and the true center of the interconnection of school subjects is the social life of the child himself.

In addition to the situational experience, the negative influence of dialects on the attractiveness of intangible cultural heritage to children is increasing. The survey found that children generally have a low degree of recognition of projects that are closely related to dialects such as local drama, folk art forms, folk songs, and literature. Both of Wu Opera and Yiwu Daoqing are national intangible cultural heritage protection projects, however, children are quite unfamiliar with them, let alone like them. In addition to the influence of children's lifestyles and modern media, a very important reason is the marginalization of dialects in children's daily lives. As the earth is getting smaller and smaller today, the younger generation knows less and less about traditional culture, national languages and dialects. Children who can't speak Yiwu dialect appreciating Wu Opera or Yiwu Daoqing will be like people who don't understand foreign languages watching foreign language festivals, failing to feel the cultural and aesthetic connotations. This is also the common fate of traditional drama, folk art forms, folk songs and literature everywhere. Many regions have conducted surveys on the language use of primary and secondary school students, and the results show that many young people in this age group can understand dialects but can't speak them. All of these have finally led to a growing shortage of inheritors of traditional drama, folk art forms and folk songs. "Chinese dialect is a precious intangible cultural heritage, and its valuable material value and important cultural carrier function are worthy of attention and reasonable protection. At present, the endangerment of Chinese dialects has increased, and the speed of disappearance has accelerated. The protection of the cultural heritage of Chinese dialects is more important and urgent." [1] Ni Huiying, head of the Guangzhou Cantonese Opera Group, pointed out: "The disappearance of local languages will directly lead to the disappearance of local operas". [2]

IV. COUNTERMEASURES AND SUGGESTIONS

A. *Establishing "children's awareness" in the protection of intangible cultural heritage*

In the process of modernization and globalization, popular fashion culture prevails, and children have lost nature, labor, partners, and life culture. As the UNESCO and World Commission for Culture and Development pointed out in the report: "Throughout human history, no generation has experienced more dramatic changes than contemporary people. These changes have a great impact on the living conditions of contemporary children. If today's children are to become qualified builders in the future, the impact of these changes must be considered." [3] Therefore, the establishment of "children's awareness" in the protection of intangible cultural heritage is extremely important.

Japan, recognized as one of the most successful countries in the protection of cultural heritage in the world, is a model in this regard. From the formulation of cultural protection policies, school curriculum, and various folk activities, Japan places children in an extremely important position. In and outside the classroom, Japanese schools try their best to create opportunities for children to directly contact and experience various folk cultures. Their main practices include "children's awareness" from the legislative perspective and "children's awareness" in specific activities. In the relevant laws and regulations for the protection of intangible cultural heritage, the Japanese government has clear legal requirements for daily life culture, entertainment culture that has been popular among the people for a long time, school education, community, etc., to ensure that children play a central role in the protection and inheritance of culture. In addition, in specific activities, especially in folk cultures, they pay a lot attention to "children's phalanx, children's participation, always putting children in the first place, and even breaking the 'routine' of ritual activities for children's participation". [4] Benedict believes: "We must see that customs and habits play a decisive role in people's experience and beliefs, and their forms are so varied. — For each man, from the moment of his birth, customs he faces shape his experience and behavior". [5] The Korean government also attaches great importance to the inheritance of traditional culture, and has set up a special scholarship system to support young people who are interested in learning intangible cultural assets. These people are collectively referred to as "students with imparting awards". In China, this top-down "children's awareness" has also attracted more and more attention from all parties.

B. *Constructing a three-dimensional education model for the protection and inheritance of intangible cultural heritage from the perspective of life*

National culture and regional culture are the basic characteristics and signs of a nation and a region, conveying the style and temperament of a nation and a region, and are "identity cards" that distinguish them from other cultures. In the inheritance of intangible cultural heritage, there are various inheritance methods such as "museum"-style solid inheritance, "text"-style static inheritance, and active state inheritance of life forms. Among them, active state inheritance is the best way of inheritance, and the best way of active state inheritance is school education. There is a certain deviation in the current traditional education, which is indifferent to many excellent cultural traditions and has insufficient reflection and self-consciousness. It is urgent to construct a three-dimensional education model for the protection and inheritance of intangible cultural heritage from the perspective of life, and to effectively protect and inherit intangible cultural heritage. The same is true in the protection and inheritance of local intangible cultural heritage. This three-dimensional education model should include the establishment of teaching concepts, the formulation of educational policies, the establishment of local and school-based courses, the development of campus cultural activities with local characteristics, and the integration with communities and local folk activities.

In terms of teaching philosophy, the goal should be fun, easy on the eyes, and pleasant to hear rather than imparting knowledge. It aims to create a variety of scenarios so that children can experience the cultural charm and aesthetic connotation of various intangible cultural heritage in a favorite form.

In terms of educational strategy, the content of the new curriculum should be the basis. It's needed to analyze and process the content and carrier of local material cultural heritage at different levels, explore its educating functions in morals, intelligence, physical fitness, work and aesthetics, compile local textbooks and school-based textbooks, integrate them into activities such as art, sports, science and technology, and forums, and infiltrate them into basic courses. In the construction of campus culture, it is necessary to explore the position, function, effective way and action strategy of the local traditional characteristic technical education in the construction of campus culture.

Of course, the establishment of local courses and school-based courses should be carried out in a practical way, starting from the interests and needs of students, and organically linking with schools, families, and communities, and allowing students to enter the broad social life and obtain a complete and rich experience. Montessori believes that children's needs come from the call of life, and children grow into adults

with the help of a divine power. In the process of children's growth, all teachers and adults can do is to wait for children to grow up respectfully, and all interventions should be indirect. She said, "Let's 'release' this life to grow up. As long as it is good to him, let's be quiet observers." [6]

All of these above have made valuable attempts in Yiwu. Currently, 20 primary schools and kindergartens in Yiwu have been awarded teaching bases of intangible cultural heritage inheritance in Zhejiang Province, Jinhua City and Yiwu City for their outstanding performance in the inheritance of intangible cultural heritage. The inherited intangible cultural heritage projects cover Yiwu Daoqing, paper-cutting, kites, Baizi lanterns, Wu Opera, pottery, farmer paintings, root-carving, bamboo weaving, flower-drum, trotting horse lamps, etc. All these attempts are very valuable. However, there is still a long way to go before the formation of an educational concept, the construction of a three-dimensional education model, and the conscious participation and practice of the whole society from top to bottom.

C. A powerful carrier for the protection of intangible cultural heritage — dialect

The former Soviet writer Paustov once said that if a person doesn't have love for his native language, his true love for his country will be incredible. Language is part of national culture. To love national language is to love national culture and one's own country. The same is true for dialects. Each dialect records the history and culture of the place, and at the same time, reflects the local conditions and customs and the collective character of the residents. However, many dialects are disappearing by the minute. According to the survey, although the older generation still insists on communicating in Yiwu dialect, the frequency of using dialect by the younger generation has been greatly reduced. Among the children in Yiwu urban area, few of them can use Yiwu dialect proficiently. With the invasion of foreign culture and the strong promotion of Mandarin, this phenomenon will become more and more serious. Not being able to speak dialects means losing the root of local culture.

How to protect dialects? The first is to handle the relationship between Mandarin and dialects. The economy can be globalized, but the culture can't be single. In terms of the practical function of language, the unity of language is closely related to the barriers to communication. The more unified the language, the fewer communication barriers there are, so there is no need for dialects to exist. However, from a cultural perspective, dialects are very important and play a role of cultural heritage. Many historical and cultural heritages are preserved in dialects, such as Peking Opera, Huangmei Opera and other opera arts, all related

to dialects. If dialects can't be passed down, many cultural elements left over from history will disappear in the future. Based on the consideration of the national public interest and the relevant language law as the legal basis, the government stipulates that Mandarin should be used under certain premises and standards. This is understandable. But this doesn't mean to eliminate dialects. From the perspective of intangible cultural heritage, dialects also have protection and inheritance problems. Appropriately opening up some TV series and news in dialects, and advocating dialects in informal occasions in primary schools are all good strategies. The dialect program "Brother Tongnian Tells News" of Yiwu TV Station is quite successful in promoting Mandarin and inheriting Yiwu dialect, and its audience rating is also quite high. The launch of the previous trials of the young Brother Tongnian is also a highlight.

V. CONCLUSION

Intangible cultural heritage is a special cultural heritage carried by human beings. Its protection and inheritance should be a kind of "active state inheritance". In recent years, governments of various countries have increased their efforts to protect and inherit intangible cultural heritage. But most of them stay at the protection level of "captivity-style" and "exhibition-style", not a kind of true and vigorous inheritance, but temporary continuation and protection. The establishment of children's awareness in the protection and inheritance of intangible cultural heritage has not attracted enough attention. A philosopher once said that, where a person spent his childhood before the age of eleven or twelve, his roots stayed there. Regional culture has an incomparable effect on a person's growth. Whether it is from the government level, education level or the public level, it should become a conscious awareness and be practiced in practice.

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