

Viewing the Development of Tibetan Cultural Industry from Cangyang Jiacao Culture Development

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Abstract: As we all know, the development of cultural industry is not isolated . This paper will analyze the problems existing in the development of Tibetan cultural industry by analyzing the experience of cultural development of Cangyang Jiacao. It contains three parts. Firstly, it fails to promote the formation of a new cultural resources cycle. Secondly, forming a certain scale of cultural industry is not successful enough. Last but not least, it is not easy to transform cultural resources into productive forces. Therefore, in this paper three attempts are come up with to solve the development of Tibetan cultural industry problems which including the grasping the political strategy of the belt and road initiative, forming a cultural base, as well as widening the publicity channels.

Currently, China is in a significant period of industrial transformation. On the basis of scientific development concept, industries with high energy consumption and high pollution will face elimination and transformation. Cultural industries, which are the upper-level industries of social and economic construction, will be the key point of development. Tebet, as an important channel for China's development into Southeast Asia, plays an important role in the the belt and road initiative plan. However, the development of Tibet's cultural industry is not optimistic. It is well-known that Tibet has been a holy place for religious culture since ancient times. Tibet, which is located on the plateau, has a ton of brilliant cultural resources and tourism resources such as song ,dance, drama, painting, sculpture, poetry and so on. As a unique place, it is definitely easy to feel their rich customs in Tibetan cultural products. Nevertheless, Tibetan cultural products rarely have an opportunity to go out of Tibet as a famous brand. As a matter of fact, what is well-known to the general public is the related cultural products by Cangyang Jiacao. As a result, the related cultural products of Cangyang jiacao, as an existing cultural brand in Tibet, have provided valuable experience for the development of cultural industry in Tibet. According to the analysis of the development of cultural products of Cangyang jiacao, many valuable experiences can be found which are of huge benefit to the development of cultural industry in Tibet.

1. Analysis of the Development of Cangyang Jiacao Cultural Industry

Jin Yuanpu stated briefly that the development of China's cultural industry includes three levels. The first one is the traditional cultural industries such as cultural tourism, cultural performances and ethnic handicrafts, which deeply rely on traditional resources. The second one is the ordinary cultural industry formed by the market-oriented development of public institutions represented by publishing houses and televisions after the reform of the cultural system. The third one is the new form of creative industry which based on the Internet, including online culture, new media, animation, online games, creative design industries, etc. From December 27 to 29, 2015, the dance drama "Cangyang Jiacao" was held at the National Theater as its first public performance. After that, in order to satisfy the audience, it was added three more performances from January 5 to 7,

2016. On May 23, 2016, the Central National Song and Dance Troupe and CAEG Group held a press conference together, announcing that the fourth public performance of the dance drama "Cangyang Jiacuo" would land at the National Grand Theater from May 27 to 29. On the other hand, from the perspective of normal cultural industry development, from January 2001 to December 2016, there were 101 and 77 kinds of related books published in mainland China, Hong Kong and Taiwan in 16 years. As of November 17, 2019, there were 9,473 pieces of news related to Cangyang Jiacuo on the reading website, 24,518 pieces of English literature and 294 pieces of Chinese literature related to Cangyang Jiacuo on the HowNet, which we can see Cangyang Jiacuo is such a hot research topic.

So, why Cangyang Jiacuo cultural products are so popular? The reasons are as follows:

On the one hand, the public are interested in excellent Tibetan culture. Actually, Tibet has always been an integral part of the Chinese nation. Believe it or not, this nomadic people with romantic nature have bred a completely different but equally splendid culture from the Han people who are practical and simple. Geographically, Tibet is located on the plateau and surrounded by mountains. Although it had a close exchanges with Han culture in history, its civilization still retains its relative uniqueness because of its geographical factors. As a poet, Cangyang Jiacuo's legendary life experience has brought a different color to his poems. What's more, his poems have a very high artistic standard, with a clear, beautiful and euphemistic language, and the rhyme is harmonious. Because of its value, they are still widely circulated among Tibetans, such as the songs "Believers" and "Love Songs of the 6th Dalai Lama" in Zhu Zheqin's 1997 music album "Yangjinma". In addition, another example is that at the Spring Festival Gala in 2002, Tan Jing sang "On the Top of the Dongshan Mountain" (the theme song of the movie "Yixi Zhuo Ma") which is according to Cangyang Jiacuo's poem "My heart is full of illusions I turned into a beautiful woman, just like the moon on the Dongshan Mountain, gently walking out of the highest peak".

On the other hand, the guiding role of mass media also plays an important part in the development of Tibet culture. As the representative of media, media publishing houses have also turned their attention to the excellent Tibetan culture. It is not only a business opportunity but also the aspiration of the people. As a result, the increase in exchanges between the mainland and Tibetan areas is the trend of the times. As a wonderful part in the Chinese culture, Tibetan culture attracts readers with its unique charm and gives positive feedback to the media, which is simply and naturally. Fortunately, Cangyang jiacuo itself has a high cultural fame. Therefore, those who know him will unconsciously feel good about the articles or products related to Cangyangjiacuo. No wonder all they bring are the positive feedback to the media. Thus it forms a virtuous circle.

Last but not least, with the spread of movies and TV plays, Cangyang Jiacuo's poems have gradually changed from the research of scholars to popular reading materials. As the film and TV plays have a large audience due to their wide audience and large spread, this part of the audience also has a natural interest in Tibetan literature. Therefore, through the spread of film and TV plays, Cangyang Jiacuo's poems have also become popular reading materials from the academic research materials.

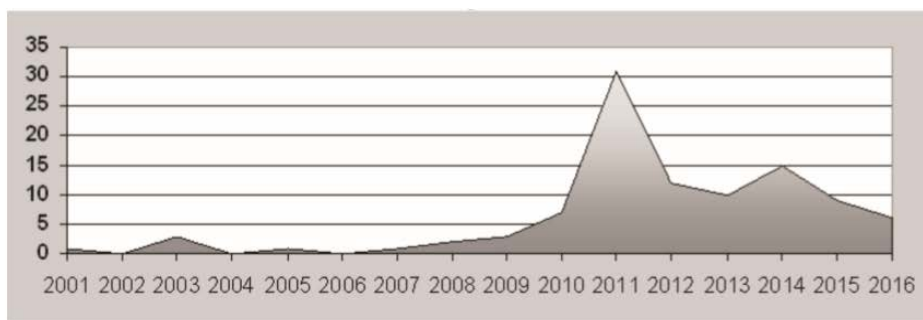


Figure 1 the chart that before 2010, Cangyang Jiacao's poems

As we can see from the chart that before 2010, Cangyang Jiacao's poems had a slight ups and downs, and it was becoming popular after 2010 and reached its peak in 2011, when coincided with the 2010 New Year's movie "If You Are the One 2" and the drama named "Gongsuoxinyu" released in 2011. From that we can draw a conclusion, it is a driving effect of emerging cultural products on the development of cultural industry. Cangyang Jiacao's poems have spread to thousands of households through the spread of movies and TV plays.

As far as I am concerned, the highly developed cultural industry of Cangyang Jiacao is not isolated, but a situation formed by the comprehensive application and mutual influence of these factors. Firstly, the public has taken a spontaneous interest in the cultural products of Cangyang Jiacao. Then there is the Matthew effect after the explosive cultural products have been produced. Finally there is the spontaneous creation of the public on them, forming a good cultural closed loop. Eventually, it has become a cultural brand in Tibet. We can learn from the cultural development experience of Cangyang Jiacao to develop Tibetan culture. From the communication studies we can see that the cultural products of Cangyang Jiacao belong to the whole Tibetan culture. Therefore, there only some experiences can be used for reference. The development of Tibetan culture requires not only the role of the public and the media, but also the efforts of the Tibetan government.

2. Potential Problems in Tibetan Cultural Industry Development

As a result, we can know that the development of cultural industry needs not only the quality of cultural products but also the interest of ordinary people. Cangyang Jiacao's poems have a very high popularity among ordinary Tibetans, and his "romantic deeds" in his life have a very high popularity even out of Tibetan areas. Also, it is very normal for him to become the "most popular one" of Tibetan culture because of his own extremely high literary level. Due to its remoteness and underdeveloped transportation, it is difficult to develop Tibetan cultural resources. Thus, the development of Tibetan cultural resources has the following problems:

First, promoting the formation of a new cycle of cultural resources is failed. Cangyang Jiacao's poems are widely spread among Tibetans, and thus, the emergence of songs have created a good closed loop of cultural resources. Among the excellent Tibetan culture, there are not only great poets such as Cangyang Jiacao, but also other literary works with solitary charm, such as "King Gelsall", "Zhimei gengden" and "The Book of Tibetan King and his Courtier". However, they have not formed a relatively complete cultural closed loop. After the peaceful liberation of Tibet, the party and the state not only gave great support to Tibetan areas, but also paid more attention to education in Tibetan areas. A group of outstanding Tibetan writers who have been nurtured by a series of cultures such as Cangyang Jiacao, Tibetan folk songs and Han literature have created many popular poems. Learning from the past experience and maintaining the unique aesthetic tension of Tibetan culture while strengthening the exchange between Tibetan and Chinese cultures is the key to forming a good cultural resources cycle.

Second, the cultural industry has not formed a certain scale. The formation of the cultural industry should focus on the cultivation of literary and artistic workers. Cangyang Jiacuo's poems have a large audience among the people, and thus have a new vitality. Because of the special geographical environment of Tibet, which is located in a high altitude area with a harsh climate. Thus it has a low appeal to outstanding talents. At the same time, the development is relatively backward and the infrastructure is not perfect. What's worse, the low level of basic education is a natural shortcoming and cannot be ignored. Therefore, the primary task at this stage is to develop basic education on the premise of protecting Tibetan culture and to improve the enrollment rate and reading rate of Tibetans. However, developing basic education does not mean neglecting the cultivation of literary and artistic workers in Tibet. For students and intellectuals with a certain literary level, they should be encouraged to try more literary and artistic creation related to Tibetan culture.

Third, cultural resources have not been converted into productivity . As for Cangyang Jiacuo's deeds and his poems, there are many virtual products on the Internet. Through field inspections in Lhasa, we found that Tibet's tourism resources are unique. One of the resouces, relying on famous attractions, such as Barkhor Street Commercial District, Jokhang Temple Commercial District and so on. For its unique cultural products, only the Jokhang Temple Security Check Office and the Potala Palace Exit have seen theater instructions about "Princess Wencheng". However, thanks to the development of movies and TV plays, Cangyang Jiacuo has also become one of the famous representatives of Tibetan culture. We should seize this opportunity to develop a series of small IP with rich economic and cultural values relying on Cangyang Jiacuo and Princess Wencheng.

The failure to form a cultural resources cycle, the failure to form a scale of cultural industries, and the failure to transform cultural resources into productivity are all factors that restrict the development of Tibetan cultural industries. Only when a cultural resources cycle is formed can Tibetan culture survive, and only by "alive" culture can it attract a new generation with strong curiosity and develop better. If the cultural industry is not scaled up, it cannot develop faster. Everyone knows that culture can not be isolated. If the cultural industry is scaled up, there will be a greater probability of attracting more outstanding talents to develop and build Tibet's cultural industry. Cultural industry, as the upper part of social, economic and cultural construction, has its unique characteristics. Therefore,good construction of lower economic construction must be carried out before the upper cultural and economic construction can be completed.

3. Building a cultural brand in Tibet and following the path and strategy of cultural development

At the beginning of the 19th National Congress of the Communist Party of China, General secretary Xi Jinping clearly stated that, “culture is the soul of a country and a nation. Culture rejuvenates the country and brings prosperity. Culture strengthens the nation. Without a high degree of cultural confidence, without cultural prosperity, there will be no great rejuvenation of the Chinese nation. We must insist to the road of developing socialist culture with Chinese characteristics, stimulate the creativity of the entire national culture and build a socialist cultural power.” The core resource on which the cultural industry depends for development is the cultural resources. Tibet, which is located on the Qinghai-Tibet Plateau, has its unique and dazzling Tibetan cultural resources. The development of cultural industry is the integration and reuse of cultural resources. The development of cultural products in Cangyang Jiacuo is a process. However, for Tibet Autonomous Region, the development of cultural products just like Cangyang Jiacuo is not enough. What we need is a healthy and perfect cultural industry. Then how to develop cultural industries in

Tibet, this paper makes the following attempts:

First, we should thoroughly implement the concept of sustainable development and follow the strategy of one generation at a time. As an important channel for the country to open up to South Asia, Tibet should follow closely the development strategy of the belt and road initiative, develop the culture with Tibetan characteristics, make good use of the regional advantages in the strategic deployment of the Belt and Road, make use of the unique rich cultural resources in Tibet, strengthen the inheritance and development of Tibetan culture, and create cultural products that are both rich in Tibetan national characteristics and meet the needs of the national market, such as "Princess Wencheng Enters Tibet" and other excellent Tibetan operas. Also, Tibetan writers are encouraged to write in both Chinese and Tibetan. Take Tibet University as an example, there are memorial essays for Mr. Duan Zhijia every year, but the students' participation intention is low. This has a certain relationship with Mr. Duan Zhijia's writing mainly in Tibetan. Since the 21st century, there are many excellent Tibetan writers, but most of them write in Tibetan, which makes it more difficult for ordinary people to understand Tibetan culture. Tibetan writers should be encouraged to write in both Chinese and Tibetan to promote the pace of Tibetan literature going abroad. In terms of policy, Tibetan writers should also be publicized. It is not enough to rely on to the existing writers to create Tibetan culture. Moreover, those new writers should be encouraged and trained to contribute new blood to the Tibetan writers.

Second, a certain scale of cultural industry base should be formed. Universities in Tibet should be used to build university towns and cultural production bases, which will have a siphon effect and attract outstanding talents to stay in Tibet to carry out cultural industry construction. Through the using of Tibetan culture resources, the production of cultural products (such as Tibetan handicrafts, thangka, etc.) and the provision of cultural services (such as Tibetan opera, Tibetan song and dance, etc.), the appreciation of cultural values is realized, the inheritance and development of Tibetan culture are strengthened, and economic benefits are created for the society. More plazas or civic activity centers and civic reading rooms should be set up to make full use of the effect of schools and reading rooms so as to improve the cultivation of ordinary people and cultivate the interests and hobbies of the next generation. The LED screen can also be used to set up movie corners or convenient lecture halls for the cultivation and edification of cultural atmosphere.

Third, on the basis of establishing a cultural industry base in Tibet, we should broaden the channels of Tibetan culture transmission by using new cultural medias such as We Chat, micro-blog and live broadcast to reform the way Tibetan culture is transmitted. We should make full use of the annual Tibetan calendar festivals and the unique cultural forms in Tibet to develop special cultural tourism and art areas. At the same time, we should protect the local special cultural customs and habits in Tibet. It is extremely important to carry out protective development on the basis of removing the culture dross and taking the essence. However, due to the special region of Tibet, many overseas anti-China organizations are spreading information that is not conducive to national unity. How to refute the rumor and how to spread the aspirations of ordinary residents in Tibet is also a major difficulty.

The development of Tibetan cultural industry is the only way for Tibet's development. Because of the influence of geographical environment, it is difficult for Tibet to develop heavy industry like inland provinces and cities. Therefore, developing cultural industry with local characteristics of Tibet is a best road in line with Tibet's characteristics. The development of cultural industry includes the development of cultural tourism. Continued development of Tibetan cultural industry will create more job opportunities for Tibet. The second is to meet the growing cultural needs of the Tibetan people. It is also the need to fight against foreign anti-China forces. As the frontier between

China and foreign anti-China forces, the development of cultural industry in Tibet to promote excellent culture conforming to the socialist core values is the requirement to fight against foreign anti-China forces. To a certain extent, the development of cultural industry can introduce a brand-new Tibet to the mainland. Then some rumors from overseas will certainly be broken, and it is also the inevitable requirement to establish a brand-new image of Tibet.

4. Conclusion

The development of Cangyang Jiacuo's cultural industry has satisfied with the public's interest in excellent Tibetan culture. Because of a series of reasons such as geography, excellent Tibetan culture is difficult to enter the public's vision. With the development of the internet, it is relatively easy for the public to access to knowledge. The demand for excellent Tibetan culture has not decreased. So to a certain extent, it has promoted the media's cultural development in Cangyang Jiacuo. There is also the guiding role of the media. As the eyes of the public, the media has a certain degree of advancement to discover the excellent works of Cangyang Jiacuo. So it promotes makes it as a cultural brands of Tibetan culture. It is also the propaganda effect of excellent film and television works. As a kind of popular culture, film and television plays have a strong propaganda effect on ordinary people. There are many potential problems in the development of Tibetan culture. For example, it has failed to form a new cycle of cultural resources. Cangyang Jiacuo's poems have a good mass base and have been sung by the masses for thousands of years. They are popular with the masses and have become more and more newer over time. However, some Tibetan cultural resources have not formed a new cycle of cultural resources. A nation's cultural development needs its good vitality, that means it needs to form a cycle of cultural resources. The cultural industry has failed to form a scale. The focus of the cultural industry lies in the cultivation of literary and artistic workers. Only by forming a scale can it develop better. The failure of cultural industries to form productive forces means that some cultural industries cannot attract more outstanding talents and become truly healthy cultural industries. Only by solving these problems can the Tibetan cultural industry develop healthily and upward. Through the government's training of Tibetan cultural industry practitioners and publicity on new platforms, a new cultural industry gathering area can be formed and a siphon effect can be formed. Only in this way can it develop better. All we need to do is to seize the opportunity of the belt and road initiative, to contribute to the development of Tibet and to improve Tibet's core competitiveness.

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