

The Integration and Promotion of “the Belt and Road Initiatives” and Chinese Intangible Cultural Heritage

Wenxing Yu^{1,*}

¹Jiangmen Polytechnic, Jiangmen City, Guangdong Province, China

*corresponding author

Keywords: Intangible cultural heritage, The belt and road initiatives, Intangible cultural heritage performance, New media, Promote

Abstract: As a carrier of Chinese traditional culture, Intangible cultural heritage plays an important role in national cultural diplomacy. At present, the promotion of intangible cultural heritage in the countries along “The Belt and Road Initiatives” is still very conservative, and the government behind it is too strong, which is easy to cause misunderstanding among the people in the countries along the road. We need to change the management mode and operation mode, taking the protection from rigidly to open. It can also enrich the culture by the foreign media technology dissemination way. It is better to transform Chinese intangible became the “The Belt and Road Initiatives” all the way along the masses culture.

1. Introduction

In International competition and inter-state diplomacy, the position of cultural soft power has become increasingly important. And the cultural diplomacy has become the key to international diplomacy. With the introduction of the “The Belt and Road Initiatives” and the implementation of cooperation between countries. China and the other countries which along the “The Belt and Road Initiatives” have continued to deepen their cooperation and become closer and closer, and have achieved a series of achievements in political mutual trust, economic integration, and cultural tolerance. Economic integration provides conditions for cultural exchanges along the “The Belt and Road Initiatives”. “Culture first” and “cultural integration” can also promote political and economic cooperation among countries along the route, thereby feeding back the development of the “The Belt and Road Initiatives”. Not only that, the “culturally inclusive community of interests” in the “The Belt and Road Initiatives” not only interprets China's cultural diplomacy concepts such as “culture first” and “cultural integration”, it also reflects our national and cultural confidence. In order to tell the Chinese story well and enhance the country's cultural soft power, the Chinese government and non-governmental organizations have carried out a series of work in the promotion, exchange, and dialogue of cultures among countries along the “The Belt and Road Initiatives”. Five thousand years of excellent traditional culture is going to the world. In this process, China's intangible cultural heritage, as the carrier of the Chinese nation's traditional culture, plays an important role in the country's cultural diplomacy, and has contributed a lot.

2. Existing Problems in the Promotion of Intangible Cultural Heritage

In order to promote Intangible cultural heritage, the Intangible Cultural Heritage Department of the Ministry of Culture of China established the China Intangible Cultural Heritage Promotion Center at Peking University in 2012, which dedicated to the academic research, exchange, publicity, promotion, display, performances, transfers, productive protection, etc. of intangible cultural heritage at home and abroad. After that, the Ministry of Culture and Tourism, the Ministry of Foreign Affairs, and provincial and municipal governments made a series of plans for the operation and promotion of countries along the “The Belt and Road Initiatives”, and provided corresponding policy support and special funding. However, the model that the government takes the lead and the

private sector assists has been relatively conservative, and has been out of touch with the times in many cases. The actual promotion effect achieved by the two main methods of intangible cultural heritage performance and export of craft products is not ideal.

In terms of intangible cultural heritage performances, the Chinese government and governments all around the world have mutually held various large-scale cultural exchanges, such as “National Year”, “Cultural Year”, “Language Year”, “Tourism Year”, “Cultural Festival” and “Art Festival”. Activity [1]. These series of celebrations have promoted the intangible cultural heritage in the international arena. It is the spread of countries along the “The Belt and Road Initiatives” that can indeed bring a powerful influence on the international community's understanding of Chinese culture. However, in many cases, the Chinese government and non-governmental organizations have spent a lot of money and invested a lot of time and energy in operating some Chinese cultural overseas communication activities, but they have not achieved the expected results [2]. Various forms of intangible cultural heritage display or performance activities with a strong official background, it is easy to be misunderstood by the people of the countries and regions along the “The Belt and Road Initiatives”, and even makes them feel resistant. The reason one is that the image is externalized. Cultural exchange lies in the “cultural community”, and countries and regions along the “The Belt and Road Initiatives” learn from each other. Secondly, performance-based intangible cultural heritage promotion cannot take root abroad and cannot form a continuous influence. Intangible cultural heritage performances or food visits are mostly borrowed from the curiosity of foreign people, which will not leave a deep impression on people, and it is more difficult to generate cultural resonance..

In terms of the export of intangible cultural heritage handicraft products, each distinctive intangible cultural heritage handicraft carries China's unique intangible cultural heritage and is exported to countries along the “The Belt and Road Initiatives”. According to Chen & Mi's analysis of the structure of China's cultural export trade from 2002 to 2010, China's handicraft products accounted for about 11% of the total cultural export trade [3]. Although handicraft products have become the main force in the export of cultural products in China. It is not an effective use of intangible cultural heritage. The integration of cultural heritage, cultural and scientific integration, and other intangible cultural heritage integration development methods are urgently needed. Only by realizing the interconnected “two-way communication” of intangible heritage cultural cognition and experience can the intangible cultural heritage management model and operation mode evolve from rigid protection, self-demand and material exchange to developmental protection, other needs and export trade , And then become a cultural product shared along the “The Belt and Road Initiatives” [4].

3. New Ways and Methods of Intangible Cultural Heritage Promotion

The international promotion of intangible cultural heritage along the “The Belt and Road Initiatives” not only involves the issue of cultural exchanges between countries, but also on the basis of the inheritance, protection and development of intangible cultural heritage. The protection, development and promotion of intangible cultural heritage should be a coordinated development unity. . Moreover, the key to promotion and dissemination is to find the connection point between intangible cultural heritage and communication formats. It is necessary to use new media technology to empower the media, and use the power of the media to transform the self-talking intangible cultural heritage into a The good interaction of the overseas people makes the promotion of intangible cultural heritage no longer a temporary flash in the pan, but must be continuous and deep-rooted, so that the intangible cultural heritage can take root in the hearts of overseas people, and this can make China's intangible cultural heritage Culture really comes alive abroad.

3.1 Respect and Understand the Other Party's Intangible Cultural Heritage as a Prerequisite

The countries and regions along the “The Belt and Road Initiatives” have a long history and rich intangible cultural heritage. Each country and region has its own intangible cultural heritage and has corresponding intangible cultural heritage protection policies, laws and regulations. Moreover, in

the understanding and interpretation of many characteristic images and concepts, Chinese culture is very different from Western culture. For example, the differences in cultural cognition between the East and the West on the “dragon” are well known. The Chinese dragon represents nobility, Auspicious, Western Dragon is the incarnation of evil. This cultural difference is very likely to cause the people of countries and regions along the “The Belt and Road Initiatives” to have inexplicable resistance to China from their hearts. Therefore, the prerequisite for promoting China's intangible cultural heritage is to understand and learn from each other's intangible cultural heritage. This requires that the “The Belt and Road Initiatives” countries uphold the principle of equality and mutual benefit, respect, discuss, exchange, and learn from each other's intangible cultural heritage.

3.2 Enriching Communication Methods with the Aid of Media Technology

There are currently two ways to promote intangible cultural heritage: intangible cultural heritage performances and export of craft products. Intangible cultural heritage performances are short-lived and the output ratio is low. Intangible cultural heritage handicrafts are labor-intensive products with low added value. Intangible cultural heritage films can integrate intangible cultural resources and film media. The convenient and fast communication advantages of the Internet enable cross-platform and cross-regional cultural promotion. This propaganda method can not only maintain the original appearance of the subject, with the help of 4K/8K/HDR/IP, VR/AR/MR (augmented reality / virtual reality / mixed reality) and other digital technologies, the shooting or production object can be placed in a complete space Recorded in the form of time and time to realize the record and preservation of the form and culture of intangible cultural heritage [5]. For example, the large-scale humanities documentary “Inheritance” created by CCTV's Chinese International Channel to show China's intangible culture Heritage inheritors as the theme, through the search for Chinese cultural inheritors from the mainland and Taiwan, to show the outstanding cultural heritage of the Chinese nation with real and moving stories, which arouses people's interest in experiencing, viewing and exploring “intangible heritage” and the inheritance of intangible cultural heritage. , Communication is of great significance. For another example, in the digital intangible cultural heritage section of the first “Digital Middle Ages” construction summit, visitors only need to use their mobile phones to scan AR cards, QR codes, etc. to watch the 3D Mazu beliefs, paper-cuts and other intangible cultural heritage exhibits and its skills exhibit [6].

Li Ziqi, who lives in a rural village in Sichuan, China, “concretizes” the traditional Chinese landscape and pastoral life. Through the social short video platform, he shows the world a traditional, diverse and beautiful cultural China. As of July 14, 2020, Li Ziqi's account “Liziqi Liziqi” on the YouTube platform has more than 11.3 million foreign subscribers, and the cumulative number of video views has reached more than 1.5 billion [7]. In particular, it should be noted that the “personalization” characteristics of Li Ziqi's account. The video uses Li Ziqi in Chinese costume as the protagonist. It tells the Chinese story from the nuances, so that the emotional projection of overseas audiences has specific targets, which is easy to cause humans. Emotional resonance, and its folk identity also downplays the differences between Chinese and Western ideologies and systems, and is easily accepted by overseas people [8]. Li Ziqi's achievements have attracted official media such as People's Daily, CCTV News and other official media to publish reports and take turns to name and praise the family. Discussions on cultural diplomacy in academic circles and people. On August 1, 2019, Li Ziqi was awarded the honorary title of “Chengdu Intangible Cultural Heritage Promotion Ambassador” by the Chengdu Municipal Bureau of Culture, Radio, Film and Tourism, and received support from the government. With the support of Chengdu Intangible Heritage Conservation Association, Li Ziqi learned art from the inheritors of Shu embroidery, and spread intangible cultural heritage to people at home and abroad. It can be seen that official intangible cultural heritage organizations such as the Ministry of Culture and Tourism, intangible cultural heritage protection centers at all levels, and local cultural centers at various levels have begun to try to use social media to select some intangible cultural network celebrities to encourage and help them to participate in official or Intangible cultural heritage publicity and promotion activities of non-governmental organizations.

3.3 Promote the Further Integration of Intangible Cultural Heritage and Tourism

After a preliminary understanding of a certain intangible cultural heritage, foreign people may have a desire to learn more about Chinese intangible cultural heritage, and the purest intangible cultural heritage often remains in the birthplace of this culture. The further integration of intangible cultural heritage, cultural elements in tangible cultural heritage and tourism, the benign interaction between intangible cultural heritage and tourism can better attract foreign people to China, which naturally brings multi-faceted benefits to the spread of intangible cultural heritage. As of May 2018, there are 135 national historical and cultural cities across China. The cultural relics of these famous historical and cultural cities are richly preserved. At the same time, there are many types of intangible heritage resources in the name, which have great historical and cultural value and are becoming a hot spot for tourism development. Therefore, in the development of historical and cultural names, attention can be paid to the construction of intangible cultural heritage towns in famous cities, so that intangible cultural heritage projects are closely related to local life and production, and local cultural resources are revitalized to demonstrate unique local cultural characteristics. Local cultural departments at all levels deliberately guide, and enterprises are responsible for operation and management, package protection, development, and promotion of tangible cultural heritage and intangible cultural heritage in historical and cultural cities.

4. Conclusion

The promotion of Chinese intangible cultural heritage has always been based on respect for the culture of other countries. It is necessary to establish cultural self-confidence and not engage in cultural hegemony. Only in this way can we achieve equal and mutually beneficial cultural exchanges with countries along the “The Belt and Road Initiatives”. In addition, in the context of new media technology, the ways and channels of Chinese intangible cultural heritage spread along the “The Belt and Road Initiatives” are diversifying, and the use of media technology promotes more frequent exchanges of intangible cultural heritage among countries along the “The Belt and Road Initiatives”. From the traditional government dominance to the participation of more and more self-media people, with the empowerment of the media, the external promotion of Chinese intangible cultural heritage is more subtle and “moisturizes things silently.” This method of stripping away the obvious official background allows overseas people to experience China's intangible cultural heritage in a casual and innovative way, and they can feel more comfortable accepting, understanding, and learning about Chinese intangible cultural heritage, which in turn triggers their desire to travel to China and promote Realize the integrated development of “Intangible Cultural Heritage + tourism”.

5. Acknowledgment

1)Chinese Arts and Crafts Society Arts and Crafts Research Project Research Project: New Strategic Research on the Development of Arts and Crafts Industry and Brand Development in the Context of “The Belt and Road Initiatives” [Project No. CNACS2021-II-002];

2)Guangdong Province Science and Technology Innovation Strategy Special Fund Project: Research on the Inheritance and Development of Guangdong Traditional Art Intangible Cultural Heritage under the Background of “The Belt and Road Initiatives” [Project Number: 2018A070712044];

3)University of Manchester Visiting Program: “The Belt and Road Initiatives” cultural practice and art management research;

4)Basic and theoretical scientific research projects of Jiangmen Science and Technology Bureau.

5)Wenxing Yu, senior engineer and doctorate of Jiangmen Polytechnic. Research direction: intangible cultural heritage and regional development, arts and crafts and art management.

References

- [1] Q. C. Liu & W. N. Qu, The basic concept and open pattern of Chinese cultural diplomacy [J]. Journal of Social Sciences of Jilin University, 2013(5):107.
- [2] X. M. Hu, How to tell a Chinese story? --Several theoretical and practical issues of “Chinese culture going global” [J]. Journal of East China Normal University (Philosophy and Social Sciences Edition), 2013(5):109.
- [3] W. J. Chen & H. W. Mi, The status quo, problems and countermeasures of China's cultural trade development[J].International Trade,2013(1):55.
- [4] Z. Q. Xu & X. M. Wang, Research on the Mode and Path of Intangible Cultural Integration and Development from the Perspective of “One Belt One Road”[J], Innovation, 2019(3):51.
- [5] L. L. Jia, Introduction to Film Linguistics [M]. Shanghai: Fudan University Press, 2011: 120-121.
- [6] Z. Q. Xu & X. M. Wang, Research on the Mode and Path of Intangible Cultural Integration and Development from the Perspective of “One Belt One Road”[J], Innovation, 2019(3):51.
- [7] Because of Li Ziqi, millions of foreigners fall in love with China [N/OL], People's Daily, 2019-12-10. <https://baijiahao.baidu.com/s?id=1652456610577841978&wfr=spider&for=pc>.
- [8] L. Y. Sui, Analysis of the Communication Power of YouTube Social Platform Influencers-- Also on the case enlightenment of Li Ziqi's overseas popularity[J].International Communication,2020(1):86.