

The Modern Heritage of Chinese Traditional Culture in the Perspective of Intangible Cultural Heritage Preservation - A Case Study of Henan Zhuizi

Miao Pu, Ahmad Faudzi Musib, Clare Chan Suet Ching
Universiti Putra Malaysia

To Link this Article: <http://dx.doi.org/10.6007/IJARPED/v12-i2/17258>

DOI:10.6007/IJARPED/v12-i2/17258

Published Online: 14 June 2023

Abstracts

A national list of representative artefacts representing China's traditional culture is used to conserve the nation's intangible cultural assets. Through an analysis of Henan Zhuizi music and its transmission, the study seeks to determine the reality of claims about preserving intangible cultural heritage in the digital age. The research examines the connections between listeners, musical works, musicians, composers, and society from the standpoint of music sociology. The study will offer important insights into the protection and development of intangible cultural assets by examining the various paths through which Henan Zhuizi is distributed. The study's conclusions will contribute to a better understanding of traditional culture's transmission and preservation in modern society by underscoring the significance of safeguarding, preserving, and advancing cultural variety. The overall goal of this research is to preserve intangible cultural heritage in order to enrich China's cultural history.

Keywords: Intangible Heritage, Henan Zhuizi, Preservation, Cultural Communication, Chinese Traditional Cultural

Introduction

Background

Kunqu was included in the first UNESCO¹ list of "Masterpieces of the Oral and Intangible Heritage of Humanity" in 2001, 20 years after China first became physically linked with cultural heritage. Over the past 20 years, ICH² protection has changed from recording,

¹UNESCO, United Nations Educational, Scientific and Cultural Organization

²Intangible cultural heritage (ICH) is a practice, representation, expression, talent, or knowledge that UNESCO considers to be a part of a place's cultural heritage. In order to protect and promote intangible cultural heritage, UNESCO conducted a survey among countries and non-governmental organizations in 2001(UNESCO - Intangible Heritage Home, n.d.), attempted to agree on a definition in 2002, and drafted the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003(UNESCO - Intangible Heritage Home, n.d.).

preserving, and rescuing to protecting and passing on a legacy. The State Council of China's 2005 "Opinions on Strengthening the Protection of China's ICH" established national, provincial, local, and county ICH lists. In 2006, China released 518 national ICH, including the Henan Zhuizi, one of the first preservation efforts. The performer holds a simple board in his/her left hand and sings in Henan dialect, backed by a Zhuizi String, guzheng, erhu, yangqin, sanshin, and pipa etc (figure 1). As a form of folk art that combines music and literature, it has a rich cultural connotation. This form of performance art's distinct artistic appeal has spread to numerous provinces and cities in China. The lyrics of Henan Zhuizi are straightforward to understand, while the plot of the performance is intricate.



Figure 1: Henan Zhuizi performers and backing band (photo by: Miao Pu)

Intangible Cultural Heritage of Music

The intangible cultural heritage of music (ICHM) is essential and was formed during a specific historical period. Age, uniqueness, ethnicity, and area define it. Its scarcity and uniqueness make inheritance and security harder. Thus, ICHM research is crucial both theoretically and practically. These efforts include advancing cultural studies ideas and fostering a national cultural revival. Protecting ICH requires not only the transmission of musical knowledge and skills but also the dissemination, communication, and understanding of musical "expressions" and their culture (Lin, 2015). This is also true for the preservation of traditional Chinese music, which has two primary meanings: first, the object of preservation is the form and connotation of musical culture; and second, the essence of preservation is to promote it and give it new vitality.

The Development of ICH in China

Wei Chongzhou divides China's ICH research in the past decade into three phases: the initiation phase (2001–2003), which identifies the concept of ICH; the enlightenment phase (2004–2005), which examines ICH's characteristics and conservation principles; and the in-depth phase (2006–2010), which examines ICH conservation work (Wei, 2010). But the work of preserving the heritage continues even today, 10 years later, and will not stop even in 10 more years, as it moves to a deeper level. Visual comparative analysis shows that, in terms of Chinese CNKI³ entries, academic attention to research on Chinese ICH was around 1500 from 2011 to 2015 and over 2300 from 2015 to 2020. At this level, the academic study bias from 2011 to 2015 was ICH conservation, and from 2015 to 2020, ICH transmission. This distinction is only an academic reference for study and does not devalue research on ICH before or after 2015. The State Council of China's ICH guidelines are: protection, rescue first, rational use, and heritage growth. Under the premise of effective security and rational use, ICH must be

3CNKI (China National Knowledge Infrastructure) is a private-owned publishing company in China since 2014.(China's Top Research Agency Stops Using Costly Academic Database, n.d.)

protected from misinterpretation, distortion, and misuse. Scientific recognition should be used to support ICH in society. Protection, rescue, access, and heritage growth demand proper methods and forms.

Status of ICH in Henan Province, China

The national list classifies ICH into ten categories: 10 are folk literature, 13 are traditional music, 10 are traditional dance, 29 are traditional theater, 5 are storytelling and singing, 10 are traditional sports, amusement, and acrobatics, 14 are traditional arts, 6 are traditional medicine, and 14 are folklore (figure 2).



Figure 2: Types of ICH Features in Henan Province

Liu Zongqin has died, Song Aihua is in her eighties, and most of the provincial and municipal inheritors of the ICH of Henan Zhuizi are over 40. Henan Zhuizi lacks heirs. In Henan Province, the lack of inheritors hinders the revitalization and dissemination of ICH. In agricultural cultures, folklore, rituals, folk operas and dances, recreational activities, and customary skills are passed down orally. Liu Tieliang writes that ICH conservation is caused by a cultural crisis, but conservation alone cannot solve the crisis, so it must support living heritage (Liu, 2011). The Chinese ICH prioritizes static and pristine protection (Yu, 2020). Graphic and video materials from cultural museums, historical and cultural relics in ancestral temples and shrines around the world, oral histories, ICH journals, and ancient writings are static conservation methods. Pan Tianyi points out that this type of conservation's drawback is that if the representative inheritors can't pass on the legacy, the entire ICH project faces a generation gap (Pan, 2019). In the process of ICH, it is still worthwhile to explore the conservation value of intangible heritage, promote the historical authenticity, integrity of style, and continuity of life of the objects under conservation, and integrate traditional and modern characteristics.

ICH protection, innovation, and development in China have advanced, yet many challenges remain. This study focus on one of the earliest national ICH in China, the Henan Zhuizi, as the object of study. Oral transmission; folkloric performances and shows; Henan National Archives & Library audiovisual resources; and school curricula. How do these modes of transmission work? This study will categorize and explain fieldwork data from Henan Zhuizi and the Chinese ICH network (<http://www.ihchina.cn>) based on the following difficulties: research, China and Henan ICH networks, and the Henan ICH network (henanfeiyi.com).

2.The current way of passing on Henan Zhuizi

Oral Transmission

In many parts of the globe, narrative storytelling and singing performance forms have been passed down through history, through being displaced into literature and preserved.

Oral transmission avoids transcription or copying of texts and audiovisuals, slowing the spread of information. "In those days, you were not allowed to copy the words in a small book; they had to be passed on orally, and it was all about practice," opera singer Tong Xiangling said (Dong & Feng, 2015). Even literate pupils were only allowed to memorize the lyrics. "This book was only available to the head and shoulders of the little flower face, whose bunk happened to be next to mine," Yueju opera performer Xu Yulan said. "I stole the book from her rattan bag while she was asleep and hid under the covers, playing with a torch to catch up on the copy overnight." (Yuan et al., 1982). The above occurrence appears conservative and selfish. However, this environment created this difficulty of access and the hardship of not being able to come back, which transformed into an infinite desire and motivation for folk artists to learn their skills, turning passive indoctrination into active solicitation at sight and greatly improving the efficiency and success of education. Homer's epic, which was passed down through Yugoslavian epic chanting before being written down, is now considered great literature. Oral performance, primarily sung, is complemented by great instrumental and vocal skills. Traditional arts have been kept, performed, developed, and created over generations, allowing each style to acquire its own performing arts history.

Forms of oral transmission

Traditional Chinese music is always taught "orally" by teachers and students because it is impossible to teach it exactly by the score. The score is just a warning, which is a key difference between Western and traditional Chinese music (Liu, 1997). Chinese music notation only notes the backbone of a tune or the pitch and fingering of an instrument, and its pitch time values are uncertain. Thus, the main means of transmitting traditional Chinese music, with or without a score, is transmission.

Another way of looking at oral transmission is that it was not all about teaching effectiveness, nor was it always about the lack of literacy of the artists in the past, but also about preventing the loss of skills and repertoire (Guan, 2022). Oral transmission, based on blood, location, and social patriarchy, creates a conservative mindset where family skills are not passed on. Music is often handed down through the generations of a large musical family. The oral transmission method, rituals, and music's legacy restrain master and student. This rigid ritualistic code has preserved this traditional school of music, but it has also conservatively transmitted it.

How the Henan Zhuizi was transmitted orally

Due to the lack of a score, masters teach students line by line. Wang Hongbao remembered that when he was young and illiterate, he couldn't recall four simple words, so he had to repeatedly memorize the words and practice the tunes. After learning four or five short songs, he performed with his teacher in Xinxiang, Anyang, and other cities. The experts were strict about lyrics, accents, and rhythms then (Yu, 2016). Henan Zhuizi artist Dang Zhigang says he learned to sing by listening as a kid. The master teaches beginners to sing phrase by phrase and orally passes on the words and tunes, making it easy to learn. After a certain amount of basic singing, the master's requirements increase, and only the music's story is told. The learner chooses the singing and tunes, except for some set descriptions of the rhyming folds (Yu, 2016). Characters decide Henan Zhuizi's tune and lyrics. For the same character, the tune is the same, but the words need to be changed. Thus, oral transfer relies on the heart. To learn the melody, like a fish in water, the learner must listen to and remember

it. Thus, the oral method of teaching is important in both the basic and advanced stages of learning Henan Zhuizi.

At its conclusion, the oral transmission focuses on the master, and the apprentice passes on the master's talents and values, preserving the delicate heritage. The master's uniqueness inhibits the apprentice's aesthetic vision, and traditional Chinese music's isolation from other genres and fields limits its growth and innovation. To transmit our culture, we must understand its spirituality. Today, oral transmission has importance, but we must remove its trash and support its essence. Henan Zhuizi lives and dies with its bearer. Since they are the most important and vivid living carriers of musical culture and the most important subjects of traditional music dovetailing with modern music, Chinese traditional music conservation should shift from musical skills to music bearers, protecting, promoting, and providing a sustainable environment for development.

Folkloric activities, performances and competitions of the Henan Zhuizi

Music and sustainability studies have mostly focused on environmental and social viability (Brennan et al., 2019). In 1846, English writer William J. Toms coined "folklore." (Sims & Stephens, 2011). A group's folklore contains its traditions. Folklore includes oral customs like narratives, proverbs, and jokes and material cultures like traditional architecture and handmade toys. It involves celebration rituals (Brennan et al., 2019). However, a study shows that festival campaigns can raise awareness of sustainable practices (Hoeven & Hitters, 2023). The Majie Temple Fair is about folk Storytelling and singing art are the most important folklore events in Henan Zhuizi, and the Majie Temple Fair has strong links with festivals, religion, and music.

Folklore event - Majie temple fair about folk Storytelling and singing art

The Majie Temple Fair, a national trade fair for folk storytelling and singing art (Figure 3), is held in the fields of Ma Street in Yangzhuang, Baofeng, Henan Province. Traditional folk performers from throughout the country perform. The Majie Temple Fair, one of the first Han Chinese folk art events on the national ICH list, has a 700-year history. Many folk artists perform here on the 13th of the first month to make new friends and play, sing, and dance.



Figure 3: Majie Temple Fair about folk Storytelling art
(Photo source: <http://blog.linkshop.com/u/39416/319564.html>)

On the 13th day of the first month, artists and bands set up their stalls (Figure 4) to sing folk tunes at the Majie Temple Fair. Majie Temple Fair organizers call the highest-priced artist the "Storytelling Master" to encourage him to attend and sell his performances. It is also the highest honor in the world of Chinese folk art.



Figure 4: artists and their bands set up their stalls (photo by: Miao Pu)

Every year, on the 7th day of the first lunar month, the Majie Temple Fair starts with the worship of the Fire God (Figure 5), one of the gods of folk beliefs in Chinese mythology, as noted by Yu Cong in his study of opera vocal repertoire: Historically, the most common time for folk art activities was during "social fire" activities during New Year's festivals. Some people with skills earn a livelihood through their art during times of agricultural leisure or poor harvests. Walking from village to village, one person can 唱门子- *chang mengzi* - which means *standing at the door and singing*, singing some auspicious words and small stories, while two people can form a 档子-*dang zi*-which means *partner*, talking, singing, and dancing to perform some small shows(Yu, 1992). Folk art developed from rural "social fires" and the skills of artists who made a living. According to Ma Zhifei, artists attend the Majie Temple Fair for folk storytelling art to perfect their abilities and revere ancient religions(Ma, 2014). Taoism adopted primitive fire deity worship.



Figure 5: Temple of Fire (photo by: Miao Pu)

Folk music musicians from various backgrounds make up the Majie Temple Fair. Of course, Ma Street, in the Central Plains hinterland, is the most popular genre, with Henan

Zhuizi, favored by Central Plains residents, accounting for more than 80% of genres in attendance (Chen, 1999). Henan Zhuizi, a local genre, is the Majie Temple Fair's most popular genre, and many prominent Zhuizi artists participate.

The Majie Temple Fair not only gives Henan Zhuizi artists a platform to display their talents, but it also plays an important role in the transmission and growth of Henan Zhuizi. The high waste levels at festivals, the carbon emissions of traveling musicians and audiences, and the impact of outdoor performances on flora and fauna are all negative effects. Nonetheless, festival events and musical performances have been recognized as adding to sustainable practices through awareness campaigns and sustainable innovations tried at festival locations (Cummings, 2014; Fleming et al., 2019). "Collective musical practices nurture certain values that do not necessarily or automatically lead societies towards sustainability, but which can be helpful when integrated within sustainability-oriented worldviews and value systems," write Kagan and Kirchberg (Kagan & Kirchberg, 2016). In this way, music can motivate people to live more environmentally friendly lifestyles.

Henan Zhuizi Performance and Competition

A music tournament is a public event with multiple stages that challenge the performer (McCormick, 2009). These musical intangible cultural heritages' musical styles, contents, and forms show their historical, aesthetic, scientific, and sociocultural values in music communication research. Music competitions and shows show audiences musical forms.

The competition's purpose is self-presentation for the organizer. Through symbolic production, the organization presents an idealized image of the competition to its relevant audience, including aspiring musicians, professional musicians, pedagogues, music critics, the musical public, the general public, government bodies, corporate sponsors, and rival competitions (McCormick, 2009).

In recent years, some of the more famous performances and competitions include: the first Henan Zhuizi Art Genre Concert, the fifth Henan Zhuizi Exhibition, Henan Storytelling and singing Peony Award, Chinese Storytelling and singing Peony Award, and the The Majie Temple Fair Award Competition. The characteristics of these performances and competitions are presented in the table (Figure 6).

Name	Holding time	Type	Features
The first Henan Zhuizi Art Genre Concert	October 30, 2014	performance	An indoor performance featuring representative inheritors and performing artists of the famous genre of Henan Zhuizi.
The fifth Henan Zhuizi Exhibition	July 2020	performance	The performance was performed outdoors, and nearly 100 hours of video and other valuable materials were recorded for the "National Digital Preservation Project - Henan Zhuizi Database".
Henan Storytelling and singing Peony Award	Starting in 2007, every two years	competition	Focus on realistic themes, enhance the originality, the highest award in the province of Henan Province, professional Storytelling and singing.
Chinese Storytelling and singing Peony Award	Biennial since 2000	competition	The highest standard and most influential national storytelling and singing event.
The Majie Temple Fair Award Competition	13th day of the first lunar month every year	Competitions, Folklore	The national opera event, the highest honour in storytelling and singing.

Figure 6: characteristics of these performances and competitions about Henan Zhuizi

In recent years, concerts and competitions have helped Henan Zhuizi artists display their talents and preserve their history. At the 2014 Henan Zhuizi Art Genre Concert, we saw not only their amazing performances but also the symposium where they and academicians discussed their work. In conclusion, Henan Zhuizi competitions and performances have given artists a platform to compete, enriched research material for scholars, and raised public knowledge of the genre through current music media.

Museum and online audiovisual materials related to Henan Zhuizi

Chinese Storytelling and singing Exhibition Hall

The Chinese Storytelling and Singing Exhibition Hall (Figure 7) of the Majie Temple Fair is located northwest of the arena in Baofeng Village, Henan Province. There are three halls: exhibition, concert, and relaxation. The sculptures, items, photographs, and written materials on display in the first-floor exhibition hall were donated by Majie Temple Fair professionals and lovers. Over 3,000 images were collected, as well as 23 Majie Temple Fair melodies, 9 articles, 4 monographs, 128 books, and 203 CD sets. Since 1980, the exhibition hall has displayed 69 films by 26 book authors and 8 folk artists singing.



Figure 7: The Chinese Storytelling and singing Exhibition Hall Some of the instruments on display (photo by: Maio Pu)

Online museums of ICH

Most museums have online content. Museums offer contact, background, and exhibition information. However, some museums have a physical location but offer substantial online exhibits, interactive web elements, multimedia, and searchable or browseable collections (Schweibenz, 2004). On September 26, 2006, with the permission of the Office of the Central Organization Establishment Committee and the Chinese Academy of Arts, the Ministry of Culture and Tourism established the China ICH Protection Centre under the brand name.

The Digital Museum of China's ICH (ihchina.cn) protects ICH nationally and advises on policy. coordinates nationwide ICH census work, leads protection plan execution, conducts theoretical research on ICH protection, organizes academic seminars, exhibitions, and public welfare events, and exchanges, promotes, and publicizes the results and experiences of these activities. "China ICH Digital Protection Project" and "the development of a series of industry standards for the digital protection of ICH" use digital technology to comprehensively, authentically, and systematically record representative intangible cultural heritage pieces. The Henan National ICH Online Museum (henanfeiyi.com) digitizes and authenticates ICH information in Henan Province. Content is reliably recorded online.

If you conduct a web search for "Henan Zhuizi," you will find explicit information about Henan Zhuizi, including an introduction, inheritors, current information, and academic research. The online museum is also an excellent resource for locating videos and audios of Henan Zhuizi that can be viewed online.

Online audiovisual platforms' content presentation on Henan Zhuizi

New media combines traditional expressive media like text, images, animation, video, sound, and music with the interactive features of computers, and developers have attracted a large cultural audience through careful planning and creative conception in response to client and project needs.

Himalaya (ximalaya.com), a professional audio-sharing platform with a large audience, has produced not just a web version for PCs but also a mobile app. Searching for Henan Zhuizi on the website yields 271 hits, with the most popular album reaching 7.747 million views. Tik Tok is an online short-form video platform, and some Henan Zhuizi artists are good at using it, seeing the traffic and opportunities it brings, registering accounts, sharing performances and related content about Henan Zhuizi, posting short videos, starting live broadcasts, and showing their presence through the webcast platform during the COVID-19 pandemic. Bilibili

(<https://www.bilibili.com/>) is a video platform that was founded in 2009 and now serves a multicultural community of over 7,000 circles of interest. A search for Henan Zhuizi on the site yields a plethora of long-form video materials.

The importance of new media for the propagation of traditional Chinese culture cannot be overstated. According to Li Zijia, new media have optimized traditional culture's communication routes, modes, and patterns, making acceptance of traditional culture shallow. The cultural legacy of new media communication should be enhanced, and old cultural communication patterns and forms should be improved (Li, 2015). Huang Yonglin cites the use of virtual reality and visual display technology to duplicate intangible cultural heritage, as well as the use of new media technology to communicate it (Huang, 2015). This demonstrates that the use of short videos, live streaming, and other developing media to popularize information and communicate traditional culture has grown in popularity and potential.

Other means of transmission Henan Zhuizi into the next generation

The integration of Henan Zhuizi into the school curriculum

The Convention for the Safeguarding of the ICH defines "conservation" as measures to ensure the viability of intangible heritage, including identification, documentation, research, conservation, protection, promotion, enhancement, transmission (especially through formal and non-formal education), and revitalization of all aspects of such heritage (<https://unesdoc.unesco.org/ark:/48223/pf0000132540>). Heritage appears to be a subset of protection under preservation at this level. Many nations and organizations prioritize education for non-genetic heritage and sustainable development. For example, both the UNESCO thematic areas and the text of the Convention place particular emphasis on ICH education (Merillas & Rodríguez, 2018). In China, as a solution, it is recommended that culture be "integrated into the development sector as well as into education programmes" (UNESCO, 2013). In Spain, educational projects related to ICH have been included in the list of the Spanish Heritage Education Observatory (Merillas & Rodríguez, 2018). In Turkey, ICH education has been a priority in primary schools since the 1960s (Güler-Bıyıklı & Aslan, 2013).

The mechanism for training professional artistic talents in China started late. In 1980, a refresher school for young performers of Henan Zhuizi middle and long forms was organized in Zhengzhou. In 1982, the Xuchang District Cultural Bureau and the Baofeng County Cultural Bureau collaborated to organize a Zhuizi training school. From 1981 until 1988, the Nanyang area hosted a short training course in Zhuizi.

There are currently three universities in Henan Province that teach Henan Zhuizi majors, namely (figure: 8)

Name	Established	Location	Featured
Music and Dance at Pingdingshan College	2010	Pingdingshan, Henan Province	The first domestic folk performance undergraduate major established on the basis of the ICH of the Majie Temple Fair in Henan Province.
School of Music and Dance, Henan Normal University	2015	Xinxiang City, Henan Province	The course is a local specialty course with two classes per week for two semesters and is taught by famous Henan Zhuizi artists Song Aihua and Li Dongmei, as well as a number of folk artists.
Henan Arts Vocational College	2015	Zhengzhou, Henan Province	Was selected as the second batch of provincial-level bases for the inheritance of excellent Chinese traditional culture.

Figure 8: Three universities in Henan Province that teach Henan Zhuizi majors

Moderate government intervention

Moderate government intervention means that when the government intervenes in the economy, it does not negate or replace the role of market mechanisms but compensates for market imperfections or market failures (Cao, 2001). The key is to choose the right type of government intervention and to keep it within the necessary limits (Lewis, 1977). There are three main aspects: firstly, reasonable control of the functions of the regime; secondly, a scientific approach to the implementation of the regime; and thirdly, reasonable economic intervention. The key issue is the reasonable control of the functions of the regime.

Both in terms of the international situation and the realities of China, it is impossible for the government to do nothing to protect ICH, but rather it needs to be guided by government action (Tang, 2005). It is imperative for the government to strengthen its support and guidance work to remove obstacles and build a broad platform for the transmission and development of ICH. In 2005, the 16th National Congress proposed a program to protect and support ICH, as well as to fulfill China's obligations in terms of the international transmission of ICH, and put forward four important guidelines in the work of safeguarding ICH (http://www.gov.cn/zwggk/2005-08/15/content_21681.htm). The protection of ICH is an important part of the country's cultural protection cause. The General Office of the State Council of China's "On Strengthening the Protection of China's ICH" makes it clear: to play a leading role in the government and to establish a leading mechanism working for coordination and effective protection.

National policy has supported many events and performances since 2006. The government has supported Henan Zhuizi artists and creators by providing subsistence allowances, holding continuous invitational drumming and singing competitions in the Majie Temple Fair, and exhibiting ICH, which has brought audiovisual enjoyment to the audience, increased the popularity of the Zhuizi in Henan, and promoted the exchange of artists from various provinces. In June 2012, the Baofeng County Government invested 40 million yuan in the Majie Temple Fair Folklore Park to create a perpetual fair and better preserve, inherit, and

promote this cultural heritage. Scholars and visitors visit the Majie Temple Fair Folklore Park, a national 3A scenic spot since 2014.

In the process of safeguarding and transmitting ICH, the government bears an important responsibility, both as the guardian of ICH protection and transmission and as a leader. The government gives full play to its governmental functions to protect the intangible cultural heritage of great value or on the verge of extinction from going extinct. It plays a leading role in guiding the positive and healthy development of local traditional culture, ICH heritage items.

Finding

Oral transmission is still an important means of passing on Henan Zhuizi, so the focus of Henan Zhuizi conservation efforts should shift from the overall musical skills to the music bearers, who are the most vivid living carriers of the music. The Majie Temple Fair plays an important role in raising awareness of the sustainable practice of Henan Zhuizi in the sense that it achieves a link between the audience, the artist, and the musical work, and the various competitions and performances of Henan Zhuizi can visually present the musical form to the audience, forming an ecological loop of cultural output. The Henan Storytelling and Singing Exhibition Hall has expanded the reach of Henan Zhuizi through online and offline formats, and the emergence of new media in today's society has opened another window for Henan Zhuizi. Education is still the most important aspect of cultural transmission, and colleges and universities that specialize in Henan Zhuizi-related subjects have not been around for very long, but each has its own characteristics and plays an important role in the training of young Henan Zhuizi artists. Overall, the development of the cultural heritage of Henan Zhuizi cannot be achieved without the intervention of the government, which acts as both a leader and a guardian through various programs to protect and support the intangible cultural heritage.

Conclusion

The preservation and transmission of ICH is a very large, long-term, and complex systemic project. The present findings confirm that Henan Zhuizi, as an intangible cultural heritage, has adopted different modes of transmission in today's society, such as oral transmission, folklore activities, performances, and shows; the Henan National Archives; online audiovisual materials; inclusion in school curricula; and government intervention. This research contributes to a deeper understanding of the transmission of ICH in contemporary society; however, the effective transmission and preservation of this intangible cultural heritage remain an important challenge. To address this issue, I make the following recommendations:

First and foremost, it is important to keep up efforts to record and gather Henan Zhuizi's traditional knowledge and talents. It will make sure that important information is kept and made available to individuals who are interested in learning by establishing thorough documentation and archive materials at organizations like the National Archives of Henan. This will serve as a crucial starting point for later research and transmission.

Secondly, the younger generation's engagement and education should also be supported, especially among primary and secondary school students. More kids can be exposed to and educated about this traditional art form by including Henan Zhuizi in the school curriculum. To encourage more young people to take the initiative and to offer them professional direction and assistance so they can acquire the necessary skills and knowledge, a variety of training courses and workshops can be organized.

At the same time, the protection and inspiration of the keepers of ICH must be strengthened. One cannot ignore the significance of the bearers because they are the keepers and transmitters of ICH. By putting in place an incentive system and offering financial and resource assistance, the government can encourage carriers to keep up their involvement in the transmission and innovation of traditional arts. The establishment of pertinent rules and regulations is also necessary to safeguard the inheritors' rights and interests and stop illegal infringement and piracy.

The internet and contemporary technology can also be actively used. More people can learn about and appreciate Henan Zhuizi through the creation and distribution of internet audio-visual content. Henan Zhuizi can also use social media and internet platforms to establish a brand identity, drawing in a larger audience and fans while extending its reach and dissemination.

In conclusion, the entire society must work together to protect and preserve ICH. We should increase efforts to document and collect Henan Zhuizi's intangible cultural heritage, promote young people's involvement and learning, safeguard the rights and interests of the inheritors, and disseminate and advertise it using the internet and contemporary technology. By ensuring the continuation and transfer of ICH in modern society, these projects will offer crucial support and security for its development.

References

- Brennan, M., Scott, J., Connelly, A., & Lawrence, G. (2019). Do music festival communities address environmental sustainability and how? A Scottish case study. *Popular Music*, 38, 252–275. <https://doi.org/10.1017/S0261143019000035>
- Cao, P. (2001). Lun shehui zhuyi shichang jingjitiaojian xia de shidu zhengfu ganyu (On Moderate Government Intervention in a Socialist Market Economy) . *Social Science Research*, 37–40.
- Chen, S. (1999). Zhengyue shisan sing"shuoshu"——Majie shuhui de chubu kaocha Listening to the 'Storytelling' on the 13th day of the first month—A preliminary examination of the Majie temple fair about folk Quyi art) . *People's Music*, 12.
- China's Top Research Agency Stops Using Costly Academic Database. (n.d.). Retrieved 7 April 2023, from <https://www.sixthtone.com/news/1010163>
- Cummings, J. (2014). *The Festivalization of Culture*, 169–188.
- Dong, X., & Feng, S. (2015). Wo yan "Yang Zirong"de taiqian muhou (Behind the scenes of my role as 'Yang Zirong') . *Century*, 1, 4–13.
- Fleming, P., Fletcher, R., Fleming, M., MacGarry, A., & McCahon, D. (2019). Young people and greenhouse gas emissions at music festivals. *Applied Environmental Education & Communication*, 18(2), 166–178.
- Guan, E. (2022). Lun chuantong xiqu jiaoyu zhong kouchuan xinshou de xiandai zhuanhuan On the Modern Transformation of 'Oral transmission' in Traditional Opera Education) . *Cultural and artistic studies*, 15(3), 89-96+115.
- Guler-Biyikli, S., & Aslan, C. C. (2013). A review of cultural heritage education in Turkish schools (1962–2011). *Public Archaeology*, 12(4), 255–270.
- Huang, Y. (2015). Shuzihua Beijing xia feiwuzhi wenhua yichan de baohu yu liyong (Preservation and Use of Intangible Cultural Heritage in the Context of Digitalisation). *Cultural Heritage*, 1, 1–10.

- Kagan, S., & Kirchberg, V. (2016). Music and sustainability: Organizational cultures towards creative resilience—a review. *Journal of Cleaner Production*, 135, 1487–1502.
- Lewis, W. A. (1977). *The theory of economic growth*. Allen & Unwin.
- Li, Z. (2015). Lun xinmeiti dui chuantong wenhua chuanbo de yingxiang (On the Impact of New Media on the Communication of Traditional Culture). *Chinese Culture Forum*, 9, 154–158.
- Lin, L. (2015). Chuantong yinyue kouchuan xinshou chuancheng fangshi de yishu renleixue chanshi (An artistic anthropological interpretation of the ‘oral’ transmission of traditional music) . *Music Discovery*, 1, 103–107.
- Liu, F. (1997). Kouchuan xinshou shiyi (Definition of ‘oral transmission’) . *Chinese Music*, 4, 24–25.
- Liu, T. (2011). Minsu wenhua de neijiazhi yu waijiazhi (The internal and external values of folk culture) . *Folklore Studies*, 4, 36–39.
- Ma, Z. (2014). Huoshen chongbai yu majie shuhui de shikong kuozhan (The Cult of Vulcan and the Temporal Expansion of the Majie temple fair about folk Quyi art) . *Quyi (Folk Art)* , 4, 22–24.
- McCormick, L. (2009). Higher, Faster, Louder: Representations of the International Music Competition. *Cultural Sociology*, 3(1), 5–30.
<https://doi.org/10.1177/1749975508100669>
- Merillas, O. F., & Rodríguez, M. M. (2018). An analysis of educational designs in intangible cultural heritage programmes: The case of Spain. *International Journal of Intangible Heritage*, 13, 190–202.
- Pan, T. (2019). Fei wuzhi wenhua yichan zonghe baohu lujing tansuo (Exploring the path of comprehensive protection of intangible cultural heritage) . *Shoucang (Collection)* , 2.
- Schweibenz, W. (2004). *The Development of Virtual Museums*. ICOM News. No: 3.
- Sims, M., & Stephens, M. (2011). *Living folklore: An introduction to the study of people and their traditions*. University Press of Colorado.
- Tang, yue. (2005). Chuantong zhishi baohu xueshu yanjiu fazhan taishi lunyao (An overview of the development of scholarship on traditional knowledge protection) . *Journal of Guizhou Normal University: Social Science Edition*, 6, 28–32.
- UNESCO. (2013). *The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies*. UNESCO Hangzhou, China.
- Van der Hoeven, A., & Hitters, E. (2023). Live music and the New Urban Agenda: Social, economic, environmental and spatial sustainability in live music ecologies. *City, Culture and Society*, 32, 100490. <https://doi.org/10.1016/j.ccs.2022.100490>
- Wei, C. (2010). 2001-2010: dangdai feiwuzhi wenhua yichan redian wenti yanjiu zongshu 2001-2010: An overview of contemporary research on topical issues of intangible cultural heritage. *Folklore Studies*, 3, 80–89.
- Yu, C. (1992). Xiqu shengqiang juzhong lun (The Voice of the Opera, Theory of the Genre) . *Theatre Arts*, 1, 42–47.
- Yu, J. (2016). Ershi shiji wushi niandai henan zhuizi zai kaifeng fazhan dediaocha yanjiu (A Study of the Development of Henan Zhuizi in Kaifeng in the 1950s . *Huanghe Zhisheng (Voices of the Yellow River)*, 9, 115–115.

- Yu, Y. (2020). Fei wuzhi wenhua yicha chuancheng de kunjing yu chulu (The dilemma and the way out for the transmission of intangible cultural heritage) . *Chinese Market*, 18, 13–13.
- Yuan, X., Yi, G., & Fan, R. (1982). *Yueju yishujia huiyilu* (*Memoirs of a Vietnamese Opera Artist*). Zhejiang People's Publishing House.