

Development and Protection of Yinshan Rock Paintings from the Perspective of Cultural Industry Development

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Abstract: As one of the seven treasure houses of rock paintings in China, Yinshan rock paintings are the paintings left on rocks by nomadic peoples in the grassland of northern China for nearly ten thousand years. They involve vast areas and have a long history and artistic value. Due to the influence of climate and environment, historical changes, and the deep use of land such as mining minerals, the disappearance of ancient cultural heritage such as rock paintings has been accelerated, while the traditional way of protection and development has entered a bottleneck period. Therefore, under the background of the development of Chinese ongoing cultural industry, we should step up the development and protection of it, gradually improve our understanding of cultural heritage, and gradually strengthen the research on the history of rock paintings, thus contributing to Chinese development in this field. On the other hand, the local government should also take the protection of the cultural heritage of the Yinshan rock paintings as its first priority. It should not limit itself to traditional means and implement the vertical development of relevant cultures in order to promote the development of cultural industries, so as to enable all people to have a new understanding of the Yinshan rock paintings with a higher and broader vision and to preserve and continue their value connotation well.

1. Introduction

Yinshan rock paintings in the west of Inner Mongolia are an important part of the world rock paintings treasure house. With their simple and vivid, concise and generalized patterns, characters, symbols and marks, the rock paintings group vividly shows the historical scenes and daily life of hunting, sacrifice and warfare of a few nomadic nationalities on the northern grasslands of ancient China. Scene provides real and rich visual information for the study of the history and culture of the northern nationalities in China, and it is also of great significance to clarify the intermingling relationship between the Han culture in the Central Plains since ancient times. Yinshan rock painting is one of the most representative quintessence of Hetao culture. Therefore, the protection and inheritance of this precious heritage should become the cultural responsibility of the local government and people. According to the characteristics of the development of cultural industry in the new era, how to maximize the development of the industrial cultural chain driven by Yinshan rock paintings and effectively protect its perfection, so as to make the two harmonious and unified and enter a sustainable path of virtuous circle, is an important proposition we are currently facing. Based on the premise of promoting the development of Western cultural industry, this paper makes a brief analysis of the development and protection of Yinshan rock paintings in order to obtain some practical significance and promotion value.

2. Current Situation of Development of Chinese Cultural Industry

Cultural industry is an aggregate of units that produce service products and physical products with cultural characteristics in the national economy. UNESCO defines it from the perspective of industrial standardized production, consumption and distribution of cultural products. The definition of “cultural industry” is as follows: “Cultural industry is based on industrial standards, one-time production, re-storage and classification of service and cultural industries.” Generally speaking, cultural industry refers to the production and operation of cultural products and services and the

industry that provides related services for such production and operation. Cultural industry has gradually developed into one of the “sunrise industries” in the 21st century recognized by academic circles at home and abroad from initial criticism and even total negation. Its rise and development is a concrete manifestation of the contemporary social, economic, political and cultural integration development at the industrial level. Since the 1980s, under the active promotion of new science and technology development, the cultural industry has developed a broad and complex relationship with other industries with its unique form evolution and operation mode, and has rapidly grown into an important pillar of the modern economy. In today's world, it is regarded as an important indicator to measure the industrial level and comprehensive economic strength of a country or region, thus forming a new growth point for the national economy of developed countries.

After years of active advocacy and vigorous promotion, Chinese cultural industry has shown a healthy and prosperous and vigorous development trend, but we should also clearly understand that due to Chinese vast territory, the level of economic development between regions is quite different, in the cultural industry. There are similar situations in development, which generally show a step-by-step decline from east to middle to west. This trend can be clearly seen regardless of the distribution of employees and assets. The development level of western cultural industries, including Inner Mongolia Autonomous Region, is still at a low operating stage, mainly manifested in backward cultural consumption concepts, the lack of a real cultural consumption market, lagging supporting policies, services, facilities and conditions, shortage of talents and technical resources, and limited development of modern cultural industries and emerging formats with technology, creativity and other core elements. Although these disadvantages are obvious, Inner Mongolia has special advantages in terms of historical, geographical and cultural resources. For example, the Yinshan rock paintings in Bayannaer City, western Inner Mongolia, have found 156 rock paintings distribution groups, about 50,000 rock paintings, ranking first in the seven treasure houses of rock paintings in China. Its creation date can be traced back to more than 10,000 years ago. It has gone through 10 historical stages from the late Paleolithic to the Ming and Qing Dynasties. It is rare that there are so many painting nationalities and the duration is so long. In recent years, the level of cultural industry mechanism in Inner Mongolia Autonomous Region has been strengthened, and the development speed of cultural industry is also increasing year by year. However, leaders of some departments and regions still put cultural construction within the government's own administrative authority. The understanding of the concept of cultural industry market economy is not deep enough, and the development of cultural industry is far behind the pace of development of the times.

3. The protection of Yinshan rock paintings needs to be strengthened urgently

Rock painting is a very fragile cultural heritage. It has been exposed to mountain rocks for thousands of years. In addition to the natural weathering damage, it is highly vulnerable to human destruction during the economic development process. The protection of cultural heritage is a huge project, which involves many aspects, such as: tradition, culture, ethics, laws and regulations, economy, etc., and the top priority of protection is to protect the direct manifestation of these world cultural heritages--Remaining objects, which are also historical and cultural resources and information carriers, are absolutely irreplaceable. The Yinshan rock paintings in Inner Mongolia have not received the same attention as their historical value because of their large number, wide geographical coverage, poor geographical location and inconvenient transportation. As a result, the accumulation over the past tens of millions of years has also been destroyed and is on the verge of disappearance.

With the improvement of the whole society's awareness of the value of cultural heritage, the local government and the public gradually realize the importance and urgency of protecting cultural heritage. Therefore, the development and protection of Yinshan rock paintings in Inner Mongolia are gradually put on the agenda. In June 2006, the State Council announced that Yinshan rock paintings were “the sixth batch of national key cultural relics protection units”. Since then, Bayannaer City has taken a series of cultural heritage protection measures: first, to establish relevant protection institutions (such as Inner Mongolia Hetao Cultural Research Institute, Inner

Mongolia Rock Painting Research Institute); second, to formulate a stage of protection work program to determine the scope of protection, measures and steps; third, to implement the survey and protection of rock paintings; Fourth, related historical publicity, research and exhibition, and inheritance work, such as making documentaries, holding lectures and seminars; Fifth, efforts should be made to promote the declaration of world cultural heritage of Yinshan rock paintings. In spite of this, the actual effect of rock painting protection is still unsatisfactory, and the inheritance and development of rock paintings around Yinshan are also progressing slowly. In fact, the protection of rock paintings in the whole country is basically facing a bottleneck period of confusion. At the “Yinchuan International Rock Painting Work Exchange Conference and the First Helan Mountain Rock Painting Art Festival” held in 2008, some experts frankly said, “Chinese rock painting protection has entered a phase of stalemate. Everyone has a sense of protection, but no new method can be found.” This is the embarrassing situation of the development and protection of Yinshan rock paintings at this stage.

On the other hand, the protection, development and utilization of cultural heritage must be based on principles, otherwise the effect will be counterproductive. With Chinese emphasis on cultural heritage, relevant laws and regulations are also tending to be standardized and scientific. According to the Guidelines for the Protection of Cultural Relics and Monuments in China, the principles for the protection planning of Yinshan rock paintings are as follows: 1. Reduce interference as much as possible and preserve their authenticity. 2. Pay attention to the overall protection and preserve the integrity of the rock paintings and the related environment. 3. Adhere to the principles of scientific, moderate, sustained and reasonable utilization to maintain the continuity of rock paintings. Therefore, for the development and protection of Yinshan rock paintings, the most important measure is to set up a special Yinshan rock painting protection management institution, and further protect and develop the Yinshan rock painting resources in the region according to law [8]. Organize relevant personnel to formulate and refine the Regulations on the Protection of Yinshan Rock Paintings, and fully implement the “Four Haves” requirements put forward by the national key cultural relics protection units, so as to ensure that the protection of Yinshan rock paintings is implemented in the form of local laws, so as to protect everyone in rock paintings. Responsibility, there are laws to follow, there are laws to follow, and violations must be investigated. At the same time, governments at all levels should give top priority to the protection of Yinshan rock paintings and increase the investment in protection funds. To carry out the cultural relics administrative departments to people, to carry out their respective duties, to take on the important task of protecting rock paintings, thus should carry out the training of talents in various fields, set up a professional and well-trained team.

4. The Positive Significance of Developing Cultural Industry for Yinshan Rock Painting

We should also recognize that cultural heritage, as a part of the cultural industry, is one of the basic elements and main symbols of national, ethnic and regional image. Protection is an important basis for the existence and inheritance of the value of cultural heritage, while development and utilization is to achieve better protection and maximize its value. The cultural heritage should be actively and effectively protected and appropriately developed to promote sustainable development. Yinshan rock painting is a cultural and historical landscape formed by tens of thousands of years of accumulation. Therefore, the protection and development of cultural heritage cannot be achieved overnight. We should adhere to the 16-character policy for the protection of cultural relics in our country, adhere to the principle of protecting the authenticity, integrity and continuity of Yinshan rock painting, and establish the correct concept of protection and development.

Firstly, under the realistic conditions, the development of tourism should be one of the best choices for the development of cultural heritage. In this respect, the valuable experience of Ningxia Autonomous Region in excavating and expanding the cultural resources of Helan Mountain rock paintings is worth learning. They rely on the tourism cultural resources with contemporary characteristics in the west and actively promote the in-depth integration of culture and tourism. The rock painting ruins park named after Helan mountain rock painting has become a national key

cultural relic protection unit and a national AAAA level tourist attraction, and the first large rock painting museum in China was built in August 2008--Helan Mountain World Rock Painting Museum. Similarly, in order to fundamentally protect the Yinshan rock paintings, it is also possible to consider the immigration of the mountains and the construction of the Yinshan Rock Paintings Relics Park, and combine them with greening and beautification to form a complete ecosystem. In the development of this cultural tourism, we must be especially vigilant in the process of being filled with too much commercial atmosphere, and greatly reduce the rich historical and cultural atmosphere rich in the cultural heritage itself. What we should do is to return to the true nature and let more people understand nomadic culture, rock painting culture, historical changes and folk customs through the cultural heritage park. The development of cultural industry is not limited to the spread of culture, but should be linked with economy to realize all-round development and form a cultural chain of characteristic industries. To excavate deeper cultural resources is to integrate the protection of cultural heritage into economic and social development, in order to make the achievements of cultural heritage protection benefit the people, and ultimately realize the dignity of cultural heritage protection, making it the driving force, resources and wealth of social development, and the pride of the country and the nation.

Secondly, the formation of a “subculture industry circle” centered on Yinshan rock paintings, from the core “content industry” to the marginal “subculture industry”, can greatly promote the development of regional economy. Looking at the most typical successful cases of cultural industry in the world, they all have the characteristics of “concentric circles” and “layer upon layer diffusion”. For example, Disney in the United States, from the initial animation image creation to professional animation production, today Disneyland has become a well-known theme park in the world, which means that its business scope has spread from pure cultural industry to related sub-cultural industries. We are glad to see that in the development of Yinshan rock paintings, Bayannaer City, Inner Mongolia, has made some useful explorations and valuable attempts. On January 12, 2012, the large-scale rock carving scene epic “Yinshan Ancient Song” was premiered in the Wenbo Center of Bayannaer City, Inner Mongolia. The play tells a love story between a shepherd and a Hetao woman, showing unique rock carving civilization and Hetao civilization, so that the audience can understand the connotation of Yinshan rock carving in the process of appreciating the ancient dance drama. On October 10, 2014, an exhibition on the theme of rock carvings in Yinshan Mountains with the same origin between China and Mongolia, sponsored by the Wenguang Bureau of Bayannaer City, the Municipal Culture Federation and the Mongolian Artists Association, opened at Hetao Cultural Museum. A total of 150 paintings by artists from China and Mongolia were exhibited. Later, it will be held in Hohhot City and Ulan, the capital of Mongolia. Barto Tour Exhibition. The holding of these activities will play a positive role in publicizing and promoting the cultural value of Yinshan rock paintings.

5. Conclusion

The protection and development of cultural heritage and the development and development of related cultural industries are complicated systems engineering, which inevitably requires the integration of multiple disciplines and the addition of more compound talents to ensure their continuous exploration and progress. The cultural industry also plays an important strategic role in the development of the western region. Inner Mongolia and the western provinces and autonomous regions are rich in ethnic, folk and religious cultures. They are rich in humanities, history and natural landscapes. Most of them are still not fully developed or protected development like the Yinshan rock paintings. Taking the cultural resources of the western region to promote the development of the cultural industry can absorb a large amount of labor and provide a large number of employment opportunities, thereby promoting the economic development of the entire western region. Yinshan Rock Paintings in Inner Mongolia are one of the representatives of Chinese outstanding cultural heritage. No matter how to study, protect, develop and utilize them, as long as they go along the track of scientific development, they have great potential and boundless prospects. Based on the current cultural development environment and the development of science and

technology, the development and protection of Yinshan rock paintings are entirely feasible. The development of Yinshan rock paintings can bring about the growth of GDP, and let more people to understand the history and culture of grassland people, add a new color to the local tourism culture, and promote the development of other cultural industries, so as to realize the adjustment and transformation of regional industrial structure.

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