

Research on the Present Situation, Predicament and Countermeasures of Changsha Tanci Inheritance of Intangible Cultural Heritage

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Abstract: Changsha tanci is an excellent folk art culture bred in Hunan and a national intangible cultural heritage. In recent years, due to the impact of modern pop culture and industrialization and other factors, Changsha tanci's current situation is worrying, so it is urgent to protect and inherit Changsha tanci. Through questionnaire survey, field visit and other methods, this paper explains the current situation of Changsha tanci, thinking about the plight of Changsha tanci.

1. Introduction

Changsha Tanchi is a kind of traditional opera in Hunan Province, popular in Changsha, Yiyang, Xiangtan, Zhuzhou, Liuyang and other places along the Xiangjiang River and Zishui River in Hunan Province. It was approved as the intangible cultural heritage protection project of Hunan Province in 2006, and was selected into the second batch of national intangible cultural heritage list in 2008. Changsha tanci is created on the basis of daily life and sings in the authentic Changsha dialect, showing its true vitality It has been passed on from performer to performer and through word of mouth.

2. Development of Changsha Tanci

2.1 The Status Quo Summed Up

In recent years, due to the impact of many factors such as modern pop culture and industrialization, traditional culture has declined. The rhythm of people's life is getting faster and faster. The custom of tasting tea and listening to books is gradually disappearing. The teahouses and booksheds that Changsha Tanci relied on for its survival have all disappeared and become history. Since Peng Yankun passed away in 2016, Changsha Tanci has undergone greater tests.

In 2015, the Ministry of Culture started the work of recording the rescue of representative inheritors of national intangible cultural heritage. Peng Yankun, national inheritor of Tanci in Changsha, became the first group of rescuers. This work will be Changsha Tanci classic tracks, fragments, such as a total of more than 13 hours of audio data recorded, made into CDs, cost more than 200,000 yuan. According to the Bibliography of Rescue Recording Project of Representative Intangible Cultural Heritage of the National Level, there are 25 Changsha Tanci literatures, most of which are written, audio-visual products.

Effective protection and inheritance of sand tanci. Changsha Juzizhou Intangible Cultural Heritage Exhibition Hall, Tianxin Intangible Cultural Heritage Protection and Exhibition Center, Hunan Laughter Factory Tianxingge Theater all have the introduction, display or actual performance of Changsha Tanci.

2.2 Status Quo of Inheritor

At present, Changsha Tanci, a national intangible cultural heritage, has two municipal inheritors -- Wang Zhimin and Zhang Mingxing. Peng Yankun has had more than 10 apprentices, his second apprentice is the famous crosstalk actor Da Bing. For various reasons, the apprentices did not

pursue this art in the end. It is understood that at present, there are no more than five performers performing Changsha Tanci on the stage, and the influence and publicity scope of relevant performances are still limited.

2.3 Current Situation of Communication Audience

Changsha “yuchuanyuan” (as a classic folk art with a long history, its spread and development cannot leave the public's support, in order to further understand the current popular in changsha “yuchuanyuan” (familiarity, mass through new media channels to know changsha will “yuchuanyuan” (high and low, team members to a questionnaire the mass for the state-level non-material cultural heritage - changsha “yuchuanyuan” (understand condition survey, including personal information, the traditional opera “yuchuanyuan” ((changsha) to understand the status quo, changsha inheritance dilemma, the new media to know changsha “yuchuanyuan” (“yuchuanyuan” (the willingness of the four most. Changsha tanci is sung in Changsha dialect, which has strong regional characteristics. Therefore, it is intended to collect more local samples in Hunan to obtain representative data. A total of 844 valid questionnaires have been received after the distribution and dissemination of questionnaires, among which 472 respondents are from Hunan, mainly young people, and the survey population meets the expected target. The findings are as follows:

3. The Public Has a Low Degree of Familiarity with Changsha Tanci

The survey found that among the 372 respondents from outside Hunan Province, 87.63% have never heard of Changsha Tanci, 11.29% have heard of Changsha Tanci, and 1.08% are familiar with Changsha Tanci. Among the 472 respondents in Hunan Province, 72.88% have never heard of Changsha Tanci, 24.58% have heard of it, 1.69% have a good understanding of it, and 0.85% have a good understanding of it. Although the proportion of Hunan people who have heard of Changsha Tanci is obviously higher than that of non-Hunan people, only 4 people in the local survey have a good knowledge of Changsha Tanci. It can be seen that although Changsha Tanci originated and grew in Hunan Province, the public has a low degree of familiarity with it, which is one of the reasons for the loss of Changsha Tanci artists and the blocked inheritance. Meanwhile, it also indicates that Changsha Tanci will have a broad space for the development of its communication among the public in the future.

4. There Are Still Some Young Audiences for Traditional Folk Art. Changsha Tanci May Find a Good Place to Develop

According to the survey results, traditional folk arts such as Peking Opera, crosstalk, flower drum and Huangmei Opera are well known, while pingshu and tanci are relatively less familiar, accounting for only 23.7% of the total number of respondents. In addition, with the growth of age, the frequency of the public listening to opera also slowly increased; Young and middle-aged people under the age of 18 and between 18 and 32 have not formed the habit of listening to opera. This shows that Changsha Tanci has not yet formed a fixed audience among the young generation. According to the survey, nearly 86% of respondents are willing to learn about Changsha Tanci through new media channels. Reasonable use of new media means to more widely publicize Changsha Tanci is a way supported and recognized by the public. As the aborigines of the Internet, the younger generation is familiar with new media platforms. With the rapid development of the Internet and new media, it is feasible to use new media to protect and inherit Changsha Tanci. By promoting Changsha Tanci through new media platforms and attracting the attention of the younger generation, Changsha Tanci will find a new direction for its development.

5. From the Perspective of the Audience, Look for Ways of Inheritance

Among the reasons for the plight of Changsha Tanci inheritance, “lack of channels for understanding” ranks first, accounting for 77.37% of the total number. 69.67% believed that “there

are few practitioners and lack of inheritors”, ranking the second place;64. 45% thought “content and form are not attractive”, ranking the third place;57. 58% of people think “less performances, less opportunities to watch”, ranking the fourth;33. 53% of people think that “the performance level of artists is not equal”, ranking the fifth. The public has a certain understanding of the reasons why Changsha Tanci inheritance is facing difficulties. The lack of channels for understanding it, the lack of inheritors, the lack of attractive content and form, and the lack of watching opportunities are all factors limiting the development of Changsha Tanci. The public is looking forward to Changsha Tanci with its content keeping up with The Times, diversified performance forms, more diversified communication channels, and high level and high quality.

6. The Inheritance and Development Dilemma of Changsha Tanci

6. 1 Changsha Tanci Protection Dilemma

6. 1. 1 Changsha Tanci Protection Dilemma

The existing data records of Changsha Tanci depend on physical CDs and texts, and most of them are old, not updated in time, and the total amount of data is small. As a kind of quyi art, its biggest characteristic is that the sound and painting are parallel, the text data can not completely and accurately present the characteristics of Changsha Tanci, the CD reading also needs related auxiliary equipment, out of The Times.

6. 1. 2 The Scope of Publicity and Protection is Small and the Way of Promotion is Backward

At present, Changsha Tanci's publicity is mostly carried out in a small scope, and the promotion activities are mostly live performances in a single form, mainly based on interpersonal communication and organizational communication mode, and relying on the subjective initiative of Tanci artists, staff and audience. Compared with the ideal mode of “mass communication, national intangible cultural heritage”, the existing communication scope is narrow, the communication efficiency is low, and the current popular new media communication mode is not fully utilized for promotion.

6. 1. 3 Scarce Performance Platforms and Few Performance Opportunities

Through field visits, it is learned that there are few other platforms for Changsha tanci artists to perform except when Wang Zhimin sings Changsha tanci at the beginning of Hunan Laughter Workshop's performances every Friday, Saturday and Sunday. In the few performances, the attendance rate is not high, which is why Tanci artists are generally low income.

6. 2 Changsha Tanci Inheritance Dilemma

6. 2. 1 Difficulty in Teaching and Worrying Inheritance Status

Changsha Tanci takes oral instruction as the main teaching method. According to different situations, the singing and content are different each time, so it has flexibility in the teaching process. Therefore, compared with other folk arts, teaching is more difficult and takes longer time. In addition, Changsha tanci is sung in Changsha dialect, so learners should not only know some knowledge of music theory, but also have the accumulation and precipitation of local culture of Changsha, and lack of novelty With the injection of fresh blood, Changsha Tanci is difficult to get further development.

6. 2. 2 Tanci Content Lacks Characteristics of the Times and Appeal

Changsha Tanci Ci is mostly created in the middle and late last century classic repertoire, the content of the lack of characteristics of The Times. With the development of the Internet, many new forms of entertainment have emerged. Young people like more interesting, novel and sensual entertainment activities, such as various short video apps, Weibo and other social platforms. Traditional Changsha Tanci has difficulty attracting the attention of young people, so there is little incentive to find new inheritors.

6. 2. 3 It is Mainly of Artistic Value and Difficult to Convert Directly into Commercial Value

Changsha Tanci is a kind of performing art, mainly in the form of performance, mainly with artistic value. Different from traditional handicraft intangible cultural heritage projects, Changsha Tanci can only be conveyed through the audience's vision and hearing. If an intangible cultural heritage wants to develop and innovate continuously, it must provide social support and material basis to the creators, performers and popularizers. In addition to national policies and social support, they need to seek their own commercial value and continue to grow. According to the traditional thinking, Changsha Tanci itself is difficult to be transformed into material entity to achieve commercial value.

6. 3 Limitations of Existing Research on Tanci in Changsha

6. 3. 1 Most of Them Are Based on News Reports and Lack of in-Depth Research

Media and journalists have interviewed Changsha Tanci artists and performances. For example, they summarized the road of Peng Yankun's performing arts and reported Changsha Tanci performances. The articles on the protection and inheritance of Changsha Tanci are small in length and number, which only stay at the level of knowledge and reports, and lack of in-depth research on the analysis of Changsha Tanci.

6. 3. 2 From the Perspective of Music Theory, There is a Lack of Research on Protection and Inheritance

There is no lack of professional research on Changsha Tanci in the field of music, whose depth and quantity far exceed the research in the field of cultural inheritance. There are few studies on the protection and inheritance of Changsha Tanci in academic circles, and the plight of this national intangible cultural heritage has not been deeply recognized. The inheritance of Changsha Tanci not only needs the efforts of artists and media, but also needs the exploration and thinking of academic experts.

6. 3. 3 The Research Ideas Are Outdated and Lack of Characteristics of the Times

The existing research on protection and inheritance measures still follows the original traditional ideas, that is, relying on the leading role of artists and the government in the protection of traditional culture, failing to flexibly use the thinking of new media to explore the measures of inheriting excellent culture in the new era and promote the live inheritance of Changsha Tanci. In terms of content, it fails to combine modern pop music with Changsha Tanci and lacks innovation.

7. Development Countermeasure and Suggestion of Changsha Tanci

7. 1 Digital Collection of Information, Using New Media to Save Changsha Tanci Data

Big data compared with the traditional way of record keeping, with a large amount of data and data security, the analysis of characteristics of accurate, fast processing speed, can use the new media technology has been to changsha “yuchuan yuan” (data are screened, scraping, arrange, will show video uploaded to the new media platform, to build digital library, protect the existing data.

7. 2 Enable the Inheritance of Changsha Tanci with the Help of the Internet and New Media Platforms

The Internet and new media are the mainstream trends of today's development. The existing new media technology provides new opportunities for the protection and inheritance of Changsha Tanci. It can expand the influence of Changsha Tanci by expanding online teaching channels, developing online performance platforms, and restoring the performance atmosphere with technology, so as to bring this traditional form of folk art into the daily life of the public.

7. 3 Combined with the Characteristics of the Development of the Times, Innovative Content and Performance Forms

In the 2016 Spring Festival Gala, Tan Weiwei's "Huayin Old Dialect Shout Out" exuded the momentum of Huayin Old Dialect. C-Block has also tried to blend Changsha dialect with popular rap. As a traditional art of singing, Changsha Tanci has the possibility of combining with modern popular elements and has a great space for development. During COVID-19 in 2020, Wang Zhimin, Zhang Mingxing and others created new works of Changsha Tanci one after another, closely combining with social hot spots, popularizing epidemic prevention knowledge and enriching the content of this book through literary and artistic works. It can be seen that Changsha Tanci can innovate in music composition, ci composition, performance form and other aspects, create dialect featured singles, and enhance the popularity of Changsha Tanci.

7.4 Exploit Economic Value, Develop Commercial Potential

If it does not seek the way of survival and development through commercial development, Changsha Tanci will be difficult to get rid of the plight of endangered. Yueqin, the performing instrument of Changsha Tanci, the representative successor, and the atmosphere of Changsha teahouse and bookshed in the last century can all serve as the basis for the development and innovation of Changsha Tanci. In addition, Changsha Tanci, as a performing arts culture with regional characteristics, can be displayed to tourists with the help of tourism development opportunities, expand the scope of audience and create a new business card of Changsha tourism. While inheriting Changsha Tanci, we should explore its cultural connotation, develop cultural products, and even create characteristic IP, so as to realize the unity of social and economic benefits of intangible cultural heritage.

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