



Exploration on the Development Path of Minority Intangible Cultural Heritage Based on OIIC&KISS Analytical Model--Taking "Naxi Ancient Music" as an Example

Jun Zhao^{1,a}, Xiaowei Chi^{1,b}, Ziming Zheng^{2,c}, Yuxuan Liu^{3,d}, Yatong Yao^{4,e}
Tao Wang^{5,f*}, Yanjia Lin^{6,g}

¹Unit: Economics, College of Business and Economics, Guangzhou Huali College, Guangzhou, China

² Unit: Automation Program, College of Electromechanical Engineering, Guangzhou Huali College, Guangzhou, China

³Unit: Human Resource Management, School of Management, Guangzhou Huali College, Guangzhou, China

⁴Unit: Financial Management Program, School of Accounting, Guangzhou Huali College, Guangzhou, China

⁵Affiliation: International Trade Program, College of Economics and Trade, Guangzhou Huali College, Guangzhou, China

⁶Affiliation: Accounting Program, School of Accounting, Guangzhou Huali College, Guangzhou, China

^a2535827393@qq.com, ^b844578483@qq.com

^c1366556272@qq.com, ^dlyxx0430@163.com

^e2736392459@qq.com, ^{f*}343339789@qq.com

^glinyjanji@cityu.edu.hk

Abstract. The report of the 19th National Congress proposes to combine inheritance and innovation with the requirements of the times, so that Chinese culture can show permanent charm and elegance of the times. Ethnic minorities have living national culture and simple folk style, in recent years, attracting more and more tourists, many places have set off a wave of ethnic minority business travel boom. Tourism development should not only drive the local regional economic development, but also take into account the inheritance of the ancient culture of ethnic minorities, which can be said to be an important task and a long way to go. The research report centered on "Naxi ancient music" in Lijiang, Yunnan Province. The team conducted a detailed investigation on the development status of Naxi ancient music under the boom of business tourism, compared the problems of "Miao silver jewelry" and "Bai ancient architecture" in China, and found that the development of Naxi ancient music is still in the process of development. "the existence of problems, drawing on its development of excellent experience, through the questionnaire data analysis, and the use of "OIIC" model and "KISS" review method theoretical model analysis to summarize the development of Naxi Gule problems and development obstacles, for the development of good tourism industry and the development of the Naxi Gule. Through the questionnaire data

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analysis and using the "OIIC" model and "KISS" review method theoretical model to analyze and summarize the problems and obstacles in the development of Naxi ancient music, to put forward proposals to help break through the bottlenecks for its benign development, to continue to develop and grow the countermeasures and suggestions for the government to further accelerate the protection of the ancient culture of ethnic minorities decision-making to provide a reference to promote the cultural heritage.

Keywords: Ancient Culture of Ethnic Minorities; Naxi Ancient Music; Cultural Inheritance; "OIIC" Model; "KISS" Review Method.

1 Introduction

1.1 Background and Purpose of the Study

In recent years, China's economy has developed well, people's living standards have improved, and the tertiary industry has grown rapidly, particularly the tourism sector. The development of ethnic culture relies on related economic promotion and publicity. The excessive commercialization of the tourism industry has gradually brought the lives and customs of ethnic minorities into the public eye, presenting both new opportunities and challenges for the inheritance and development of ethnic minority cultures.

The Naxi ethnic group in Lijiang, Yunnan Province, China, possesses various traditional cultures, such as Dongba painting^[1], the Three-Part Unity Wall, and the Kylin Dance^[2]. Naxi ancient music in Lijiang is a precious cultural heritage of humanity^[3], representing a living fossil of human civilization in the field of music research in China and even the world. It not only holds a unique position in the history of Chinese and world cultural development but will also continue to play an irreplaceable role in the future development of ethnic cultures.

1.2 Research significance

The excessive commercialization of the tourism industry has impacted ethnic minority cultures, resulting in both promotional effects and negative consequences. Cultures like Naxi ancient music have been misunderstood due to commercialization, harming cultural connotations and ethnic brethren. Through on-site research, using Naxi ancient music as an example, this paper aims to reveal the problems in the development of ethnic minority cultures, raise social awareness of cultural protection, and prevent traditional cultures from being distorted or neglected.

2 Overview and Exploration of the Development of Lijiang "Naxi Ancient Music"

2.1 The Relevance of Research on Naxi Ancient Music

Studying the inheritance and development path of Naxi ancient music^[4], analyzing its practical and theoretical significance, discussing its value to aesthetics, history, culture, and the economy. Under the influence of commercialization, explore the typicality^[5] and universality of ethnic cultural inheritance and investigate the opportunities and challenges it faces. Propose feasible measures, emphasize the importance of society's attention to and rescue of ethnic minority cultures, stimulate their development, and provide reference experiences for other ethnic minorities. Address issues of commercialization distortion and inheritance difficulties, and explore the impact of modern commercialization on traditional cultural inheritance, proposing solutions.

2.2 The value of Naxi ancient music

Culturally, Naxi ancient music, as one of the court music inherited from the Song Dynasty^[6], has become part of the Naxi people's lives and a symbol of their culture. It maintains the uniqueness of the Naxi people, allowing them to maintain a distinctive position among many ethnic minorities. Historically, Naxi ancient music, passed down from the Tang and Song dynasties to folk inheritance, witnesses the long development history of the Naxi people. Aesthetically, Naxi ancient music uses unique centuries-old instruments to produce a deep and rugged sound, displaying unique musical and instrumental beauty. Economically, as a unique culture of the Naxi people, Naxi ancient music attracts tourists and promotes the development of the tourism industry in Lijiang, Yunnan Province. Additionally, the cultural products derived from it also drive the growth of the tourism economy.

2.3 Leading the development of other traditional Naxi cultures

The commercialization boom has driven the re-development of traditional ancient cultures in the Naxi ethnic areas of Yunnan, particularly Naxi ancient music, Dongba literature, murals, and dances. Combining with the trend of commercialization, strengthening independent innovation, and exploring institutional mechanisms and industrial models suitable for the development of local traditional cultures. Drawing from the experience of Naxi ancient music, actively catering to market demand, building local traditional cultural brands, and achieving new development.

3 An analysis of the field study of Naxi Gugaku

3.1 Overview of over-commercialized development of tourism in Lijiang Old Town

As the economy continues to develop, people are beginning to pursue spiritual needs. The development of excessive commercialization of tourism in Lijiang ancient city has been accelerating, according to the data survey, the excessive commercialization of tourism in Lijiang ancient city has been flourishing, in 2018, Lijiang city received a total of 46,433,000 tourists at home and abroad, an increase of 14.1%; the total income of tourism is 99,845 million yuan RMB, an increase of 21.48% year-on-year.

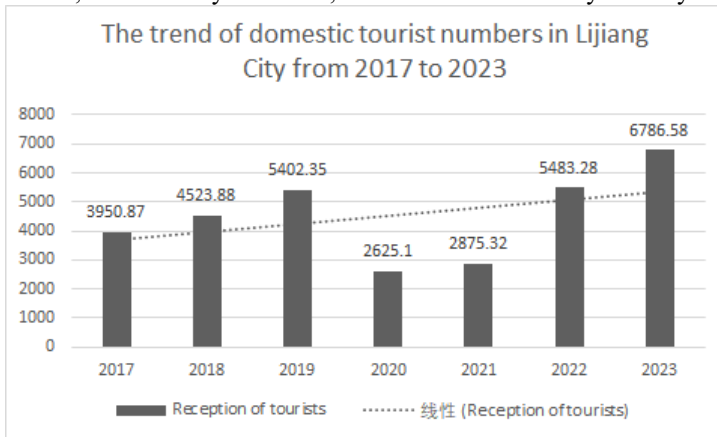


Fig. 1. Trend of Domestic Tourist Arrivals in Lijiang City, 2017-2023

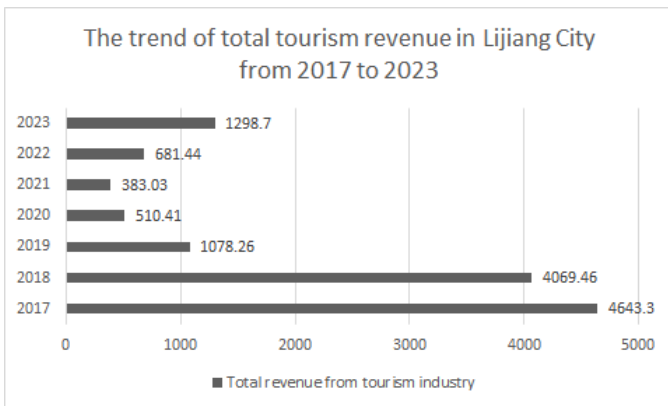


Fig. 2. The trend of total tourism revenue in Lijiang City from 2017 to 2023.

As shown in Figures 1 and 2, with the continuous surge of excessive commercialization in Lijiang Ancient City's tourism sector, the commercial atmosphere in the area

has become increasingly prominent. Within the 3.8 square kilometers of Lijiang Ancient City, there are over 1,600 businesses catering specifically to tourists. The over-commercialization of tourism in Lijiang Ancient City continues to grow, attracting tourists from both domestic and international markets, with its rich minority ethnic traditional culture as the main selling point. Many commercial districts have emerged with a focus on traditional culture-themed cultural and creative products and artistic performances, driving economic development. However, some businesses exploit traditional culture to attract tourists to purchase health products and other items, leading to the dilution of the cultural atmosphere by commercialization.

3.2 Problems and analysis of the development of "Naxi ancient music" at present

1) There are no successors to the Naxi traditional music, cultural faults and other phenomena, and young people's cultural self-awareness of the Naxi's own culture is weak.

The Naxi ancient music culture faces challenges in inheritance, with descendants from intermarriages lacking cultural consciousness, leading to the problems of no successors and cultural discontinuity in traditional music. A report from the Lijiang Municipal Committee of the Chinese People's Political Consultative Conference (CPPCC) stated that the inheritance of Naxi ancient music faces the dilemma of "no successors." Intense social competition leads people to prefer high-paying jobs, resulting in fewer successors. The excessive commercialization of tourism leads Naxi ancient music towards commercial performances, weakening its artistic attributes to cater to tourist demands.

2) Excessive commercialization of the tourism industry and excessive and blind exploitation of Naxi ancient music have led to the deterioration of its culture and loss of value.

Naxi ancient music gradually shifts towards commercial performance forms in the commercialized tourism industry, where surface appearances receive more attention while the deep cultural connotations are neglected. To pursue economic benefits, some businessmen cater to tourist demands, excessively commercializing Naxi ancient music, weakening its artistic attributes, enhancing commercial attributes, and maximizing sensory stimulation.

3) Naxi young people's willingness to learn Naxi ancient music is low, and the old way of inheritance is not suitable for modern young people to learn.

The difficulty in learning the Naxi language results in decreased mastery among young people. Dongba script plays a crucial role in the inheritance of Naxi ancient music, translating sound into text and facilitating its transmission across time and space. However, with the decline of Naxi script, deviations in understanding of ancient music occur, affecting the original inheritance. Naxi ancient music is transmitted through tra-

ditional methods, relying on oral transmission and notation systems, resulting in spontaneous, passive, disorderly, and scattered inheritance states. Differences in understanding among different inheritors lead to the phenomenon of "thousands of people, thousands of tunes," altering the overall context of ancient music and potentially leading to misunderstandings of Naxi culture.

4 Analyzing the Current Situation of the Development and Inheritance of the Ancient Culture of Ethnic Minorities in China

4.1 Analyzing the Current Situation of the Development and Inheritance of the Ancient Culture of China's Ethnic Minorities Based on the KISS Model: A Case Study of the Miao and Bai Ethnic Groups

1) Improve.

a) Hmong silver jewelry is dominated by commercialization.

In the traditional production of Miao silver ornaments, there are over 30 processes involved. However, some businesses, to cater to tourism demands, focus only on mass production and meeting popular tastes, neglecting the cultural and profound meanings behind the silver ornaments. This commercialization leads to a decline in the quality of the silver ornaments, losing their uniqueness, and limiting the development and innovation of Miao silver ornaments.

(b) The cultural heritage of traditional Bai architecture does not emphasize wholeness.

During area renovations, the government did not fully preserve Bai architectural culture, resulting in population redistribution and changes in living patterns, damaging architectural culture. In areas with developed tourism, incoming residents have different lifestyles from indigenous people, leading to the displacement of traditional residents. Although the architecture is preserved, it loses its original context.

2) Keep (what can be kept).

a) Chinese Aesthetics Transmitted by Miao Silver Jewelry.

Miao silver ornaments are a cultural phenomenon favored by many ethnic groups, integrating elements from various ethnicities and ancient ornament patterns. They emphasize aesthetics, beliefs, and cultural consciousness, using manual craftsmanship with traditional processes such as smelting, pressing, engraving, and welding, reflecting Miao traditional cultural characteristics and simple thoughts, with high value for protection and inheritance.

(b) *The unique culture of the traditional architectural design of the Bai people called "Shouwi".*

Bai "Chao Bi" walls showcase humanistic concepts, embodying elegance, richness, and ingenuity. Often built in prominent locations within villages, they bear various blessings and praises in four-character phrases, symbolizing the unique style of Bai culture, worthy of continuous preservation and inheritance.

3) Start.

a) *Lack of transmission of Hmong forging crafts.*

The inheritance of Miao silver forging skills is lacking due to the absence of a complete inheritance system and fragmented silversmith groups. Modern mechanized equipment has led to the division of craftsmanship, with silversmiths not fully learning traditional skills, resulting in interrupted inheritance. There should be holistic rather than partial inheritance.

(b) *The cultural heritage of traditional Bai architecture has not been emphasized in depth.*

The government adopts unified planning and strict scrutiny of new architectural drawings to preserve Bai traditional architecture, limiting residents' styles during construction, presenting houses with a rustic and lightweight overall appearance, rich in Bai architectural culture. However, although superficial inheritance is effective in the short term, it lacks depth, resulting in a lack of innovation in architectural culture and long-term stagnation.

4) Stop.

a) *Impact of simulated silver on the silver jewelry market.*

Not all Miao market silver ornaments are made of pure silver; some are made of zinc white copper treated with chemical or electroplated silver, with lower prices. Sellers often refer to imitation silver ornaments as "Miao silver," easily misleading tourists to believe they are the same as genuine silver ornaments, impacting the Miao silver ornament market.

(b) *The new type of construction destroys the local architectural features of the Bai ethnic group.*

Economic development has led Bai residents to rebuild with modern styles blending with traditional architecture, but it affects cultural inheritance. Excessive commercialization in tourism leads to an influx of non-local residents, resulting in numerous new buildings that do not match the traditional village style, mainly built by non-local residents under the guise of "Bai architecture," which is detrimental to the development of Bai traditional architectural culture.

4.2 Comparison of "Naxi ancient music" development and inheritance status quo

Through a comparative analysis of the current situation of development and inheritance of three minority cultures in China, namely "Naxi Ancient Music," "Miao Silver Ornaments," and "Bai Architecture," commonalities are identified. Naxi Ancient Music has been impacted by foreign cultures, resulting in the gradual fading and loss of local traditional music. This poses obstacles to the development of Naxi Ancient Music. The prevalence of tourism also negatively impacts the development of Naxi Ancient Music, as it caters to tourists' tastes and demands rather than preserving its traditional and original essence. The single and outdated methods of inheritance are also prominent issues, lacking innovation and diversity. The lack of emphasis on depth and connotation in the inheritance process may lead to formalization and rigidity in the inheritance of Naxi Ancient Music, losing its original vitality and charm.

5 Countermeasures and suggestions based on the OIIL model to analyze the existing problems in the development of "Naxi ancient music".

5.1 Objective

The primary objective is to prioritize the cultural value of "Naxi Ancient Music" over its commercial value, emphasizing cultural significance and musical value. It involves exploring the history of ethnic integration, adjusting positioning, achieving a balance between tradition and innovation, and becoming a beloved music culture for the public. Collaboration with modern mass media for innovative development paths^[7], incorporating diverse elements, and focusing on the inheritance of minority ancient cultures are crucial.

5.2 Insight

With the resurgence of traditional culture and increased respect for it, "Naxi Ancient Music" is experiencing a cultural revival. As a unique ethnic music genre, it garners attention due to its profound cultural connotations and musical characteristics. Young people are gradually joining in the inheritance and learning of "Naxi Ancient Music." Simultaneously, "Naxi Ancient Music" actively integrates with modern dance, drama, visual arts, displaying new charm and vitality, aligning with the cross-disciplinary collaboration and innovation trends in contemporary art.

5.3 Issue (roadblock)

1) Insufficient cultural awareness among adolescents.

Local governments should recognize that the lack of awareness of native culture among young people is a primary challenge facing the inheritance of ancient music.

Due to a lack of deep understanding and conscious identification with Naxi culture, young people often dedicate more energy to modern entertainment and education rather than the inheritance of Naxi ancient music, a traditional art form.

2) Commercialization leads to cultural deterioration.

As a local cultural heritage, "Naxi Ancient Music" faces erosion of its authenticity due to commercialization in the wave of tourism development. Over-commercialization leads to the alteration of ancient music to cater to tourist tastes, gradually diminishing the original flavor of traditional music and diluting or distorting its cultural value.

3) Outdated Inheritance Methods.

Traditional apprenticeship and oral transmission are inadequate for modern needs, and there is a gap between young people's interest in ancient music and traditional inheritance methods. The Dongba script, as an important carrier of ancient music inheritance^[8], is facing the risk of extinction. The younger generation's learning and application of the Dongba script are decreasing, posing challenges to the inheritance of ancient music.

5.4 Challenge

1) Strengthen Government Guidance on the Value of Developing "Naxi Ancient Music" by Merchants

While implementing economic development policies, the government should provide concentrated training for merchants planning to culturally transform "Naxi Ancient Music." Merchants should be made aware of the cultural connotations and historical values behind "Naxi Ancient Music" and engage in thorough analysis and discussions to scientifically develop positive transformation plans.

2) Utilize Big Data for the Transformation of "Naxi Ancient Music" Inheritance Information

The inheritance of "Naxi Ancient Music" should fully utilize big data to analyze and collect traditional "Naxi Ancient Music" inheritance information, unify interpretations of "Naxi Ancient Music" inheritance information, and formulate a scientific method^[9] of "Naxi Ancient Music" inheritance to fundamentally avoid inheritance difficulties arising from misunderstandings of "Naxi Ancient Music."

3) Increase Promotion of "Naxi Ancient Music" to Expand Its Audience Base

By organizing "Naxi Ancient Music" cultural festivals, utilizing mass media¹⁰, and other means to promote "Naxi Ancient Music," more people can continuously understand the connotations behind "Naxi Ancient Music," expand its audience base, and schools should implement policies of using minority language textbooks, teaching in

minority languages, and bilingual education. Forming a government-led, school-participated institutional mechanism to better promote the protection and inheritance of the Dongba script^[11].

6 Summarize

With rapid economic development and intensified commercialization in the tourism industry, ethnic minority ancient cultures are under pressure. Modernization and cultural exchange are inevitable trends, but the crisis lies in simplification, misunderstanding, incorrect modification, and forgetting of culture. Taking the example of the Lijiang area, "Naxi Ancient Music"^[12], "Miao Silver Ornaments," and "Bai Architecture" are affected, facing issues such as weakened artistic attributes, fewer inheritors, and development counter to core connotations. This is not just a problem for three ethnic groups but a crisis faced by all minority ancient cultures. We have analyzed the current development status of "Naxi Ancient Music" and proposed feasible measures, hoping that the government, society, and individuals can propose effective protection measures from the perspective of protecting minority ancient cultures.

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