

## Inheritance and Development of Tujia Maogusi Dance from the Perspective of cultural ecology Protection

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### *Abstract*

Intangible cultural heritage, a historical microcosm of a country's and nation's traditional culture, exists in manifestations and intangible forms that are inextricably linked to the life and production of the people, and are the result of the wisdom of our forefathers. Intangible cultural heritage, which often focuses on original historical material that is about to disappear, stands out for its intangible properties. Intangible cultural heritage is defined by the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which states: "Intangible cultural heritage refers to the practices, performances, expressions, knowledge systems and skills, as well as their associated instruments, objects and skills, that are regarded by communities, groups and, in some cases, individuals as part of their cultural heritage. Amidst the ever-changing lives of people, intangible cultural heritage, as a mark of history, exudes a distinctive lustre in its own right and is a precious treasure and spiritual home for all people around the world. Based on the protection of cultural ecology, this paper analyzes the culture and inheritance of Tujia Maogusi, and at the same time studies its protection countermeasures. There are still many problems concerning the cultural inheritance of the Tujia Maogusi. First of all, the inheritance of ethnic minority culture is hindered due to the insufficient reserve team for inheritance and the sense of cultural identity is too high. Therefore, in the new era, it is necessary to protect the inheritors and at the same time inherit the cultures of ethnic minorities. The public needs to have a sense of cultural awareness and self-confidence, and at the same time combine with campus culture to promote the development of cultural ecological protection.

Keywords: protection of cultural ecology; Tujia nationality; Maogusi dance; inheritance and development.

## **1 Introduction**

### **1.1 Background Information**

China is one of the four ancient civilizations, and China is also the only country in the world whose culture has not stopped. Although during the Cultural Revolution, it had a great impact and damage to Chinese traditional culture, especially folk sacrifices, beliefs, etc., were greatly affected, but the current domestic intangible culture still exists. For example, in a small corner of a certain region, intangible culture still exists and is perfectly inherited. China has a vast territory. In fact, there are many situations like this. Most of the intangible culture comes from folk creations, so the common people attach great importance to intangible culture, which also preserves many intangible cultural industries for China.

The rapid development of the domestic economy has prompted the emergence of diversified cultures. However, with the widespread spread of diversified cultures and the collision of international cultural exchanges, the current diversified cultures have shown changes. The original ecological culture has been greatly impacted, so the culture has emerged fault phenomenon. In 2001, China's Kunqu opera was added to the list of intangible cultural heritage. Since then, China has begun to attach importance to all cultural heritage, and its protection and inheritance have become a key task. As the first batch of national intangible cultural heritage, the Maogusi dance of the Tujia people in Xiangxi, Hunan is one of the most representative dances of the Tujia people, and it is a very primitive and ancient form of expression. In the ever-changing life of the people, Maugus dance, as a mark of history, exudes a unique brilliance, and is the precious wealth and spiritual home of all people in the world. In 2006, Tujia Maogusi was added to the list of intangible cultures, and a cultural and ecological protection experimental area was established locally. Since then, the changes and inheritance of Maugus culture have become the key research issues of relevant scholars. 1.2 Problem statement

Tujia dance culture has a long history and a long history. As a "living fossil" of ancient culture, Maugus dance is a jewel in the intangible cultural heritage. Only by concentrating on research and exploration can it make it shine. Of course, as an important member of Huxiang culture, Mao Gusi dance is full of the wisdom of the Tujia people, as well as the cultural tradition and living customs of a nation.

The current situation of the development of Maugus dance has entered a bottleneck period, so according to its own characteristics, we should pay attention to two aspects in the development: first, inherit the traditional dance expression form, and second, strive to inject elements of the new era. The former is the original protection. The latter is regenerative protection. In the development of the new era, we must

adhere to the combination of theory and practice, boldly deconstruct and structure the Maugus dance, conduct top-down explorations, carry out artistic innovation through its artistic expression forms and movements, and create according to specific situations. The Maugus dance, which belongs to the background of the new era, allows more people to have the opportunity to participate and be able to interpret it. This is the sublimation of traditional dances, and it is also a necessary protection for the continued brilliance of Maugus dance in today's society.

Intangible cultural heritage is a living culture, which will be passed on in a living form. Therefore, intangible cultural heritage must be protected. It must follow the formation rules of intangible cultural heritage and continue to be passed on. Living protection is aimed at The smooth development of intangible cultural heritage is very important to China. Living protection requires continuous research and implementation, which is currently the key measure for the protection of intangible cultural heritage. What is the form of live protection? Are many people aware of live protection? In fact, this article mainly discusses these issues, and actively carries out active protection of intangible culture.

#### 1.2 Research Objectives

1. How to protect the Tujia Maogusi dance in a living state.

## 2 Literature Review

### 2.1 The origin and development of Maugus dance

Among the many documents, many experts and scholars have conducted research on the origin of the Tujia Maogusi.

Chen Shi (2012) mentioned in the article "A Preliminary Exploration of the Primitiveness of Maogus" that there have been different opinions about the origin of Maogus. In the article, the author described: Maogus's performance is unique, unusual in style, simple and unique, it has both dance The rudimentary form of the play also has the performance of drama. The two are mixed and intertwined, like dance and drama, integrating song, dance and talk into one. This form of performance is rarely seen in other ethnic groups' sacrifices, god dancing, singing and dancing, and dramas, so it is called the living fossil of the primitive life of the Tujia people. To dance Maugus, one needs to dress up sixteen or seventeen Maogus. The leading ancestors are called "Babuchang" in Tujia language, and the rest are collectively called Maogusi. "The Mauguz dance has a relatively complete plot, with fixed scenes and dialogues. During the performance, it talks and sings, dances and dances, speaks local dialect and sings local songs from the beginning to the end, and shakes the whole body when doing movements to make the thatch rustle. The dance forms are humorous and interesting, all of

which imitate the rough movements of the ancients, vividly reflecting the distinctive production and life of the Tujia people." Since the Tujia people have no written language, there is no record about the origin of the Tujia Maogusi, so we can only turn to some information in folk oral cultures from our own fieldwork as evidence for our research.

Lu Ya (1993) put forward his own views in the article "A Preliminary Exploration of the Mystery of 'Maogusi'". The Maogusi dance shows the fishing and hunting, farming, life, worship of male genitals and other contents of Tujia ancestors. The "Maogusi" dance in some areas pays attention to the whole process of the performance, highlighting the integrity and narrative of the story. The performance starts with sacrifice, and the dance uses "swing" as the main action, plus some storylines and dialogues. The actors in the performance are funny, witty and interesting. Discusses the origin of Maogusi, which has always been the most controversial issue, or it originated from entertaining gods, or it originated from imitation, or it originated from games, or it originated from witchcraft, or it originated from hunting, or it originated from religion... There are different opinions and opinions.

Hu Chen (2012) pointed out in "Looking at Tujia Primitive Culture from Maogusi Performance" that the occurrence of Maogusi was closely related to the survival needs, production needs, primitive religious beliefs and primitive ways of thinking of the Tujia ancestors at that time. It is a true record of the social life of the ancestors in the primitive society. In the Maogusi dance performance, we saw the fishing and hunting life in the barbaric period, saw the hazy rationality of the people in the primitive society for mating, childbearing and their desire for reproduction, saw the primitive agricultural production of slash-and-burn farming, and also saw the influence of the feudal economy. From the handicraft production in western Hunan, we can see the influence of Han culture on Tujia culture after "reforming the soil and returning to the stream" in the Qing Dynasty.

In the article "Research on the Tujia Maogusi Dance", it is written that the Maogusi dance is an ancient dance for the Tujia people to commemorate the creation achievements of their ancestors such as pioneering the wilderness, slash-and-burn farming, fishing and hunting. It is a precious intangible cultural heritage of our country. In 2006, "Xiangxi Tujia Maogusi Dance" was included in the first batch of national intangible cultural heritage representative list. The purpose of this study is to explore the origin of the Tujia Maogusi dance. There are still different views on the origin of the Tujia Maogusi dance in western Hunan. Some people think that the Maogusi dance originated from the imitation of the primitive hunting, production and life scenes by the Tujia ancestors. Some people think that it originated from the entertainment of ancient ancestors; some people think that it originated from ancient games; others think that it originated from primitive

witchcraft or religion and so on. In the Tujia area of Xiangxi, different people have different opinions. Although these legends also contain some historical information, they cannot replace the historical truth. In terms of research methods, from the content of Maogusi dance performance

Zhuo Nini (2009) expounded the origin of the Tujia Maogusi dance in the article "A Preliminary Study on the Re-creation of Maogusi Dance in Western Hunan", and conducted a serious discussion through historical documents and various historical disciplines. Excavate, collect, sort out and analyze the dance of Mao Gusi, and truly and accurately carry forward the primitive style of the Tujia ancestors shown in the dance. A good balance must be grasped in its inheritance and development. If too many modern elements are incorporated, it may lose its simple style. The essence of Maogusi dance should be retained, and the dross should be removed. It needs to be continuously explored in the future.

Through in-depth research, Li Xiaoya (2009) pointed out in the article "Exploring the Secrets of the Tujia Maogusi Dance in Western Hunan" that the Tujia Maogusi Dance in Western Hunan has a long history, and Chinese and foreign experts call it "the farthest source of Chinese national dance". Tujia is both an ancient nation and a young nation. In the Stone Age, there were ancient human beings living in the Tujia territory. But the Tujia was recognized by the state on January 3, 1957. As a result, the ending of "the source and flow are not separated" and "the source and flow are one". The author of this article uses "archaeological evidence + myths and legends + traditional residence territory" to comprehensively demonstrate the origin of Tujia, and uses "archaeological evidence + literature + myths and legends + ethnic customs representation + traditional residence territory" to comprehensively demonstrate the flow of Tujia. The author's views and conclusions on the origin of the Tujia people are mainly based on the relevant records of ancient documents, and rarely involve archaeological evidence. They believe that the Tujia people originated from a single ancient race. From a cultural point of view, the territory of the Tujia nationality in Wuling Mountains is located at the intersection of the Dongting cultural circle, the Bashu cultural circle, the Yue cultural circle and the Southwest cultural center. The migrants not only brought civilization, but more importantly, they all became the rulers of the local aborigines. In the long course of history, the migrants and the aborigines have interacted and merged to form today's Tujia people. You surname, Pu people, Chu people, Cong people, Sanmiao people, Ba people, Qin people, Peng people and aboriginal people merged and developed into the current Tujia people.

Liu Shiqi (2014) pointed out in "Cultural Analysis of Tujia Maogusi Dance under Primitive Thinking" that there have always been many different opinions in the academic circle about the origin of Tujia Maogusi dance.

The Maogus dance we see today It is not the original appearance, and scholars are less able to explore the secrets of the origin of the Maogus dance from the literature. However, there are still many scholars trying to investigate its origin from the existing Maogus dance performances.

To sum up, the author believes that the origin of the Tujia Maogusi dance is still a mystery, and experts and scholars have different opinions. However, it is undeniable that the Maogusi dance is the "living fossil" of the world's national dances. Its far-reaching significance Influence is even more indispensable as an intangible cultural heritage. In future research, it will also encourage the author to study seriously, bring the charm of Maogus dance into college classrooms, and contribute to the development of Maogus dance.

Lu Ruozhou (2016) pointed out in his master's thesis "A Preliminary Study on the Inheritance and Development of Tujia Music in Western Hunan—Taking Shuangfeng Village, Yongshun County, Western Hunan as an Example" that: With the development of society, the areas where traditional culture remains will inevitably be affected by the external environment. Due to the changes of history, the convenience of transportation and the changes of the environment, people's communication with the outside world has become more and more frequent, and the ancient cultural inheritance will also be greatly affected. Chen Yanliang mentioned in the article "Investigation on the Protection and Inheritance of the Intangible Cultural Heritage of Ethnic Minorities in Western Hunan" that the Maogus of the Tujia nationality in western Hunan is not only one of the farthest sources of Chinese dance, but also one of the earliest sources of Chinese opera. They are precious "living fossils" of the history, economy, culture, folklore, and religion of the family and even the southern minorities. However, the impact of global economic and cultural integration and modernization on intangible cultural heritage and its elimination are very serious. The progress of the times, the impact of multiculturalism, the sharp decline in inheritors, and the fragility of the protection mechanism due to factors such as economic underdevelopment, financial difficulties, and lack of protection awareness in ethnic minority areas are all accelerating the intangible cultural heritage of ethnic minorities in western Hunan. endangered and extinct.

Xiong Xiaohui (2009) mentioned in "The Protection and Research of the Tujia Maogusi Dance" that the Maogusi dance is not only the embodiment of the life form of the Tujia people, but also a way of life of the Tujia people, which has the significance of cultural identity. Maogusi dance is a traditional dance of the Tujia nationality, which is spread in Yongshun, Longshan, Guzhang and other places in Xiangxi, Hunan. Maogusi is called "Gusi Papu" in Tujia language, which means "ancestor's story". List of Intangible Cultural Heritage.

The research method of this article adopts the qualitative analysis method, and the qualitative analysis method is to analyze the "quality" of the research object. Specifically, it uses the methods of induction and deduction, analysis and synthesis, and abstraction and generalization to process the various materials obtained, so as to get rid of the dross and select the essence, remove the false and keep the true, from one to the other, from the surface to the inside, to understand the essence of things, reveal inner laws.

Chen Shi (2014) analyzed in the article "Contemporary Influence of Tujia Maogusi" that as early as the 1990s, some international friends had watched Maogusi's performance in China. For example, Yoshikawa Yoshikawa, an associate professor at Kanagawa University in Japan, said excitedly after seeing the Maogus performance that there is also a legend about the Maogus in Japan, but they have never known where its roots are, and today they finally found its roots. Maybe it's the roots of their nation. It can be seen that the influence of Maogus has indeed broken through the national boundaries, went to the world, and reached a peak state of influence.

Long To sum up, through the literature research of experts and scholars, the author found that everyone put forward their own ideas on the inheritance and development of Maogus, and most of them also proposed the feasibility of protection against the gradual decline of Maogus dance. Measures, I try to refine the feasibility of the school-based textbooks on the basis of preserving the original style characteristics of the Maogus dance through the way of teaching materials, and adapt the Maogus dance to the folk dance teaching of undergraduates. The inheritance and protection of folk, classroom and dance at the same time can promote the future development of Mao Gusi.

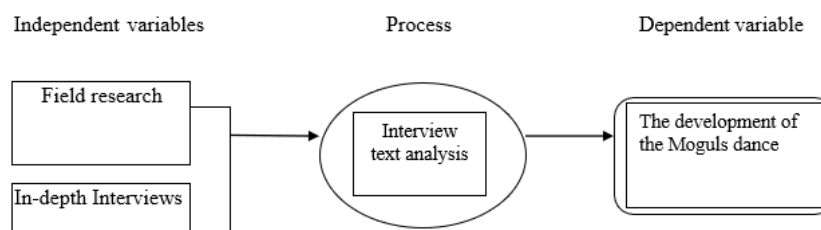
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### 3 Conceptual Framework

This project investigates the heritage and development of the Tujia Mao Gus dance in the context of cultural and ecological conservation. Using a qualitative research method, the research team collects information on the heritage and development of the Mao Gus dance through in-depth interviews with the Hunan Tujia Mao Gus dance inheritors and professors and scholars, and on the basis of this information, re-establishes an understanding of the various materials. Based on the analysis of this information, an accurate understanding of the living conservation of the Tujia Mao Gus dance is achieved.



#### 3.1 Research methods

##### 3.1.1 Qualitative research

Qualitative research is the approach used by the researcher to define a problem or address a problem. The specific aim is to delve into the specific characteristics or behaviours of the object of study and to explore further the reasons for them. If quantitative research addresses the 'what', then qualitative research addresses the 'why'. The researcher uses historical review, documentary analysis, interviews, observations, participatory experiences and other methods to obtain information in natural contexts, analyse it by non-quantitative means and draw conclusions from the research. Qualitative research places more emphasis on meaning, experience (usually verbal descriptions), descriptions, etc. In my study of Moguls dance, I firstly used historical and documentary analysis to collect and collate information on the art form, and to produce a textual account of its development. The second step is to use observational research to understand the forms, characteristics, forms and movements of Maoist dance, and to accumulate material through visualisation, photography and images. Finally, in the qualitative research, in-depth interviews were conducted with non-genetic inheritors, local villagers and artists to bring the art



form to life through human intuition, giving the author a deeper understanding of the dance and a sublimation of the research questions.

### 3.1.2 Literature analysis method

Literature research can clarify the research value of the subject and the conduct of similar subjects, and constantly give useful information to the research work. Science knows no boundaries, and with the development of society and science and technology, the division of labour is becoming more and more detailed, which requires that people should collaborate in whatever activity they are engaged in, and this is especially true of academic research. Through literature and information collection and retrieval, it is important to keep abreast of the research progress of similar topics, to adjust the research direction and methods of this topic, and to promote the smooth progress of the topic. The core of literature research is the ability to collect literature and the ability to process it. The sources of literature collection in this paper are mainly the following channels. Literature data such as papers, research results, patents and conference proceedings were collected through open literature databases such as the Internet Knowledge Network and Wanfang.

Through the search and analysis of the literature related to Maoist dance, the literature was screened, classified and processed, so that my research ideas could form an independent path of thinking, and my research ideas could be fully justified, and the ideas could have value and form a distinctive academic paper.

## 4 Research Results

### 4.1 The in-depth interview method

The in-depth interview method is an unstructured, direct, personal interview in which an investigator with advanced skills interviews a respondent in depth to reveal underlying motivations, beliefs, attitudes and feelings about an issue. The in-depth interview method is suitable for understanding complex, abstract issues. Such issues are often not clear in a few words and only through free conversation and in-depth exploration of the subject of interest can the information to be learned be summarised from them.

Based on the relevant literature review and interviews of the Tujia Maogusi dance, combined with the development status and existing problems of the Maogusi dance, it provides research guarantees and strategies for the research on the living protection of the Maogusi dance.

Name	Occupation	Title
Nanjing Peng	National Heritage of Tujia Mao Gus Dance	
Kaipei Li	Dean of the School of Music and Dance, Jishou University, Hunan	Professor
Cui Mao	Director of the School of Music and Dance, Hunan Academy of Arts and Sciences	Professor
Zhengxi Qian	Deputy Dean, School of Music and Dance, Hunan Academy of Arts and Sciences	Professor
Xuan chen	Head of Dance Department, School of Music and Dance, Jishou University, Hunan	Professor
Nini Zhuo	Director of Folk Dance Teaching and Research Department, School of Music and Dance, Jishou University, Hunan	Professor
Hong Chen	Head of Dance Department, School of Music and Dance, Hunan Normal University	Professor
Lan Yao	Head of Department, School of Music and Dance, Hunan Forestry Central University	Professor

Through the sorting out of the interview content, we can know that experts and scholars believe that the Tujia Maogusi dance is carried out for intangible culture, and the living state protection is mainly a kind of national state protection. In terms of intangible culture, it will always live in the folk. It is also the most important cultural activity among the people. This fully demonstrates that the protection of intangible cultural heritage should not have limitations. It can't just be placed in the museum, but non-material culture should be allowed to live freely, fully integrated into people's lives, and obtain continuous survival. Material culture lives on.

#### 4.2 Live protection of the intangible cultural heritage of Tujia Maogus

Analyzing the essence of intangible cultural heritage itself is actually living in real life, fully integrating with life, presenting a harmonious living culture, which can also be called cultural life images. To protect it, we must first restore it to its original nature, so that it can really become popular, and it is necessary to promote the intangible cultural heritage to live vividly among the people and have strong vitality. Since 2011, China has promulgated the Intangible Cultural Heritage Law, which has set off a wave of effective protection of domestic intangible cultural heritage. Domestic intangible cultural heritage is being continuously

strengthened for protection, and the form of protection is gradually optimistic, but there are still many loopholes. Some relatively backward provinces and cities will put intangible heritage in archives and museums, so they will not be opened to the outside world. This kind of protection situation is not beneficial to the development of society and the country. Of course, most of these intangible cultural heritages will not be ignored after they are placed in museums. However, when exhibiting, many items still have old-fashioned thinking, which is destroying traditional culture. When various problems arise, one should first realize that intangible cultural heritage is a living culture, which can be protected, but the way of protection should be properly improved. The key issue is how to carry out living protection. For living protection, the intangible cultural heritage can continue to live. In today's society, we can continue to obtain inheritance and continuous development. If you want to achieve this goal, you need to think and explore first.

**Figure 1**



**Figure 2**



#### 4.3 Status quo of live protection of Tujia Maogus intangible cultural heritage

Local governments continue to improve people's recognition and protection of intangible cultural heritage. Intangible cultural heritage will be affected by politics for a period of time, and the impact caused by feudal superstition will be very serious. At that time, in the minds of the public, it was always believed that non-material culture was relatively backward and different from modern thinking. Some auspicious images are mainly used as emotional dependence, especially for the elderly, who attach great importance to these auspicious images, which also has a certain relationship with local customs. In fact, auspicious images have deep cultural connotations and symbolic meanings, which are also the essence of traditional art. As far as publicity and education are concerned, there are still serious deficiencies, so this cannot be ignored. For a long time, the protection of intangible culture is still in the Weak position, because intangible cultural heritage has been squeezed by court art, so it is not taken seriously, and it is not recognized as mainstream culture. The lack of social status has a great impact on intangible cultural heritage, so Many people did not think that it is necessary to protect intangible cultural heritage. This is indeed the case. At present, local governments have not used better protection methods, which has put intangible cultural heritage in danger. Relevant protection personnel and the media should vigorously promote intangible cultural heritage, so that it will have a certain value and significance in society, the country and the world. Research on intangible cultural heritage, such as folk arts such as embroidery, can reflect Chinese culture and also

contain unique cultural connotations. The ancestors of the Tujia people were "hair people". "Mao people" are a kind of human group that already existed in primitive society. The "hairy man" found that women are the best at identifying the whereabouts of prey, so they bring women with them every time they hunt, and the one with the strongest ability to identify the whereabouts of prey is a woman named Mao Gusi. Hunting in the mountains will bring great rewards, and her appearance has greatly improved the quality of life of the ancestors of the Tujia "hair people". After her death, the Tujia ancestors called her the God of Meishan, also known as the God of Hunting. In later development, when offering sacrifices to the God of Meishan, some people began to dance a kind of dance to pray for blessings. People call it Maugus dance, so Maugus dance was originally born for sacrifice, and its long history can be imagined.

**Figure 3**



#### 4.4 Results

Objective 1. The results showed that Intangible cultural heritage is a living culture that is passed on in a living form, so it must be protected and the laws of its formation must be followed in order for it to continue to be passed on. The preservation of the state needs to be continuously studied and implemented as a key measure for the preservation of intangible cultural heritage

#### Conclusion

The protection of the intangible cultural heritage of the Tujia Maogus is a new thing, so there is no experience to learn from. First of all, it needs to accumulate experience through a long process, and this process may encounter many twists and turns. Intangible culture offers powerful protection. First of all, we should respect the intangible cultural

heritage, follow the rules of the enterprise's living inheritance, and create a good inheritance and development environment for the intangible cultural heritage. We must pay attention to the inheritors of intangible cultural heritage, let the public's life fully integrate with intangible cultural heritage, and promote the living protection of intangible cultural heritage.

#### Discussions

The Tujia dance culture has a long history and a long history. As a living fossil of ancient culture and a pearl of intangible cultural heritage, Maoist dance can only blossom if it is studied and explored with care. As an important member of Hunan culture, the Mogus dance is full of the wisdom of the Tujia people, as well as the cultural traditions and customs of a people.

The current state of development of Mao Gu Si dance has reached a bottleneck, so according to its own characteristics, it should pay attention to two aspects in its development: firstly, inherit the traditional dance expressions, and secondly, try to inject the elements of the new era. The former is original conservation. The latter is regenerative conservation. In the development of the new era, it is necessary to adhere to the combination of theory and practice, to boldly deconstruct and structure Maoist dance, to conduct top-down exploration, to make artistic innovations through its artistic expressions and movements, and to create Maoist dance belonging to the context of the new era according to the specific situation, so that more people have the opportunity to participate and can interpret it, which is the sublimation of traditional dance and the This is a way of sublimating traditional dance and preserving the need for it to continue to shine in today's society.

As a cultural activity of the Tujia family, Mao Gus dance has been developed over the centuries into a unique form of performance. I hope that the study of the Tujia Mao Gus dance will do my part in its inheritance and development, so that the Mao Gus dance will have a new impact and be developed in the true sense of the word in today's society.

#### 5 Knowledge from Research

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#### Suggestions

Intangible cultural heritage is the product of history. To make it continue to be passed on in a living form, so far, intangible cultural heritage is also an important matter of traditional culture. For intangible cultural heritage, when protecting it, first of all, it should abide by the law of intangible cultural heritage, and in addition, it should also abide by the form of its living inheritance. For the inheritance and continuous development of intangible culture, a reasonable environment is needed to support it. Every kind of intangible cultural heritage will have inheritors, and it must be protected. At the same time, it can promote the effective development of intangible culture and have a larger living space. It can keep the intangible cultural heritage original and will not be affected by external factors. For example, the government, the business community, etc. will have a certain impact on the intangible cultural heritage. At this time, the inheritors of the intangible cultural heritage should be properly instilled with a sense of responsibility, and the intangible cultural heritage should be protected from the heart. It should be recognized as the heritage of the traditional culture of the Chinese nation, so that it can become the essence of Chinese culture, and it should not be greedy for profit and give up the inheritance of intangible cultural heritage.

The government and the business community should play a leading role and make full use of the role played by knowledge pioneers to protect intangible cultural heritage. The protection methods currently used



include simultaneous implementation and separate implementation, etc., which can effectively solve the loopholes in the protection of intangible cultural heritage and the contradictions in the industrialization of intangible cultural heritage. If intangible cultural heritage wants to be protected in a living state, it needs theoretical guidance and the support of all sectors of society. Conducive to the inheritance of intangible cultural heritage, this is also a key issue. The characteristics of intangible cultural heritage need to rely on the existence of people themselves. The intangible cultural heritage can be publicized by using multimedia and the Internet, and can also be publicized through language and actions to make it continue. Intangible cultural heritage has a lot to do with people's own activities, and it mainly relies on people to inherit it. The folk intangible cultural heritage is currently facing loss. Especially in inheritance, it is very important as the main carrier. If you want to obtain active protection, you must first protect the inheritors.

Intangible cultural heritage is the inheritance of culture, and it is also the inheritance of culture that needs to be passed on from generation to generation, and it needs to be passed on orally, and spread in various ways to make it continue. The protection of intangible cultural heritage requires the support of the general public and the participation of inheritors. The participation of inheritors is more powerful for the protection of intangible cultural heritage. According to self-awareness, intangible cultural heritage can be inherited and pursued higher. For intangible cultural heritage, the first thing to do is inheritance, and the second is to talk about development. Teacher inheritance is also very important for intangible culture, which is mainly reflected in inheritance and development. I believe that people all know the clay figurine Zhang, which is an intangible cultural heritage. At that time, the apprentices of the clay figurine Zhang refused to use foreign techniques and materials because it was an industry rule. It is this approach that ensures that the intangible cultural heritage can maintain its original flavor and not destroy its essence.

Finally, everyone should be aware that the intangible cultural heritage is fully integrated with the lives of the public, and this is the best way to protect it alive. Intangible cultural heritage itself is a living representative, which can reflect the inheritance from generation to generation and can reflect the rich and colorful life forms. Therefore, the protection of intangible cultural heritage must start from the society, start from the root, and ensure the space for the survival of intangible cultural heritage. The protection of intangible cultural heritage requires dynamic support, as well as a living and open protection form. In the lives of the masses, it is necessary to naturally inherit intangible culture and promote its sustainable development.



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