

# The Inheritance Strategy Of Jing Nationality Duxianqin

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## Abstract:

The folk instrumental music culture of the cross-border ethnic nationality in southern China has a unique cultural inheritance mechanism and cross-cultural communication significance, and also shows the intermediary dynamic value of connecting Chinese and foreign cultures in contemporary times. As a representative of the instrumental music culture of the Jing nationality, the "Jing nationality Duxianqin solo art" was listed in China's National Intangible Cultural Heritage List in 2011, which marks that the development and reform of the Duxianqin solo art of the Jing nationality has entered a new historical stage.

**Key words:** Jing nationality Duxianqin; culture; development.

## Introduction

The Jing nationality Duxianqin is the living carrier of its national history and culture. They are endowed with different symbols by different discourse expressions in the mythical epic poems, history books and the daily life of the ethnic groups. At present, the Jing Duxianqin solo has been given the social and cultural role of the Jing ritual instrument and national important instruments. It has a unique role positioning in different fields, such as folk inheritance, festival field and school education, which is related to the interaction and integration of various social themes. From the perspective

of coordinated cultural development, the coordinated development process of China and Vietnam Duxianqin and its public diplomatic value have rich ethnological implications. Under the current global cultural ecology that focuses on differences and diversified symbiosis, we have obtained the historical opportunity to continue the tradition and restart the new machine, providing an ethnographic case for the expression of humanistic values in the context of globalization.

## Research Objectives

### **I. Inheritance mode of Duxianqin performance by the Chinese Jing nationality**

Duxianqin is a unique ethnic musical instrument of the Jing nationality. In the long history, it has been spread in the daily life of the Jing nationality, and has become an indispensable part of the Jing people. However, the development of economic globalization also promotes culture into the background of globalization. As an important part of Chinese national culture, Jing Duxianqin art is also influenced by the globalization background in the development process. Especially in recent years, under the background of diversified information dissemination, the Jing nationality performing arts have fallen into certain difficulties in the process of inheritance.

The Duxianqin playing skills of the Jing nationality were originally mainly passed down through the secret teaching method taught by father and son. Folk artists have conservative ideas and lack a unified music score, making it difficult for outsiders to pry and learn, and they were once on the verge of extinction. After the founding of new China, with the progress of modern civilization, the efforts of musicians and the protection and support of the government, it began to have a new development, and gradually restored and active. In the 1950s, the folk artist Su SJinghui created the solo technical technique of the folk Duxianqin, and put it on the art stage. He Shao of the Dongxing Art Troupe and his nephew Su Chunfa were also accepted as apprentices, creating a

path for the inheritance of their teachers and apprentices, and making outstanding contributions to the inheritance and development of the performing art of Duxianqin performance. Before the 1960s, solo Duxianqin art only existed in the life of Jing folk artists and left them alone. After the 1960s, many music researchers, instrumentalists and ethnic culture researchers went deep into the Jing areas to investigate, study and study, achieved rich results, and done a lot of basic work for their dissemination. Through collecting, sorting out, adapting and creating songs, it has gradually developed from a folk edge art to an elegant art with music score and skills to follow. After the 1990s, with the development and transformation of Chinese society, the values of the Jing people have cJingged. The younger generation is far away from home to pursue a new way of life and gradually alienated from their own culture. The inheritance and protection of Duxianqin performance skills are in crisis. After entering the 21st century, the government pays more and more attention to the protection, inheritance and development of national culture and intangible culture. The Duxianqin solo art of the Jing nationality was listed as a Guangxi district-level intangible cultural heritage in 2007, and it was listed as a national intangible cultural heritage in 2010. During this period, with the support of the government and the joint efforts of national musicians, the "dynamic" inheritance mode of family inheritance, mentoring inheritance, folk inheritance and school inheritance based on the communication of

artists, and the "static" inheritance mode based on textbooks, music scores, audio-visual materials, museums and other materials have gradually been formed. In this context, the development of the Duxianqin solo performance art of the Jing nationality once experienced a "short spring", but in recent years, it still showed a declining trend, giving way to the mainstream music and entering the "bottleneck period" of development.

## **2.The lack of teachers of the Duxianqin playing art**

In the protection of the intangible cultural heritage, the protection of the inheritors is a very important issue, which is determined by the characteristics of the intangible cultural heritage.<sup>⑥</sup>Therefore, it is necessary for us to understand and study the development of the Duxianqin artists in different historical periods and the inheritance characteristics of the various periods, which will be very helpful to deeply grasp the characteristics of the Jing nationality Duxianqin culture, the relationship between the Duxianqin culture and the social life of the Jing nationality, and the new development of the Duxianqin culture after entering the national intangible Cultural Heritage list.

## **Research Results**

**Objective 1.**The Duxianqin is an overtone playing instrument, and its unique musical style is manifested by the complex variety

of decorative sounds during improvisation. It is difficult to accurately with notation. Different teachers on the same track have their own playing styles. It is difficult for students to play the rhythm of the music just by looking at the music score, and they can hardly play it without learning from the teacher. It has always relied on "oral instruction" and guidance between father and son, where Duxianqin teachers personally demonstrate and inspire, and Duxianqin learners to perceive and practice tunes. But its teaching content and method are impromptu, many people learning the Duxianqin are discouraged or give up halfway. And there are very few Duxianqin inheritors, such as Su SJinghui, Ruan Shihe and He Shao, who died. But only Su Chunfa and Su Haizhen had the family inheritance. Secondly, due to the shortage of teachers and sites, the teaching scale and effect are deeply affected. For example, Su Chunfa, Su Haizhen and Zhao Xia, who all offer local training courses and teach Duxianqin playing skills in their spare time, but only a few Duxianqin learners. In addition, the Dongxing municipal government has also established a Jing nationality Duxianqin art training base. Restricted by operating funds, teachers, venues, Musical Instruments and other factors, although the base is open to the society free of charge, the number of students is limited, and fast teaching is mostly used. On the whole, the Duxianqin teaching in the society mostly lets the amateurs or professional students learn

from the Duxianqin masters or teachers. The teaching is arbitrary, and the teaching scale and effect are limited. Moreover, instant teaching is easy to cause the variation of performance techniques and the loss of repertoire charm.

**Objective 2.** The Duxianqin performance art school education and inheritance is difficult. China's Duxianqin school education started late, and the ideological neglect and lack of teachers led to the inheritance of its schools. First of all, the Duxianqin professional education in colleges and universities is still being explored. For example, in 2003, Professor Chen Kunpeng first offered a Duxianqin performance course at Guangxi University of the Arts, only offering elective courses for undergraduate and graduate students. He has also published textbooks such as the Duxianqin Tutorial. All these are conducive to the development of Duxianqin professional education in colleges and universities, but it is unrealistic to rely only on individual efforts, and we need to accumulate more profound theoretical results. Secondly, the popularization of Duxianqin-related music knowledge in primary and secondary schools, with general results. As early as 2008, the Dongxing Municipal government established the "Jing Duxianqin Art into the school". On the one hand, although music teachers in Dongxing primary and secondary schools participate in Duxianqin training, the teaching effect is not ideal. Because the training is a short-term crash class, many teachers have a weak

foundation and do not have their own Musical Instruments to continue to practice. On the other hand, music classes in primary and secondary schools are not valued under the existing education system and the pressure of admission, and it is difficult to promote Duxianqin in schools. For example, although Jing schools bring it into music classes, teachers' Duxianqin skills are limited, and there are other teaching tasks. Students can master several classic songs and perform during leadership or media visits. However, Su Chunfa and Su Haizhen or from time to time to the school volunteer teaching. In addition, its teaching needs equipment, textbooks, classrooms and other resources, and needs continuous financial support. In short, the lack of Duxianqin professional teachers has become a major bottleneck restricting its development, because it fails to build a systematic and standardized teaching subject and a complete school education inheritance system.

**Objective 3.** Duxianqin performance art local culture living space is impacted. Duxianqin art is the reflection and emotional expression of the production and life of the Jing people. Its inheritance cannot be separated from the process of the Jing people's personal participation in daily life, folk activities and artistic inheritance. Since the 1990s, with the opening of the society, the local inheritance of Duxianqin art has appeared in crisis. First, its large audience has disappeared. It was originally the product of the Marine fishing and production era of the Jing nationality, with

seasonal leisure entertainment. Now, many young Jing nationality people go out for business or work, resulting in the loss of audiences. Second, it has no heirs. The playing techniques of the Duxianqin are particularly complex, which requires learners to practice repeatedly for a long time, and through the careful teaching of the teacher to achieve the effect. Thirdly, the main transmission body is mainly to the Jing people, which has not been widely effectively transmitted, and the transmission area is relatively closed.

### Discussions

**Subject dilemma:** the inheritance fault is different from the entity dependence of material cultural heritage inheritance. The inheritance of "intangible heritage" is the "living state" expression of national personality and national aesthetics. It takes "sound, image and art" as the means of expression, and continues the mouth as the cultural chain. Therefore, the protection of inheritors is the key to the protection of Duxianqin intangible cultural heritage. However, in recent years, the inheritance of Duxianqin is faced with the main body dilemma, and the crisis of inheritance fault appears:

First, the inheritors who have mastered the Duxianqin skills have died one after another. Their successors are very old, and they are unable to devote more energy to the inheritance, resulting in no succession of the Duxianqin inheritance. Second, under the condition of the imperfect national security system for the inheritors, the inheritors are faced with

many practical difficulties of low economic income and low social status. Some inheritors choose to change careers due to the pressure of life, and no one is willing to teach the Duxianqin again. In addition, with the influence of modern life on the Jing culture, more and more young Jing people have been separated from the Marine life, no longer pay attention to the Duxianqin culture, and lack the enthusiasm to inherit the national culture. And their sense of identity with the Duxianqin culture decreases, and no one wants to learn the Duxianqin.

**Mode dilemma:** the inheritance scope is narrow, and the inheritance mode is the behavior choice of the inheritor. The existing inheritance methods of Jing Duxianqin include family inheritance, apprenticeship inheritance, folk festival inheritance and school inheritance.

**Family inheritance.** Family inheritance is mainly designed to inherit the skills and experience of the previous generation of blood-related inheritors to the next generation of inheritors within the family. As a folk culture, the Duxianqin inheritance mode is closely related to the family. Su Chunfa, the designated inheritor of the national Duxianqin, has learned the Duxianqin with his uncle Su SJinghui since childhood, and gradually embarked on the road of learning the Duxianqin. Now, Su also trains his granddaughters Susan and Su to learn Duxianqin. The famous pianist Su Haizhen is also influenced by his mother, and he has learned the Duxianqin under the

guidance of his mother since childhood. Family inheritance mode provides a solid organizational foundation for the sustainable development of the Duxianqin. However, with the optimization and upgrading of the industrial structure in Dongxing city and the rapid development of the economy, the Jing residents of the three islands were no longer engaged in a single fishery production, and there was a boom of migrant work and business. Therefore, the number of families with Duxianqin playing skills decreased, and the family inheritance mode gradually declined.

#### **Master and apprentice inheritance.**

Inheritance is an important way of Duxianqin inheritance. As the first generation of Duxianqin artists, Su SJinghui, Ruan Shihe have successively trained the second generation of Duxianqin artists represented by Su Chunfa, He Shao and Wang Neng, and the third generation of pianists represented by Su Haizhen, Chen Kunpeng and Li Ping.<sup>②</sup> Among them, Su Chunfa became the national designated representative inheritor, and Su Haizhen became the county-level inheritor, making positive contributions to the inheritance and protection of the Duxianqin. However, the mentoring inheritance model also has certain limitations, mainly manifested in two aspects: "instability" and "closed single", "instability" refers to the inheritance mode is vulnerable to the influence of external environment and subjective factors, such as social factors,

natural environment, economic benefits, labor remuneration can affect the continuity of Duxianqin art inheritance; "closed single" refers to the mentoring inheritance mode, with strong exclusivity. Once learners have selected a master, they are not allowed to learn the skills of other masters at the same time, with poor group mobility and lack of opportunities for foreign communication. Therefore, the dissemination scope of the intangible heritage of the Duxianqin is small, and its cultural and artistic value cannot be better reflected.

**Folk custom inheritance.** Festival is an important carrier of folk culture continuation. Because of its beautiful music, unique material structure and rich cultural connotation of the Jing nationality, the Duxianqin has become an indispensable musical instrument in the celebration, wedding and funeral activities. Especially in the largest folk festival of the Jing nationality, the Duxianqin is the ritual and musical sustenance of the Jing nationality. In a sense, the Jintan "Hundred people Duxianqin" performance and the Duxianqin playing party have played an important role in the dissemination and development of the Duxianqin. However, affected by the tide of migrant workers, a large number of young and middle-aged people go out to work to make a living, the population structure of the three Jing islands has changed, the elderly, women and children left behind increase, and the

inheritance of folk festivals is declining due to the lack of support from the main force. At the same time, with the cJingge of the life style, life concept, aesthetic concept and knowledge structure of the Jing Three Island residents, the folk festival, as the carrier of the Duxianqin existence, is no longer the need of their spiritual life today, and gradually lost their original function.

**School inheritance.** The education of Duxianqin culture in schools not only has the functions of inheritance, education, stability, guidance, updating and creation, but also has the effect of driving the diffusion of Duxianqin culture while spreading the Duxianqin culture. In 2003, pianist Li Ping began his Duxianqin performance teaching in Jiangnan Primary School in Nanning, creating the precedent of Duxianqin school education and inheritance. Over the years, the Dongxing Municipal Education Bureau has also actively carried out Duxianqin art learning activities on campus, built a new Dongxing Jing Nationality School, specially opened Duxianqin courses, and set up a Duxianqin art inheritance talent training studio. Compared with the discrete natural inheritance modes such as apprenticeship inheritance, family inheritance and folk festival inheritance developed by the civilization of fishing, hunting and farming, school inheritance is a professional teaching with systematic, structured and professional characteristics, which is the most convenient and effective inheritance mode. However, due to the restriction of various social factors, the inheritance mode

of school education is also difficult: First, the time and space of school education and teaching are basically fixed, which limits the time length and space width of Duxianqin culture inheritance. Under the limitation of space-time and space structure, the teaching content only stays at the theoretical level, and the Duxianqin teaching at the practical level is rare, so it is difficult for students to have access to the Duxianqin art performance and practical practice of the Duxianqin. Second, the shortage of teachers. Less and fewer teachers can teach Duxianqin culture, and even fewer teachers can shoulder the responsibility of teaching Duxianqin skills. Although some Jing Chinese schools offer Duxianqin teaching courses, class enrollment for the course has been delayed due to a lack of professional teachers. Third, teachers and students' sense of identity with Duxianqin culture has decreased. The school still takes exam-oriented education as the mainstream, ignores the humanities and art education, and pays not enough attention to the education and inheritance of traditional Duxianqin culture. Although some Jing schools have offered Duxianqin teaching courses, the main teaching resources have been invested in other courses, and little attention has been paid to Duxianqin teaching, leading to the gradual weakening of the identity of teachers and students to Duxianqin culture. Fourth, the lack of standardization. Most of the Duxianqin teachers in the Jing nationality primary and secondary schools are hired from other places. They do not master the Duxianqin playing skills, nor have they

really received professional education. In teaching, some teachers lack the professor of theoretical knowledge, and only teach playing skills. This kind of teaching method is actually no different from the folk education, and there is a problem of discipline standardization.

**Carrier dilemma:** Duxianqin intangible cultural heritage is a traditional folk instrument produced and circulated in the long fishing and hunting and farming cultural social environment, with the characteristics of the "local" and the "living nature" by relying on the conscious cultural selection and preservation of human beings. For a long time, the Jing people lived in the seaside, and the traditional mode of production was passed down from generation to generation, and the Duxianqin art was also constantly developing in this stable system. At present, the wave of globalization, modernization and urbanization led by industrial civilization and the fishing, hunting and farming civilization have a fierce conflict. The tradition of fishing, hunting and farming culture was gradually dissolved due to the obvious disadvantages in this conflict, and the hollowing out, aging and heterogeneity problems appeared in the Jing villages. Without the rural standard and the subject of inheritance, the "stable" system structure on which the Duxianqin is generated and spread is seriously unbalanced, which is the fundamental reason for the narrowing of the Duxianqin inheritance space of the Jing nationality. The inheritance carriers of

Duxianqin include Hting, festival and other folk festivals, which are platforms for the survival and development of intangible cultural heritage carriers. As the number of people who can sing folk songs and play the Duxianqin gradually decreases, the inheritance customs have also changed, and the Duxianqin, an intangible cultural heritage inheritance carrier, is becoming less and less.

**Value dilemma:** In recent years, China has entered an important stage of social transformation. Due to the inherent cultural conservatism and regional closure of the Duxianqin, without obvious benefit demonstration effect and immediate social response, the inheritance of the Duxianqin is facing a severe value dilemma. This value dilemma is mainly reflected in two aspects: one is the value dilemma of the younger generation of students. Faced with the pressure of further study, life and employment, young students are faced with the dilemma of whether to inherit traditional skills or direct employment. Second, the value dilemma of the family's children's future expectations. Duxianqin is both art and technology. The learning cycle is long, and the technology is finalized relatively late. Parents worry about neglecting their studies by studying the Duxianqin. Some parents believe that the influence of the Duxianqin is gradually decreasing, even if the students learn well in the future, it is difficult to have the opportunity to develop, worried that there is no way out for their children to learn the Duxianqin art. When making a choice in



the game conflict between value and interest, interests often come first and culture is reduced.

**Development dilemma:** The industrialization foundation is weak, and the development and prosperity of intangible cultural heritage cannot be separated from regional advantages, economic advantages and conceptual advantages. Less developed areas, especially those with inconvenient transportation and far away from regional economic centers, the development foundation of intangible cultural heritage is weak. The regional space on which the Duxianqin depends is the southwest frontier of China, which is a special area integrating old revolutionary base areas and border areas and poor areas. Traffic congestion, slow economic development, backward ideas, underdeveloped information and other factors restrict the industrialization development of Duxianqin culture. At the same time, Duxianqin art is a traditional skill, with few personnel, less capital and a small platform, which greatly restricts the inheritance and development space of Duxianqin, and makes it is difficult to achieve productive protection. Therefore, at present, the protection of Duxianqin as an intangible cultural heritage is in a difficult situation. Most inheritance projects focus on individual training institutions of inheritors, and it is difficult to produce great economic and social effects. In addition, Dongxing city is rich in tourism resources, attracting tens of millions of tourists from home and

abroad every year. However, as a characteristic brand of the Jing nationality, the Duxianqin art and cultural resources cannot be closely combined with the tourism resources. From the perspective of economic value, the Duxianqin cultural resources have not been effectively developed and utilized, and the foundation of industrialization management is weak.

### **Knowledge from Research**

#### **Inheritance and development strategy of Duxianqin performance art**

Duxianqin was originally a musical instrument shared by the Jing nationality, so it is not difficult to find the universality of Duxianqin from the literature records. However, in contemporary times, although the cultural characteristics of Duxianqin are still retained in the recorded literature, the situation of modern instruments such as guitar replacing young Jing Chinese instruments has indicated the loss of traditional Duxianqin technology, and also indicated that the social function of Duxianqin will gradually disappear. If the Duxianqin is regarded as an entertainment program after dinner or after the happy singing, then the positioning of the Duxianqin will not have a profound social function level, at best, it is only a secondary role in the social life of the Jing community people. But now the Duxianqin can no longer be viewed from the perspective of simple instruments. The efforts of the national cultural system and the national cultural elite integrate the concept of Musical Instruments into the national culture, making the Duxianqin one of the

representative cultures of the Jing nationality. Therefore, in my fieldwork, I can observe many inheritance practices of Duxianqin adaptation to modern society. Including seeing that Jing Duxianqin inheritors and local educators try to explore the subjectivity and development trajectory of national art, including Jing Duxianqin art, through the mode of school music education, and establish a platform for the survival and development of Duxianqin culture, so as to maintain the vitality and sustainability of non-genetic inheritance. The path of Duxianqin protection and inheritance of the Jing nationality should be viewed from five aspects:

### **1. Break through the —— from the inheritance subject, strengthen the inheritance consciousness, and improve the guarantee mechanism**

The cultural connotation of the existence and inheritance of Duxianqin intangible cultural heritage can only be shown by the skill owner through personalized performance or operation. The inheritors are important carriers and disseminators of intangible cultural heritage, and play a pivotal role in the process of Duxianqin cultural inheritance. Therefore, the protection of individual inheritors should be strengthened. First of all, the government departments should give policy guidance and economic support. To further increase investment in the intangible of the protection of Duxianqin instruments, the Duxianqin instrument protection inheritance funds into the budget,

establish a normal growth mechanism, increase the Duxianqin instrument inheritance learning subsidies, improve the corresponding life and social benefits, for its teaching, display skills, improve the instrument to create conditions, fundamentally solve the plight of the current Duxianqin inheritance, to ensure the implementation of inheritance activities and sustainable development. Second, for the inheritors themselves, the awareness of inheritance should be strengthened. Both national, provincial, and municipal and county-level inheritors are honorary titles awarded by the state and society. While enjoying the support and protection of national laws, policies and funds, we should also undertake the obligation to protect and inherit the Duxianqin intangible cultural heritage of the Duxianqin, adhere to historical traditions, inherit skills, and earnestly fulfill our protection duties. As the inheritors of the Jing nationality, we should strengthen the training of the younger generation of inheritors. Whether it is the government's formulation of cultural protection policies, the setting of school curriculum, or various folk activities related to Duxianqin culture, the youth groups should be placed in an important position and emphasize their participation.

### **2. Break through the inheritance mode, optimize the inheritance mode, and carry out diversified inheritance**

Effective inheritance model is an important support for the long-term development of intangible cultural heritage. To achieve the

sustainable development of the Duxianqin intangible cultural heritage, we must optimize the inheritance mode and carry out diversified inheritance.

(1) Optimize the model of mentoring and apprentice inheritance. The effectiveness and sustainability of mentoring inheritance mainly depends on three aspects: skill inheritance, system matching and mentoring relationship. Skills inheritance is the core. In the chain of inheritance, the master should teach the Duxianqin playing skills to the apprentices by teaching by words and deeds, and pay attention to the cultivation of the apprentices' "qin virtue" and "heart nature". System matching is the guarantee. The apprenticeship system should be established and improved to clarify the responsibilities in the form of contract. Mentoring relationship is the equal relationship between teachers and students in personality. In terms of playing skills, communication and complementarity should be encouraged, and the model of mentoring should be optimized.

(2) Optimize the family inheritance model. Under the reality of fault, it is necessary to change parents' educational concept, realize the significance and importance of Duxianqin culture inheritance, encourage parents to actively participate in a series of activities of Duxianqin culture, and consciously create a family environment conducive to Duxianqin culture inheritance for children through words and deeds; on the other hand, parents should balance the time between Duxianqin learning and academic

course time, and help children learn to arrange and allocate the time for learning and practice Duxianqin reasonably.

(3) Optimize the inheritance mode of folk festivals. In order to realize the living inheritance and dynamic inheritance, the Duxianqin needs to interact with the folk customs in the daily life of the Jing nationality. While adhering to the ontology and consciousness of the inheritance of folk festival, conducting in-depth research and reform and innovation with a positive, open and innovative attitude, so that the inheritance of folk festival can not only maintain the original social function, but also meet the needs of modern people.

(4) Optimize the school inheritance model. School education is an orthodox and standardized education model. Integrating school education into the inheritance of Duxianqin education is conducive to the normalization of Duxianqin education. First, improve the long-term mechanism of Duxianqin education. Integrate Duxianqin art into the primary and secondary school education system, strengthen the "children's consciousness" of Duxianqin nongenetic inheritance, reduce tuition fees, provide living allowance, develop project curriculum, realize the connection between professional talent training and Duxianqin culture inheritance and innovation, offer Duxianqin related majors and courses in art colleges and comprehensive colleges and universities, and promote the integration of professional courses and elective courses. Second, we will optimize the construction of Duxianqin teachers. Increase the investment in teacher training, strengthen

the hardware facilities and teacher team construction of Duxianqin inheritance, and attach equal importance to the training of Duxianqin talents and foreign talents who are interested in developing Duxianqin culture. Third, to strengthen the cultural identity of teachers and students. Carry out campus Duxianqin art performance activities and Duxianqin culture publicity, create a rich cultural environment, improve the identity of teachers and students to Duxianqin culture. Fourth, attach importance to discipline norms. Local Duxianqin education courses and school-based courses related to the common development of the government and the society, to compile independent comprehensive teaching materials, and pay attention to the standardization of teaching subjects.

### **3. Break through cultural identity from —, strengthen cultural education and training, and enhance cultural consciousness**

From the perspective of inheritance, the continuation of Duxianqin culture to today is inseparable from good cultural consciousness. However, under the impact of modern popular elements in the social transition period, the phenomenon of juvenile alienation and memory of Duxianqin art gradually fading becomes more and more common, resulting in the crisis of cultural identity. As the leading force in the protection of intangible cultural heritage, the government should give full play to the advantages of administrative resources, and cultivate the cultural

consciousness of the public, especially the younger generation, through diversified means of publicity and professional education. Duxianqin is a cross-border national art, which has formed a relatively perfect inheritance system in Vietnam. Therefore, in the process of protecting and inheriting the Duxianqin in China, we should strengthen international cultural exchanges, organize Chinese and Vietnamese cultural observation, exchange and learning, and achieve the purpose of developing and inheriting the Duxianqin culture.

### **4. Break through the — protection and inheritance carriers from the inheritance carriers, and expand the publicity efforts**

(1) Protect rural residential areas. Rural settlements are the natural native environment in which the intangible cultural heritage occurs and continues. In the process of the rapid development of urbanization and modernization, it is necessary to coordinate the balance between the rural economic development of the Jing nationality and the protection of the traditional settlement culture, protect the rural settlements with the characteristics of the Jing nationality, and provide a more natural ecological environment for the non-genetic inheritance of the Duxianqin.

(2) Protection of cultural space carriers. Cultural carrier is the context of gathering structure and acquiring significance of Duxianqin art. Song wei, Harbin Festival and other festivals are the main space and

way for Jing people to understand their own culture and follow their traditional classroom, and are also the inheritance and innovation of Duxianqin. The protection of these cultural space carriers should gather the joint efforts of the government, NGOs and inheritors to set up special funds for the construction and repair of infrastructure related to Huating, Ha Festival, Song Wei, so as to provide spatial support for Duxianqin non-genetic inheritance activities; the government, NGOs and inheritors actively organize a series of activities of Duxianqin art performance to spread and innovate in the performance.

(3) Use digital media to spread and expand publicity. With the acceleration of the information process, we can use the Internet to carry out multi-directional publicity, protect the intangible cultural heritage of the Duxianqin, and promote the Duxianqin to break through the constraints of time and space under the network environment. First, establish a database, aggregate fragmented information, concentrate resource advantages, and realize directional communication. Second, take advantage of the advantages of websites, blogs, wechat and other new media. Build interactive and three-dimensional communication cJingnels, penetrate the public in an all-round way, enJingce the public's understanding of Duxianqin inheritance, and obtain better publicity effect. Third, develop the network broadcast platform to expand the flexibility and interactivity of the Duxianqin. The combination of network live broadcast and Duxianqin intangible cultural inheritance

can not only transform the communication of Duxianqin intangible cultural heritage from plane communication to interactive three-dimensional communication, but also promote the depth of the content of Duxianqin intangible cultural heritage communication, so as to better stimulate the learning interest and needs of the young generation.

### **5. Break through the industrial development from —— to shape the overall brand and promote cultural reproduction**

Duxianqin intangible cultural heritage faces many difficulties in the process of protection and inheritance, and the fundamental reason lies in its underdeveloped economic value. Therefore, it is necessary to make breakthroughs in industrial development, conduct productive protection, and promote cultural reproduction. First, strengthen the overall planning and layout of the protection and development of Duxianqin heritage, clearly define the positioning of the inheritance and development of Duxianqin culture, focus on exploring the economic value of the Duxianqin, strengthen the organic integration of Duxianqin art and culture, tourism development and the revitalization of traditional crafts, and expand the participation of Duxianqin art and culture in social and economic development. Second, explore the establishment of a standardized mecJingism, strengthen the three-body linkage of ethnic cultural tourism, coastal tourism and border tourism, enJingce and enrich the Duxianqin cultural

experience of tourists, and shape the unique cultural tourism brand of the Jing nationality. Third, combine the Duxianqin intangible cultural heritage with creative entrepreneurship, cooperate with universities, enterprises and other subjects to develop cultural and creative products related to the Duxianqin intangible cultural heritage elements, inject a new era into the Duxianqin non-genetic inheritance protection, and use online and offline multi-cJingnel sales to create a highly competitive cultural brand.

### Conclusion

Intangible cultural heritage carries the history, production and way of life of a country and a nation. Giving it a new development is an important way to continue the intangible cultural heritage. Whether it is the Duxianqin culture of the Jing nationality or other ethnic cultures, if to continue to inherit the wisdom of the ancestors, we must take the path of living inheritance, let the national culture take root and sprout in the people, and become a part of people's daily life. In addition to cultivate high-quality national culture heritage, develop national culture industry, establish living inheritance museum, also requires us according to the characteristics of different national culture and environment, further explore and innovate the value of national culture, arouse perceptual awareness of national culture and inheritance consciousness, consciously inheriting and use national culture, and, through the intangible protection from "government-led" to "return to folk" spread,

Jing Duxianqin art has gradually into the broader public view, become a symbol of national cultural symbol.

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