

Significance of Protection and Publicity of Chinese Cultural Heritage

SHI Lizhi^{[a],*}

^[a]Lecturer, School of Foreign languages, Inner Mongolia University for Nationalities, Tongliao, China.

*Corresponding author.

Supported by Scientific Research Fund Project of Institution of Higher Education in Inner Mongolia Autonomous Region: The Research Status and Solutions to English Translation of Horqin Culture (NJZC 16174).

Received 19 June 2019; accepted 25 August 2019

Published online 26 September 2019

Abstract

Cultural heritage not only has historical value, but also contains some enlightenment of future development trend. The protection of cultural heritage reflects human consciousness of subjectivity, inter-subjectivity and history in the cultural sense. Its rich national connotation needs to be conveyed to international friends through “reprocessing”. The publicity of Chinese cultural heritage is of great significance to the cultural reconstruction, cultural identity, cultural self-confidence and cultural self-esteem of China.

Key words: Cultural heritage; Protection; Publicity

Shi, L. Z. (2019). Significance of Protection and Publicity of Chinese Cultural Heritage. *Cross-Cultural Communication*, 15(3), 36-39. Available from: <http://www.cscanada.net/index.php/ccc/article/view/11329>
DOI: <http://dx.doi.org/10.3968/11329>

INTRODUCTION

In the process of globalization and modernization, cultural heritage has been shocked by social transformation and some are dying out. Many nations gradually lose their independence and identity in culture and become “wanderers” in the spiritual world. Only by identifying and analyzing cultural heritage, exploring its cultural information and meaning, can we continuously strengthen the identification of our national culture, throw away the old and accept the new, forge the national spirit of the

new era, and support the spiritual pillar of modern society. Therefore, the scientific implementation of cultural heritage protection is an inevitable cultural demand for a modern country to publicize its national spirit and carry out independent and sustainable development.

1. PROTECTION OF CHINA'S CULTURAL HERITAGE

As an ancient civilization, China enjoys a wealth of cultural heritage. The nation's rapid economic growth and social progress in recent decades have presented both challenges and opportunities for the conservation of its heritage resources. Since the beginning of the twenty-first century, cultural heritage conservation in China has experienced vibrant professional development, with new and better practices, greater theoretical work, and increasing exchange and cooperation with the international conservation community.

1.1 Background of Cultural Heritage

On November 16, 1972, the 17th general conference of UNESCO adopted the convention for the protection of the world cultural and natural heritage, making the protection of cultural heritage a direct global action. The document divides world heritage sites into natural and cultural categories. Cultural heritage refers to all kinds of cultural relics, buildings and sites of outstanding universal value from the perspective of history, art, science or aesthetics, ethnology and anthropology. Natural heritage refers to all kinds of natural features, geological and geographical structures with outstanding universal values from the perspective of aesthetics, science and protection, as well as the clear division of threatened zoological and zoological areas and natural scenic spots, or the clear division of natural areas. Natural heritage also has full cultural significance and can be regarded as cultural heritage in the broad sense.

On October 17, 2003, the 32nd general conference of UNESCO adopted the *Convention for the Protection of Intangible Cultural Heritage*, which divides cultural heritage in its narrow sense into two categories: material cultural heritage and intangible cultural heritage. The former are cultural relics of historical, artistic and scientific value. The latter refers to “all kinds of social practices, conceptual expressions, ways of expression, knowledge and skills, as well as relevant tools, objects, handicrafts and cultural places, which are regarded as part of their cultural heritage by various communities, groups and sometimes individuals”(Convention for the protection of intangible cultural heritage, 2003).

1.2 Protection of China's Cultural Heritage

Cultural heritage is the accumulation and crystallization created by ancestors, which engrave the code of cultural life of a nation and state, containing the unique spiritual mechanism, thinking mode, and cultural consciousness of a nation, and is the basis for maintaining cultural identity and cultural sovereignty. Cultural heritage not only has historical value, but also contains some enlightenment of future development trend.

In 1987, the Great Wall, the imperial palace of Ming and Qing dynasties, the Peking man site of Zhoukoudian, the terracotta warriors and horses pit of Qin Shihuang mausoleum and the Mogao grottoes of Dunhuang were listed as world cultural heritage sites for the first time. In 2001, Kunqu opera was designated as the intangible cultural heritage of mankind by the United Nations for the first time. Since its accession to the convention for the protection of the world cultural and natural heritage in 1985, China has represented 37 world heritage sites. Among them, there are 23 cultural heritages, 5 natural heritages, 4 cultural and natural heritages, 1 cultural landscape and 4 intangible cultural heritages.

China's cultural heritage protection has entered a new stage. First, on February 8, 2006, the state council issued a notice on the Protection of Cultural Heritage. Second, the second Saturday in June is called “Chinese Cultural Heritage Day”. Third, China intangible cultural heritage protection center was officially established on September 14, 2006. Fourth, China's Intangible Cultural Heritage Protection Law was included in the 2007 legislative plan. Protection of China's cultural heritage has been carried out in depth. The government has invested a lot of manpower and material resources. With the active efforts of professionals and the public, the protection of cultural heritage has become a cause of steady development. Accordingly, the protection of cultural heritage reflects human consciousness of subjectivity, inter-subjectivity and history in the cultural sense. It is of great significance to strengthen the publicity of Chinese cultural heritage protection.

2. THE SIGNIFICANCE OF PROTECTION AND PUBLICITY OF CULTURAL HERITAGE

Since the beginning of the new century, China has emerged as a nation of dynamic development in the field of cultural heritage conservation and an important member of the global cultural heritage conservation system. Moving into the future, China faces significant conservation opportunities and challenges, which will require its continuing vigorous commitment to the preservation of its extraordinary cultural heritage and the ongoing joint efforts with its international colleagues to protect the richness and diversity of human civilization.

2.1 Displaying the Long History and Culture of the Chinese Nation and Inspiring its National Spirit

The Chinese culture and civilization is a unique landscape in the history of world civilization. It stretches for five thousand years, extensive and profound, with strong vitality and self-renewal ability. During the long history, the Chinese nation has created a splendid culture and made great contributions to world culture. For example, in the sports culture, the Olympic movement and the Chinese traditional sports like Tai Chi, martial arts and “Wushu”, embodies the basic idea of Chinese traditional culture. Also the unity of nature and philosophy of sport and the strength of philosophy, ethics of reconciliation have gradually been known in the world. While the language culture such as Horqin culture in Tongliao, China, which needs to be translated into different languages and then known by the people in the world.

China is rich in cultural heritage resources. According to the ministry of culture's statistics, the Chinese mainland has registered nearly 400,000 non-movable cultural relics, mobile collection of more than 20 million cultural relics, the country has 2,352 key cultural relics protection units, 103 historical and cultural cities. These cultural heritages reflect the extensive and profound civilization of the Chinese nation and its great contribution to human culture, and set up the great style of the Chinese nation.

By protecting China's cultural heritage, and examining the history and future of Chinese civilization, we can enhance our national self-confidence, pride and sense of urgency to keep pace with the times, and inspire our national will and spirit. Publicizing Chinese cultural heritage is to show the spirit of China's unremitting self-improvement in the process of modernization, and to raise the spiritual banner of the Chinese people in the world.

2.2 Displaying the Path of Socialist Modernization With Chinese Characteristics

Social modernization and economic globalization are the irreversible development trend of today's world. However,

modernization and globalization do not lead to a perfect world. It advocates western cultural centralism and seeks westernized world system at the very beginning. The general trend of social development is along the common, linear road to the modernization of the evolution. Developing countries can accelerate their progress by engaging with developed societies. Western developed countries are the highest stage in the development sequence, and their historical experience shows the road to modernity.

In terms of cultural accumulation, the international understanding of cultural heritage has generally gone through three stages. In the first stage, people understand cultural heritage in the sense of nationalism, and combine cultural heritage with national state and national identity. Cultural heritage becomes one of the manifestations of political identity. In the second stage, people begin to go beyond the standpoint of nationality and national identity, adjust the relationship between cultural nationalism and cultural globalism, and change to the recognition of the cultural heritage of the world and all mankind. In the third stage, multiculturalism emerged after realizing the theoretical defects and practical harms of cultural centralism. It is recognized that no matter what qualities a culture has, there must be something that humans share. The diversity of cultures, which originated from different cultures and social systems, is an important source to enlighten people's thoughts and promote the development of civilization.

The cultural pattern determines the different development paths of different ethnic countries, which are reflected by cultural diversity. Cultural diversity manifests itself in different modernization modes in modern society, so different modernization modes have profound historical and cultural basis. This profound historical and cultural basis is reflected in the existing cultural heritage. To protect cultural heritage is to link the development path of our nation and show our own characteristics of modernization.

To publicize the protection of cultural heritage means to show the world the features of China's modernization path and cultural style. In China, this is to promote the protection of cultural heritage, to show our socialist characteristics of the road to modernization and the cultural accumulations of peaceful development.

2.3 Displaying China's Scientific Outlook on Development

Cultural heritage, as the symbol carrier of human history and civilization, is the objective record of human activities in its native era, which is rare, unique and non-renewable. Cultural heritage must be effectively protected, so that human civilization can continue.

China recognized the value of its cultural heritage and strengthened its protection and collection efforts. After the founding of the People's Republic of China, the cultural

heritage protection system was formed from the protection of cultural relics as the center, and then to the multilevel system of historical and cultural reserves. At present, China is working hard to build a system for the protection of cultural heritage, including a whole set of measures in terms of technology and legal system which is to properly handle the relationship between history and development.

The essence of the spirit of history lies not in the repair of the past, but in the intellectual communication with real life. This is the basic social function of cultural heritage industry under ideal conditions. The purpose of protection is to develop, to make human life happier and to create more and higher civilizations. This is also the meaning that China advocates scientific development view at present. By publicizing the protection of Chinese cultural heritage, we can display our scientific development view to the world intuitively.

2.4 Displaying China's Harmonious Ethnic and International Relationships

The relatively stable existence form of culture is cultural mode, and the main body of cultural mode is a certain nation. China is a multi-ethnic country, and ethnic relations can be reflected as cultural relations. Through the protection and development of cultural heritage, the exchange and integration of Chinese multi-ethnic culture can be reproduced, so as to reflect the cultural origin of China's multi-ethnic and inseparable from the international community.

UNESCO has released the third batch of "Oral and Intangible Heritage of Humanity", in which "Uygur Muqam Art of Xinjiang, China" and "Mongolian Long-tune Folk Songs" are listed. The former is distributed in 19 countries and regions of central Asia, South Asia, west Asia and north Africa. As the crystallization of music and dance cultural exchanges between the east and the west, it records and confirms the history of communication and integration between different groups of music and dance cultures. "Mongolian Long-tune Folk Songs" carries the history of the Mongolian nation and is a landmark display of the production, life and spiritual character of the Mongolian nation. As the existing cultural form of cross-border distribution, it is the first cultural heritage project jointly declared by China and a foreign country, and it is the common spiritual wealth of Chinese and Mongolian people.

More than two thousand years ago, the diligent and courageous people of Eurasia explored and opened up several routes of trade and cultural exchanges that linked the three major civilizations of Asia, Europe and Africa, collectively called the Silk Road by later generations. The Silk Road Spirit promoted the progress of human civilization, and contributed greatly to the prosperity and development of the countries between the East and the West. In the 21st century, a new era marked by the theme of peace, development, cooperation and mutual benefit, it

is more important for us to carry on the Silk Road Spirit.

In 2013, Chinese President Xi Jinping raised the Belt and Road Initiative, which has attracted close attention from all over the world. Accelerating the building of the Belt and Road can help promote the economic prosperity of the countries along it, strengthen exchanges and mutual learning between different civilizations. So the protection of such an important “cultural route” should be strengthened. This not only displays China’s precious rich traditional culture, but also promotes the international understanding of China and the development of friendly relations between China and the countries from the rest of the world.

CONCLUSION

Chinese intangible cultural heritage is the cultural heritage of mankind, representing the spiritual height of human cultural heritage. The understanding of the nature of intangible cultural heritage as well as the protection and promotion of excellent intangible cultural heritage play an important role in the construction of the socialist core value system. In the era of globalization, building an independent socialism with Chinese characteristics is not only the road to self-improvement of the Chinese nation, but also the need to build a healthy cultural ecology in the world. Chinese cultural heritage is the crystallization of culture, the ancestors left with outstanding important value and irreplaceable wealth. The rich national connotation needs to be conveyed to international friends. China’s reform and opening up is accelerating, also China’s international economic and cultural exchanges and cooperation are increasingly frequent and the need

for foreign translation of various resources is increasing, which is the concrete embodiment of a country’s foreign exchange level and cultural environment construction, which is related to the national image. The publicity of Chinese cultural heritage is of great significance to the cultural reconstruction, cultural identity, cultural self-confidence and cultural self-esteem of China.

REFERENCES

- Chen, X. H. (2004). Economics analysis on sustainable development of tourism of Chinese. *Resources and Human Settlements*, (1), 22-24 (In Chinese).
- Chen, Y. C., & Baoyin, T. K. T. (2015). Grassland non-material cultural heritage and writers’ literary. *Journal of Inner Mongolia University for Nationalities*, 41(1), 1.
- Chen, Y. H., & Zhao, X. S. (2003). Research on China’s world heritage protection and utilization. *Peking University (Natural Science)*, 39(4), 573-578 (In Chinese)
- Li, X. W. (2018). Research on international publicity strategy of Ankang eco-tourism under the background of “Belt and Road Initiative”. *Agent Economic Information*, 0(12), 352-353. (In Chinese)
- Sun, Y. (2018). Study on translation and dissemination path of “Intangible Cultural Heritage” publicity in the context of new media. *Hebei Agricultural Machinery*, 0(8), 54-55. (In Chinese).
- Tang, J. (2006). The role of government in world heritage management and protection. *Journal of Sichuan University of Science & Engineering*, 21(5), 59-62 (In Chinese).
- UNESCO. (2004). *UNESCO and the issue of cultural diversity: Review and strategy, 1946-2004*. Paris: UNESCO.