

Hunan Intangible Cultural Heritage Drama Project protection and Management

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Abstract

This study aimed to analyze and synthesize the Hunan Intangible Cultural Heritage drama project protection and management and evaluated and gave suggestions to ICH teams. The qualitative research consisted of in-depth interviews with 25 participants who had ever been participated in the management work of ICH protection from the field of government, culture, education, and research units as well as inheritors of ICH at the national, provincial, municipal, and district levels. Subsequently, all the data were analyzed and synthesized until the solution was crystallized: first, the formulation and implementation of relevant policies; second, the reform and development of the opera troupe; third, the cultivation of opera talent; and finally, fourth, the performance of the opera market. However, the authors gave their ICH team a number of recommendations.

Keywords: Intangible Cultural Heritage; Drama heritage project; Protection and management

Introduction

In China, Intangible Cultural Heritage (ICH) conservation is a social cultural conservation campaign, which involves governments' and cultural departments' overall planning, local authorities' support as well as plenty of scholars' enthusiasm rather than a simple cultural project. (Condominas, G.,2004; Arizpe, L.,2004; Wim van Zanten, 2004; Xianqiong, L., 2006; Shiyue, C.,2014; Shengbiao, F. and Shengsheng, H.;2016). The selection of Hunan Intangible Cultural Heritage drama project protection and management as the research object is based on the following considerations:

First, the responsibility for conservation is significant. Given the fact that ICH opera project remains isolated from our cultural ecological environment, how to set up rules to protect and manage the leading position of original inheritors and their creative expression rights?

Second, the project list management requires to be deepened. In terms of the census, declaration, conservation, management, and other aspects of project lists, how to design and establish a mature management procedure and model?

Third, management policies need improvement. So far, for organizations and institutions, the well-targeted and practical conservation management system that orients to ICH opera project has not been shaped completely yet. It gives rise to the low efficiency and poor protection of the work by ICH staff.

Research Objectives

1. To analysis and synthesis, the Hunan Intangible Cultural Heritage drama project protection and management.
2. To evaluate and give the suggestions to ICH teams.

Research Methodology

The semi-constructing questionnaire design of the researcher includes the basic information of the inheritor, the inheritance and protection of the inheritor, and the management of the staff of relevant institutions.

Qualitative method will be adopted in the research. Literature research and in-depth interview are adopted.

Population sample

The 25 respondents in this study concluding relevant persons who had ever been participated in the management work of ICH protection from the field of government, culture, education, research units and institutions in Hunan, as well as the inheritors of ICH at the national, provincial, municipal and county levels. The author spot checked some representative non-legacy lists and collected data by questionnaires and field interviews.

Data analysis method

The researchers obtained the main information and data from respondents by using questionnaires and data collection. The relevant information of the subjects is obtained by means of descriptive statistics (including frequency, percentage, mean and standard deviation), and the inferential statistics are used to test the relationship of variables and verify hypotheses.

As can be seen from the above table, now we have only Hunan Vocational College of Art (the former Hunan Art School), Changde Art School (the former Changde Opera School), Hengyang Art

School (the former Hengyang Opera School) and Shaoyang Art School (the former Shaoyang Opera School). Huaihua Art School, Yueyang Art School, Chenzhou Art School and Yiyang Art School have all been closed and suspended.

Problems Existing in the Development of Opera Troupes: Since the late 1980s, the performance of professional troupes has been declining. Many troupes are struggling financially and in danger of dying out. In this context, the provincial Party Committee and the provincial government took decisive measures to reform the system of provincial art groups, art units and cultural and artistic units. Many of these professional opera troupes have changed their identities and become liability companies. Along the way of reform and development, the problems of the troupe emerged. The main problem is the gaps between opera troupes at different levels are widening, and the differences are obvious. The first is the difference in social influence. Provincial professional opera troupes have accumulated more classic repertoires, with more social influence, popularity, and strong technical strength. Municipal and county-level opera troupes are weak. Especially after the reform, many county-level opera troupes have no obvious advantage in the market competition (ChunPei, 2007; Rong, 2008; Shun, 2014). Second, provincial-level key troupes have received more government support and attention, such as “Troupe protection and support plan”, “Art rescue, protection and support project” and so on. The development of local opera troupes varies greatly due to the different attention and execution of governments and organizations at all levels. (Xingliang, 2005; YuLing, 2009; Wenlong, 2018). Third, the overall age structure shows that the elderly accounts for the majority of opera talents, and the number of talents is not equally distributed. It can be seen that the lack of talent has become an important factor restricting the development of opera troupe. (Weikai, 2012; Xianghua, 2013). First of all, the age structure of opera talents in Hunan Province was statistically analyzed, as shown in the following table 1.

Table 1 Table of Age Structure of Hunan Opera Talents

Time of birth	Number of persons	The proportion of opera talents in Hunan Province
In 1920–1929	4	0.6%
In 1930–1939	53	7.3%
In 1940–1949	202	27.9%
In 1950–1959	95	13.1%
In 1960–1969	253	34.9%
In 1970–1979	81	11.1%
In 1980–1989	35	4.8%
After 1990	2	0.3%

(The form information is provided by the staff of Hunan Academy of Arts)

According to the information in the table, the most populous age group is between 1960–1969, around 50–60 years old. There are 81 people aged between 40 and 50, only 35 people aged between 30 and 40, and only 2 people under 30. It can be seen that the age gap of talents is large, and the cultivation of talents is worrying.

From above, we can find that Changsha Huagu Opera has the most talents, with 231 people. Secondly, Hunan Opera has 119 talents. But minor operas such as Nuo Opera have only six people and Miao Opera has one. The proportion of such talents is uneven, and the situation is worrying.

Suggestion and Organization Management

Research Suggestion: According to the analysis and elaboration in the previous chapters, the research hypothesis has been verified and explained in this paper. And a comprehensive analysis has been carried out on specific issues. Aiming at the existing problems in reality, the author combined theory with practice from the following aspects: financial investment, digital communication, troupe development, talent training, facilities construction, opera performance, opera campus, script creation, opera theory, etc. and put forward relevant suggestions to complete the research results.

Suggestions for Improvement of Financial Input: Through the policy interpretation and practice surveys, we can see that the overall economic investment in the protection of intangible cultural heritage opera shows a good momentum of development. But there are certain gaps among troupes at all levels and regions. Therefore, in terms of specific work management, it is necessary to subdivide management rules, rationally allocate and use special funds, especially to increase the support for local small operas.

First, to foster the creation of local intangible cultural heritage opera art works and the polishing of key repertoires. We will support the touring and publicity efforts of local intangible cultural heritage operas. Especially in the relatively backward areas as Loudi and Yongzhou, there are abundant intangible cultural heritage opera resources. The government needs to give more support to the investment.

Secondly, governments at all levels shall, in accordance with relevant policies, guarantee the basic subsidies for the performance of opera troupes that meet the requirements and relevant funds for the inheritance and development of local opera types. Many municipal (county) opera troupes once brought rich spiritual and cultural life to the local people. Nowadays, because of the economic income and other problems, the survival of these opera troupes has become difficult, and many opera professionals have changed their careers. In our previous investigation and interview work, we have

clearly analyzed the important impact of economic income on opera professionals. Therefore, local governments should strengthen the tilt of policy. To ensure the sustainable development of these opera companies.

Third, we should coordinate the special funds for local small operas and strengthen the guarantee for the inheritance and development of local small operas. We will encourage the establishment of special funds for the development of local operas, support the creation and performance of local operas, update the performance equipment of opera troupes, and reward the construction of performance venues. Operas such as Yang Opera, Nuo Opera and Miao Opera need more attention from social organizations and the public and economic support.

Suggestions for Improvement in Digital Communication: The emergence and application of digital technology has changed people's traditional concept of protecting intangible cultural heritage operas, and also changed the living environment of intangible cultural heritage operas. At present, the digital dissemination and archiving work of Hunan intangible cultural heritage opera is just in its infancy. How to improve, improve, effectively promote the use of digital technology and service functions, effectively promote the social impact of intangible cultural heritage opera protection.

First, according to the actual situation of each region, a plan for the classification and protection of local opera types should be formulated. Local governments have strengthened the preservation of opera materials of intangible cultural heritage, such as scripts, photos, music scores and props, etc. Especially for the opera on the verge of extinction, stage audio and video recordings of the old generation of opera artists, as well as precious historical data of opera, can be saved and recorded by digital technology.

Second, local governments at all levels and the finance bureaus allocate special funds according to the census results of Hunan opera types. Digital cultural service platforms and digital preservation and inheritance directories of local operas should be built so as to realize the comprehensive management of the basic level opera culture.

Third, Hunan intangible cultural heritage opera protection platform is fully connected with relevant national intangible cultural heritage drama protection platform, gradually realizing deep integration of data resources, and gradually building a sharing mechanism. For traditional Chinese opera, we will launch a digital cultural center, build a local resource database, improve the efficiency of communication service, and provide digital support for the construction of a service system.

Suggestions for Improvement in the Development of the Troupe: The development of opera troupes after the reform is uneven. In comparison, provincial opera troupes have more advantages

in financial allocation, performance activities and awards. Different levels of governments, institutions and organizations pay different attention and support to opera troupes at city, county or below county level. In terms of prize-winning projects, the prize-winners are mainly concentrated in the category of large opera, such as Hunan Huagu Opera, Xiang Opera, etc. Other local operas have lower chance of winning and restricted by external factors such as environment and conditions, many small operas in economically backward areas have reached a very difficult point in the cultivation of opera inheritors and other professionals. Based on this, we have the following suggestions:

First, the local government should give priority to grassroots opera troupes and private opera troupes. More funds should be allocated to renew the old equipment, update costumes and props, and update the stage lighting. The improvement of hardware facilities can help these troupes to meet the development needs of the local performance market.

Secondly, more attention should be paid to the performance, management and personnel training of grassroots opera troupes and private opera troupes. The guiding purpose of the organization is to comprehensively improve its artistic production and innovation capacity. At the same time, the government can select a group of local opera art troupes from all local operas in the province as key support objects, so as to give full play to the demonstration and driving role of key troupes. This can help opera troupes with development potential to get rid of the current reality of the predicament and get a new development opportunity.

Third, according to the actual needs of Hunan province local opera development, actively strive for the support of the state financial funds, for example, to equip the county opera organizations with mobile stage vehicles. At the same time, government purchasing of benefit performances can promote the spread and development of excellent private opera troupes with certain social popularity and brand influence in Hunan Province.

Suggestions for Improvement in Personnel Training: The shortage of opera professionals is the core problem hindering the inheritance and development of Hunan opera. Among them, the talent development of small operas is worse than that of big operas, the talent cultivation of economically backward regions is worse than that of developed regions, and the talent cultivation of provincial, municipal and county-level operas is uneven. The existence of these differences is mainly restricted and influenced by the external environment and internal factors. To this end, we have the following suggestions:

Firstly, for opera troupes in economically backward areas, new educational mechanisms such as professional college training, cooperative training of school trouble-shooting and oral-order teaching

can be adopted to jointly cultivate opera talents in short supply. We will support local art colleges and universities where conditions permit to set up opera majors, especially strengthen the talent training of local operas, the emphasis includes Miao Opera, Nuo Opera, Huadeng Opera, etc. and promote the prosperity and development of local operas.

We encourage all local operas, especially professional opera troupes of small operas, to establish a new training method of “teachers leading apprentices”. Through the government investment and two-way selection, the skills will be passed on in the way of “one-on-one, or one-on-two”. The instructor will be given a certain amount of financial rewards after the performance of the opera students have passed the acceptance inspection.

Third, the establishment of excellent talent incentive mechanism. The administrative body should formulate measures to award outstanding opera art talents such as performers, scriptwriters, directors and other professionals who have won national and provincial awards. Incentive policies and amount setting can be allocated and tilted according to the specific financial input of different localities. Priority should be given to the cultivation of opera talents in remote areas and economically backward areas.

Suggestions for Improvement in Facility Construction: According to data statistics and in-depth interviews, in recent years, the construction and maintenance of public facilities related to intangible cultural heritage operas by Hunan provincial government has shown an upward trend on the whole. However, there is a big gap between different regions in terms of government input and support, for example, the economically developed areas, such as Changsha, Yueyang, Changde, are doing a good job. Economically backward areas without significant improvement effects should, with the help of the government and social forces, try their best to adjust measures to local conditions, make reasonable distribution and improve efficiency. To create a good external environment for the protection of intangible cultural heritage operas, our specific suggestions are as follows:

First, to increase the investment of public facilities construction of local opera projects. The proportion of funds in the construction of facilities for the protection and utilization of national intangible cultural heritage, and the construction of theatres, theaters and performing arts facilities shall be strengthened to gradually meet the national standards for the construction of performing arts venues. At the same time, in accordance with relevant laws and policies, in the reconstruction and construction of the old city, the construction of distinctive features, diverse functions, cultural tourism in the integration of the opera performance area. To build a sound provincial, municipal, county and village “four-level” performance venue system.

Second, the county (city, district) government should intensify the construction of theaters, reasonable planning the layout of local opera performance venues. For excellent opera art troupes in economically backward areas, special funds should be given to support the construction. The construction of performing venues for municipal (county) art troupes will be incorporated into local construction plans and public cultural service systems, and preferential policies will be given. We will support the construction of small and medium-sized professional theatres for outstanding representative local opera art troupes and improve the construction of local opera performance venues.

Third, opera troupes can try their best to apply to relevant departments for cultural infrastructure investment projects and comprehensive supporting fees for urban construction. With the help of the society, opera troupes can promote the alliance between opera troupes and local organizations to build opera teaching and rehearsal venues. According to different regions, local governments can implement differentiated policies for the use of facilities for rehearsing and performing opera teaching. At the same time, we can agree on a certain period of payment for the construction land of the key local opera culture projects in accordance with relevant state regulations. In particular, the construction of public welfare opera cultural facilities and related supporting facilities can be exempted from the second-class project fees.

Suggestions for the Improvement of Opera Performances: At present, the largest share of the intangible cultural heritage opera performance market in Hunan is public welfare performance supported by the government, and there are very few commercial performance activities. This phenomenon is abnormal. To be able to grow continuously and healthily, intangible cultural heritage opera needs to inspire their own power and activate their own energy to truly stand the test of the society and the market. This is the foundation and long-term way for the sustainable development of opera. In particular, the development of local intangible cultural heritage opera needs not only external impetus but also internal motives. Only in this way can an ecological and stable mechanism of sustainable development be formed. Our specific suggestions are as follows:

First, traditional opera performances can give full play to the role of the exchange and trading platform for performing arts resources in Hunan Province, and coordinate the provincial theatrical art performance groups and state-owned performance venue resources. We will support the establishment of an electronic ticket sales network covering major cities in the province and explore the establishment of a regional opera performance market based on Hunan.

Second, with the theme of "Cultural exchange and common development", the Troupe organizes Tours and performances of outstanding plays within the province. Carry out the two-way communication

between Hunan opera art performing groups and the provincial troupes. Among them, increasing the frequency of organizing professional opera troupes to perform in cities, counties (districts) and townships (towns). Meanwhile, the production advantages of Hunan animation industry can be used for the transmission and promotion of opera. According to the aesthetic characteristics of young people, innovative “animation opera”, develop new opera products, cultivate young people's interest in local operas.

Thirdly, the government could implement the policy of benefiting the people through the purchase of services. Through the release of “Wenhui Card ” and other ways, allow the masses of the province watch opera performances at low prices or free of charge. In particular, local governments may innovate ways to buy local opera performances. That is, the local finance sets out a certain amount of funds every year to fund the performance activities of local opera troupes. The government has set up a performance procurement management organization, with quality as the main body and audience as the leading policy, to invite bids from state-owned opera art troupes, private opera art troupes, folk opera art troupes and other units to purchase performance services. To promote the balanced development of opera troupes at different levels and levels.

Fourth, through the “opera performance”, “young actors (performers) competition”, “opera script solicitation” and other activities, Hunan Provincial Publicity Department, Department of Culture and other administrative organizations can actively promote the healthy, stable and sustainable development of excellent repertoires and talents. By selecting excellent repertoires through the art festivals, participating in national local opera performances and competitions, the opera troupes could strengthen their discussions and exchanges with other parts of the country, improve the creative ability and performance level, and enhance the popularity and influence of local opera in the country. Opera troupes should also give full play to the brand effect of celebrities, famous troupes and famous operas, and make use of diversified forms of organization and publicity to create opera brands and enhance the vitality of performance.

Suggestions for Improvement of Opera Campus: In recent years, government organizations at all levels have vigorously promoted local operas on campus. These activities include giving lectures on opera knowledge and carrying out opera teaching activities. Government groups hope to use the school's education platform to provide a new development space for the inheritance and

dissemination of local operas and promote the mutual connection between the development of local operas and school education. However, during the interaction between operas and schools, we found that there are some commonalities as well as differences among universities, primary and

secondary schools. At the same time, there are some differences in financial input, policy implementation, platform construction and other aspects between different regions. Therefore, opera education activities in developed areas are diversified in form and rich in content, while those in less developed areas are few in number and single in form. At the same time, in order to better play the role and function of school education inheritance and communication. Regions at all levels and different schools should adopt scientific and reasonable methods and means of communication, education and management in light of their own characteristics in accordance with local conditions. Our specific suggestions are as follows:

First, local universities and primary and secondary schools may invite opera masters into the campus to display opera knowledge and performance and hold opera appreciation lectures and other related activities. Local universities and primary and secondary schools can make full use of the news media and campus broadcasting to popularize and promote the art of traditional Chinese opera.

Second, to increase the performance viewing opportunities. Statistics show that provincial (municipal) level primary and secondary schools have more opportunities to participate in local colleges and universities have fewer opportunities to participate. Every year, there are about 400 educational activities of “Classical Art into Campus” nationwide. In Hunan Province every year there are 20–30 opera performances into the university. However, due to the large number of colleges and universities, the results are not ideal. Therefore, local education authorities can issue relevant regulations to institutionalize activities. At the same time, local colleges and universities can make full use of local opera resources and social forces, implement “school association (troupe, association) linkage”, “Inter-school union” and other modes, and set up local opera lectures and other forms.

Third, art teachers in primary and secondary schools are important teacher resources for the development of local operas. Many art teachers in primary and secondary schools can combine their professional advantages to learn opera skills and culture. With the help of local troupes, intangible cultural heritage protection centers, cultural centers and other departments, these teachers' learning styles can achieve cooperation and training intentions between each other. This can not only form a good interactive relationship, but also provide a new platform for the development and dissemination of local operas. In addition, the academic background of music teachers in many universities in Hunan province is engaged in ethnomusicology research. These teachers can choose local opera as the theme and direction of theoretical research and reach an alliance with primary and secondary school teachers. Through the interaction and exchange of theoretical research and practical activities between music teachers in universities and art teachers in primary and secondary schools, both of them jointly promote

the inheritance, communication and theoretical research of traditional Chinese opera on campus. To this end, schools at all levels can strengthen departmental cooperation, give full play to the advantages of school education platform, and realize resource sharing and complementation. In this way, we can use the power of education to develop new sustainable development space for local operas. So as to further improve the overall level of public cultural services.

Suggestions on the Improvement of Opera Script Writing: In recent years, in the process of formulating and implementing relevant rules and documents of national and provincial departments, the training of creative talents and script creation in Hunan Province have been greatly promoted. In the past three years, the funding for artistic creation in Hunan Province has increased from 15 million Yuan to 30 million Yuan, which has effectively promoted the development of artistic creation. According to relevant data collection and interview survey, there are still some regional, level and level differences in talent training of opera writers and drama script creation. For example, the two major types of Hunan opera as Xiang Opera and Huagu opera script creation in recent years have been presenting a certain prosperity. The construction of their talent team for opera creation has also been managed to a certain extent. However, there is a serious shortage of creative talents for many small opera types in Hunan, and the quality of script writing declines seriously. The imbalance and difference in the development of these operas directly affect the overall inheritance and communication effect of Hunan's intangible cultural heritage operas. It caused great trouble to the further development of Hunan Opera. In addition, the problems in the creation of opera are related to the lack of experience and practice of a group of young drama writers. Few of them have produced high quality, high level opera works. All these have greatly restricted the development of Hunan opera creation. We must identify problems, strengthen weak areas, strengthen weak areas, and focus on making up for the differences. Our specific suggestions are as follows:

First, the local government should strengthen the support of grassroots opera troupes and private troupes. Special funds will be given to these troupes for their script creation. At the same time, actions should be taken by the local government to support excellent local opera script creation with market prospect. It should be emphasized that the government should give more support to the traditional opera projects listed on the representative list of intangible cultural heritage and find more ways to solve the funding problems for the local drama creation.

Secondly, with the help of network, organizations should improve the provincial, municipal and county drama creation network with drama studios and creation offices as the main body. At the same time, the Hunan Provincial Department of Culture can carry out the source project of Hunan provincial

stage art creation and insist on "Signing key plays of Hunan Province". Relevant groups carefully organize the creation of scripts and strive to put 2 or 3 key repertoires (plays) into creation and rehearsal every year, so as to create artistic masterpieces that truly belong to the people.

Third, the management organization should strengthen the opera art criticism, highlighting the regional characteristics, the characteristics of the Times. We will guide the healthy development of opera creation and production. Administrative organs and protection organs may study and formulate the evaluation system of Hunan opera works. We will explore and implement a system of cultural and artistic criticism, guide the formation of a healthy and rational atmosphere for criticism, and encourage criticism to exert positive energy.

Suggestions on the Improvement of Opera Theory

Our theoretical research on the intangible cultural heritage opera of Hunan Province should not be limited to mere talk. The theoretical research of the intangible cultural heritage opera in Hunan Province needs to be controlled from the macro level. From the theoretical perspective of synchronic and historical combination, this paper expounds and discusses the protection essence, fundamental attribute, existence value and development direction of traditional Chinese opera. Only when we clearly explain the theoretical logic relations, structure and framework, can we better guide the practice of opera. In this way, greater social value, cultural value, artistic value and spiritual value can be generated. Therefore, relevant research institutions and researchers need to constantly improve the quality of theoretical research, improve the level of theoretical research, and build a theoretical research system. Our specific suggestions are as follows:

First of all, we should strengthen the basic and countermeasures of Hunan opera. We will strengthen support for the research results of local operas. We will encourage opera performing groups, art academies and research institutes to reach consensus and make collaborative innovations in repertory creation, singing music, performance procedures and basic theoretical research. Government departments, local universities, social organizations and other units are encouraged to set up special opera research institutions to carry out theoretical research on the development history, connotation value, performance characteristics and playwriting of local operas.

Second, we should make full use of the talent resources advantages of literary criticism organizations, research institutions and institutions of higher learning, to establish a team of opera commentators with profound theoretical skills, excellent professional skills and certain discourse power. A special column of drama criticism and a special issue could be created to advocate positive, healthy and orderly drama criticism, and to guide opera creation and production to always stick to the right

direction. At the same time, the feedback and evaluation mechanism of the drama market will be further formulated and improved, and a drama intellectual property protection center be established to safeguard the legitimate rights and interests of the creators.

Thirdly, in-depth and extensive academic discussions should be conducted among research institutions to clarify the basic theoretical issues related to traditional Chinese opera, so as to provide a window for the public to understand local traditional Chinese opera culture. Research institutes and protection institutes will work closely together to provide theoretical support for the application, planning and protection of intangible cultural heritage operas by investigating, collecting, sorting out and exploring local opera resources, and to provide practical guidance for the protection of intangible cultural heritage operas. Research institutions should also undertake the task of training professional talents and train academic researchers engaged in the study of intangible cultural heritage operas. Therefore, we may ensure the continuous development of theoretical research on the protection of intangible cultural heritage operas.

The above research suggestions are from the macro level and the micro level, from the theoretical perspective and practical needs and other aspects of the elaboration and discussion. Whether and how these research recommendations can be implemented, relevant institutions and organizations need to cooperate, manage and act together. Only in this way can we promote the healthy and sustainable development of Hunan intangible cultural heritage opera.

Discussion on Organization Management

Detailed research recommendations have been put forward, and the implementation subject of these recommendations is the organization. The following content discusses and expounds how these organizations carry out scientific work management so as to promote the sustainable development of Hunan's intangible cultural heritage opera.

we can confirm that an organization is a complex, large and dispersed network of social groups. For this reason, the author of this paper integrates and classifies institutions and organizations. There are five main categories: management institutions, protection institutions, educational institutions, research institutions and social organizations. First, we explain the job responsibilities and roles of each organization, and then analyze the main problems existing in the protection and management of opera work within and between institutions. Finally, from the three theoretical perspectives of collaborative management, fine management and characteristic management, we will conduct theoretical guidance and practical discussion on the management work of the organization, to strengthen and improve the

management and development of intangible cultural heritage operas. (Zuyin, 2006; Shujuan and Song, 2010; Quo, 2016; Xiaohong and Wenlong, 2018)

Introduction to Institutions

Hunan intangible cultural heritage institutions mainly include management institutions, protection institutions, educational institutions, research institutions and social organizations. Each organization is composed of different units, each of which is responsible for the main job responsibilities and role positioning.

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