



# Culturological Interpretation of the Protection and Development of Intangible Cultural Heritage under the Background of Creative Industries——Taking Nanjing Baiju and Sardinian Pastoral Songs as Examples

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**Abstract:** The creative industry is an important path for the development of culture and art in modern society. The core of the creative industry is culture and artistic creativity. The protection and development of cultural heritage and creative industry are inseparable. This paper will analyze the protection and development of the two types of intangible cultural heritage in China and the West with creative industries as the backdrop, and try to analyze it from a culturological perspective.

**Keywords:** Creative industry; Intangible cultural heritage; Chinese and western culture

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## 1 Introduction

With the rapid development of creative industries, it is not difficult for people to find that the advantages of creative industries in promoting economic growth and expanding employment have become more and more obvious. The creative industries have shown vigorous vitality and rapid development. Therefore, the creative industry must be a core keyword in the history of economic development in the new era, as well as the core vitality of the culture of the new era. The rich intangible cultural heritage is the crystallization of human wisdom and labor, and is a vivid display of human cultural diversity. In the

context of the rapid development of global economic integration and modernization in the 21st century, the development of intangible cultural heritage has become one of the important issues for the sustainable development of human society.

Due to differences in living environment and historical origin, there are great differences between Chinese and Western cultures. Then, as one of the cultural representatives, intangible cultural heritage is bound to be different due to the differences between Chinese and Western cultures. This sets people thinking about a series of questions. Since there are differences in intangible cultural heritage between China and the West, in the context of creative industries, should different methods be adopted for the protection and development of intangible cultural heritage between China and the West? How can we find the most suitable way to protect and develop intangible cultural heritage under different cultural backgrounds? Next, the author will select one Chinese and one Western intangible cultural heritage —— Nanjing Baiju and Sardinian Pastoral Songs, with the current creative industry as the background, to analyze the protection and development of Chinese and Western intangible cultural heritage from a culturological perspective.

## 2 Nanjing Baiju

Baiju is the only dialect singing-storytelling art in Nanjing. It was produced in the Yunjin weaving workshops at the end of the Ming Dynasty. It was

a singing-storytelling for Yunjin workers in their leisure life. After hundreds of years of development, it evolved into the current dialect artistic style. In the past, there was a saying of "singing an episode for nothing (bai chang yi ju)" because one did not get paid when performing baiju, so it was called a 'nothing episode'. In terms of style, baiju belongs to the art of joint singing-storytelling, that is, chanting in pure Nanjing dialect and fill in lyrics with characteristic tunes to sing. Baiju tunes mostly come from Ming and Qing dynasty folk songs, they are melodious and rich in Jiangnan characteristics. The accompaniment of the baiju mostly uses Jiangnan silk and bamboo instruments, such as pipa, bamboo flute, etc., accompanied by special percussion props such as plate drums, discs, and wine cups. The performance is very lively and interesting; in terms of content, the baiju involves the sceneries of Jinling (Nanjing), the cuisine of Qinhuai regions, and every aspect of life in Nanjing such as the festivals, folk customs, dialects and slangs, which is rich in the local characteristics of Jinling (Nanjing) and is known as the "Encyclopedia of Nanjing Folk Culture".

It is not difficult to find that the formation of the Nanjing baiju is closely related to the living environment and customs of the Nanjing area. First of all, from the analysis of the living environment, Nanjing is a rich area in the south of the Yangtze River, so Yunjin workers could have a leisure life, and thus have time and leisure to sing-storytell for self-entertainment. Secondly, from the perspective of customs, it was also mentioned in the previous section that the Nanjing baiju is closely related to all aspects of Nanjing people's life, so I won't repeat them here. The living environment and customs are also important factors in the formation of cultural differences. Therefore, it can be said that Nanjing baiju is a concentrated expression of Nanjing culture with the art of singing-storytelling as the carrier.

Due to the 10-year class struggle period of the Cultural Revolution, almost no one was learning baiju, and no one was interested in singing, the only baiju troupe could not escape the fate of disbanding. Later, with the development of the times and the advancement of science and technology, the baiju gradually faded out of people's vision, and the baiju never regained its former glory. From the perspective of baiju's own artistic style, the same dilemma faced by baiju and other traditional operas is that baiju

also has the problems of fixed format, old-fashioned content, and slow rhythm. Nowadays, Nanjing baiju is on the verge of extinction, and the surviving baiju artists are all old in age. The task of inheritance is becoming more and more difficult. In 2008, Nanjing baiju was approved by the State Council as a "national intangible cultural heritage".

### 3 Sardinian Pastoral Songs

Sardinia is an island in western Italy located in the middle of the Mediterranean Sea. Sardinia has a unique Italian culture and is also one of the oldest regions in Europe. Its economy is dominated by mining, animal husbandry and plantations. Thousands of years of history in husbandry have allowed Sardinia to form its own unique culture. Sardinia can also be said to be a large collection of cultures, and the Sardinian language is still spoken on the island.

Among the natives of Sardinia, there is also a very famous continuous bass polyphonic folk song developed from the Sardinian pastoral culture. It is a very special four-voice polyphonic singing. In the pastoral songs, the melody that stretches like mountains and the bold and loud male voice appropriately demonstrate the boldness and unruliness in the blood of the people of Barbagia. The Sardinian pastoral is actually a continuous bass four-voice folk song. The four male singers stand in a close circle when singing to ensure that they can accurately grasp the melody and rhythm of other voices. Meanwhile, the singer will cover one of his ears with his hand to ensure that he will not be disturbed by the voices of nearby singers. This close singing form also symbolizes the fraternity between Sardinian herdsmen. Sardinian pastoral song was produced by the pastoral culture for thousands of years. At first, it was just some impromptu tunes and random humming when the herdsmen were working, and then it gradually established a fixed format and genre over time. Pastoral songs in Sardinia are not only the music of the herdsmen, but also the music of the animals. In the four-voice singing of pastoral songs, each voice is actually an imitation of a certain animal sound, such as:

*The bass part is an imitation of the cow moo;  
The baritone voice is an imitation of the sound of sheep;*

*And in the alto voice, we can hear the lambs playing cheerfully on the grassland;  
Meanwhile, the solo part is the melodious singing of the shepherd during herding.*

The imitation of animal sounds in pastoral songs is not only to enrich the acoustic effects of pastoral songs, but also because Sardinian herders believe that the deities can make people more closely related to nature, giving strength to the herders and animals, and making the local husbandry more prosperous through this type of “chorus” between the herdsman and the animals. Some of the lyrics in the pastoral songs come from local poems, and some have no way of tracing their origins, but they are only verbally taught by the singers and have been passed down to this day. The choice of lyrics is determined by the singers of the solo voice, because they are the only voice with lyrics among the four voices. They will choose poems, essays with different content or some fragments of narrative articles according to different occasions, and then modify them accordingly to be more suitable for singing. With the development of modern society and economy, especially the prosperity of Sardinia’s tourism industry, the rural culture of Sardinia has declined. Traditional and profound folk songs have been gradually influenced by commercial performances. They are designed to meet the needs of tourists and had to abandon its original musical background. In 2005, the Sardinian pastoral culture polyphonic folk song declared by Italy was approved by UNESCO to be included in the "List of Representatives of Human Oral and Intangible Cultural Heritage".

#### **4 A comparative analysis of two intangible cultural heritages between China and the West**

In summary, comparing Nanjing baiju and Sardinian pastoral songs, the two forms of art that represent the intangible cultural heritage of China and the West, the following conclusions can be drawn.

##### **4.1 Origin**

The emergence of Nanjing baiju was mainly due to the self-entertainment of Yunjin workers to pass time. In essence, it is a product of agricultural civilization. The origin of Sardinian pastoral songs is due to the herders' love for animals and nature, but it is actually

a product of pastoralism.

##### **4.2 Content**

The content of the Nanjing baiju mainly focuses on all aspects of the life of Nanjing people, and the content of the Sardinian pastoral songs is mainly poetry, prose or some narrative excerpts.

##### **4.3 Format**

Nanjing baiju is a joint singing-storytelling format, accompanied by traditional Chinese musical instruments. In Sardinian pastoral four-voice polyphonic singing, each voice is an imitation of animal sounds.

From the above, we can see that the difference between Nanjing baiju and Sardinian pastoral song is inseparable from the cultural background of these two regions. Different cultures will produce different resulting cultures, so different resulting cultures can only thrive in suitable soil. Therefore, in the context of today's creative industries, the protection and development methods for these two intangible cultural heritage cannot be generalized. Whereas to find the most suitable way to protect and develop intangible cultural heritage under different cultural backgrounds, we must first look at the development process of the intangible cultural heritage, analyze its origin, decline, content, form, and current dilemmas, and make considerations in association with its cultural background.

With the decline of Sardinia's husbandry and the rise of tourism, contemporary Sardinian pastoralism has been separated from pastoral culture, but as one of the most important genres of Sardinia, it is performed on the stage or in parade during celebrations and festivals. The content of the lyrics will also be selected from poems or proses that are more reflective of social issues according to the changes of the times. For example, the pastoral songs in recent years have often expressed immigration and unemployment issues in the lyrics. In this sense, this kind of folk songs can be considered as a collection of traditional and contemporary cultural expressions. Since the 1990s, pastoral singing has become more professional in Sardinia and throughout Italy. The pastoral songs that were sung casually by herders have become courses of many music academies and art training institutions, so that more interested young people have the opportunity to master the singing skills of pastoral songs, and let the ancient art of

Sardinia pastoral song be inherited and developed through teaching and learning.

The Nanjing baiju has absorbed the experience in the protection and development of Sardinian pastoral songs in the 1990s, injected new blood in content and form, increased the chance of performance, and also carried out the promotion and popularization of this intangible cultural heritage through teaching, which have played a positive role in the protection and development of the Nanjing baiju. However, in the context of the current new era of creative industries, doing only so much is not enough. The core of the creative industries is innovation, and the current integration of traditional art and technological elements can produce the greatest innovations. In this regard, the author came up with the following ideas.

**4.3.1 With the help of innovative promotion platforms of new media such as WeChat, Weibo, and websites, online promotion and dissemination of culture enables the convenience of science and technology to be integrated into the inheritance of traditional culture, firmly grasping the audience of new media, and expanding the scope and intensity of the spread of this form of folk art.**

**4.3.2 Branding the art of the Nanjing baiju in a teamly manner, and promote the cultural brand of Nanjing baiju, which is to build Nanjing baiju into a cultural asset, and cooperate with various industries to penetrate Nanjing baiju culture into every aspect of Nanjing life, and turn it into a symbol of urban culture.**

**4.3.3 Integrating creativity into the performance style of Nanjing baiju is the most important and crucial step. For example, using 3D technology and vr technology to reproduce the ancient, modern,**

**and contemporary Jinling (Nanjing) sceneries and delicacies, etc., so that people can experience the local traditions and folk customs of Nanjing more authentically and directly in terms of audiovisual.**

Nevertheless, the protection and development of Sardinian pastoral songs can also learn from the above concepts, but it must be combined with a specific cultural background and cannot be mechanically applied. Since Sardinia's pastoral songs represent the pastoral culture of the Western Mediterranean region, and the advocacy of freedom and passion are its biggest characteristics, while the Nanjing baiju represents the beautiful and elegant water culture of the south of the Yangtze River in China, we must take into account their different cultural backgrounds when constructing them into creative assets, otherwise this kind of intangible cultural heritage will lose its original taste, which defies the original intention of protecting and developing them.

## **5 Conclusion**

Culture is the foundation of intangible cultural heritage. In the context of the current creative industry, the protection and development of intangible cultural heritage must never be separated from culture. If we could not go deep into the cultural level and tailor measures according to local conditions, it may even be counterproductive, resulting in the loss outweighing the gain. Culture is the symbol of a nation, and culture runs through the development of the entire human society. Therefore, it is of great significance to interpret the protection and development of intangible cultural heritage in the context of creative industries from the perspective of culturology.