Evolution of The Policy For The Protection of Intangible Cultural Heritage In Xinjiang

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Abstract. This paper composes the policy change process of intangible cultural heritage protection in Xinjiang, starting from the real problems faced by Xinjiang, reflecting the policy change process objectively and realistically, proposing a De- ideologization research perspective, and expanding the academic research on intangible cultural heritage in Xinjiang. By compiling the policy changes in the protection of intangible cultural heritage in Xinjiang and sorting out the world-class, national, and autonomous lists of intangible cultural heritage in Xinjiang, this paper draws the following conclusions: First, from a longer historical process, the policy changes in the protection of intangible cultural heritage in Xinjiang can be roughly divided into four stages: the lack of attention before the reform and opening-up period, the initial attention during the early reform and opening-up period, and the gradual attention during the exploration period of the reform and opening-up period. The first stage is the lack of attention before the reform and opening up, the initial attention at the beginning of the reform and opening up, the gradual attention at the exploration period of the reform and opening up, and the high attention at the period of systematic standardization and protection. Second, the intangible cultural heritage protection in Xinjiang is characterized by large regional differences, concentrated in Yili, Kashgar, Tacheng, Bayin, and other regions; the types are mainly folk music and traditional dance.

Keywords: Intangible cultural heritage, Xinjiang, Ethnic Minorities, Heritage Protection, Policy Changes.

1. Introduction

Cultural heritage protection is an old but new issue that has received widespread attention from all walks of life because of its enormous and irreproducible historical, humanistic and architectural values. Intangible cultural heritage protection is an important aspect of cultural heritage protection, which refers to the various traditional cultural forms that have been inherited and developed by people of each nationality from generation to generation and are closely integrated with each nationality's own unique living habits and beliefs. The most important feature of intangible cultural heritage is that it exists and develops through the oral tradition of people, but not in the form of words, so it is a kind of "living" culture that changes. Transmission is the only way to ensure the existence of intangible cultural heritage to this day. Xinjiang is an administrative region with many ethnic groups, and has its own unique way of life, ethnic beliefs, and aesthetics, which has led to the development of various unique intangible cultures. However, with the continuous development of social economy and the accelerated impact of foreign cultures, these intangible cultural heritages are increasingly in a precarious situation in terms of inheritance and protection, and need to be protected by effective measures taken by governments at all levels. Therefore, this paper studies the policy changes in the protection of intangible cultural heritage in Xinjiang, while it is of great research significance to sort out the main practices, problems in the process of protecting intangible cultural heritage in Xinjiang in China.

2. Literature Review

2.1. Current status of intangible cultural heritage protection abroad

In her 2000 study, Janet Blake (2000) examined the evolution of international heritage law, the difference between cultural heritage and cultural property, the characteristics of cultural heritage, and the links between cultural heritage, cultural awareness, and cultural rights, providing a complete conceptual system for the operation of the intangible cultural heritage protection system [1]. Rex Nettleford (2003), in the face of the phenomenon of migration of intangible cultural heritage, analyzes the loss of heritage in the process of migration and proposes ways to strengthen the protection of intangible cultural heritage in response to this situation [2]. Lourdes Arizpe (2004) in "Intangible Cultural Heritage Diversity and Consistency" reviews several factors that influence the establishment of safeguarding standards for ICH and re-establishes the development and evolution of ICH [3]. Wend Wendland (2004) proposes a detailed expression of the relationship between ICH and intellectual property rights and future responses in the context of multiculturalism and cultural diversity [4]; D.F. Ruggles, H. Silverman's paper focuses on a comprehensive reflection of foreign ICH The research trend of intangible cultural heritage provides a historical, historical, realistic and reflective theoretical perspective on intangible cultural heritage [5]. Gorges Condominas (2004) illustrates the purpose, difficulties and importance of studying and protecting intangible heritage, as well as some of the awareness, methods and techniques that researchers should have, using the historical encounters and facts of oral and written culture as examples; there are theories on intangible Empirical studies on the conservation management of intangible cultural heritage are divided into macro and micro levels [6]. Rudy Demotte (2004) investigates the national legal policy on intangible cultural heritage through the perspective of the French community in Belgium, and the implementation of special treatment for intangible heritage and raising public awareness of its conservation are the central features of his article[7]; from the macro level, such as Yang Jongsung's (2004) "Korean Cultural Protection Act"[8], Ahmed Morsi's (2005) "Research and Protection Program on Intangible Cultural Heritage"[9], Londres. C's (2005) "Research and Protection Program on Intangible Heritage" and other articles detail the measures of three countries, namely, Korea, Brazil and Egypt, in protecting intangible cultural heritage protection , at the same time this also gives good inspiration for the cause of intangible cultural heritage in China[10].

2.2. Current Status of Research on Intangible Cultural Heritage in Xinjiang

The protection of cultural heritage in Xinjiang has also frequently attracted the attention of relevant scholars in the past decade or so. For example, in Ye Fangfang (2014), "A New Classification and Protection Paradigm for Intangible Cultural Heritage of Ethnic Minorities in the Legal Perspective", the intangible cultural heritage is reclassified from a legal perspective, which is conducive to the legal protection of intangible heritage and should be protected through national legislative intervention and market regulation mechanisms according to its current status and endangerment[11]. Liu Ying (2018) "Research on Xinjiang's Cultural Policy in the Perspective of the Evolution of China's Cultural Policy" from the ideologically biased cultural policy from the reform and opening up, Xinjiang's intangible cultural heritage under the overall layout of the national cultural development strategy and cultural governance pattern, local cultural policy has gone through four periods: adjustment and restoration in the early stage of reform and opening up, exploration and promotion in the stage of socialist market economy, the beginning of the new century development and improvement, and the establishment of a new cultural policy system. In the four different periods, the continuous improvement of cultural policies also provided good protection for intangible cultural heritage[12]. Wang Jimang (2013), "A Study on Two-way Interaction between Government and People in Ethnic Culture Conservation - Taking Uzbek Ethnic Township in Mubi County, Changji Prefecture, Xinjiang as an Example," summarizes the achievements of local cultural conservation, emphasizing the leading role of government in ethnic culture, the emphasis on marketization, and the need for government to

lead local people to promote cultural conservation by carrying economic and cultural promoting cultural preservation[13].

From the above literature review of the current status of foreign intangible cultural heritage research, the current status of domestic intangible cultural heritage research and the current status of intangible cultural heritage research in Xinjiang, it can be seen that the research on intangible cultural heritage protection in Xinjiang mainly focuses on legal protection, typology, paradigm analysis, government-public interaction, and so on, and less research has been done on policy changes.

3. The evolution of intangible cultural heritage protection policies

In September 2005 by the Xinjiang People's Government issued the "Intangible Cultural Heritage Protection Project Management Measures of the Xinjiang Uygur Autonomous Region, mainly from legislation, management, project, naming these four specific ways to establish the autonomous region, prefecture (state, city), county (city) intangible cultural heritage protection work mechanism. In the legislative part of Chapter I, it is clear that the protection project should establish a representative list of intangible cultural heritage, intangible cultural heritage inheritors (groups) and the selection, validation and naming system of the township of ethnic and folk arts; the regulations also emphasize the concept of private participation and the combination of private protection and government protection, to gradually establish a more complete and in line with the actual situation in Xinjiang cultural protection system.

In January 2008, Xinjiang introduced the Regulations on the Protection of Intangible Cultural Heritage in Xinjiang Uygur Autonomous Region, which made more thorough arrangements for the protection of intangible cultural heritage in Xinjiang and provided systematic, comprehensive and in-depth guidance for the work of intangible cultural heritage in Xinjiang.

Several factors have contributed to the Xinjiang government's formal introduction of the Regulations on the Protection of Intangible Cultural Heritage in the XUAR. First, the 17th National Congress of the Communist Party of China proposed to strengthen the importance of the culture of all ethnic groups, both tangible and intangible cultural heritage. Secondly, the State Council announced the first and second batches of heritage lists in 2006 and 2007 respectively. In the same year, during the "Cultural Heritage Day" on June 9, the Ministry of Culture announced the first batch of 226 representative inheritors of national intangible cultural heritage projects, and the intangible cultural heritage of Xinjiang was not only included in the first batch of national intangible heritage list, but also the representative inheritors of intangible culture in Xinjiang were included in the first batch of national intangible cultural heritage list. The first representative inheritors of national intangible cultural heritage. Finally, and most importantly, the regulations for the protection of local intangible cultural heritage in Xinjiang were also accelerated: although the state was actively formulating the Law on the Protection of Intangible Cultural Heritage at the time, the national protection law was still only a framework guideline, but a more specific and targeted local or regional protection regulation should be formulated for each ethnic region to refine the specific legislation and protection programs.

In July 2010, in order to learn from the successful experience and good practices of the protection of Uyghur muqam art in the Xinjiang Uyghur Autonomous Region, the Regulations on the Protection of Uyghur Muqam Art in Xinjiang were established in the form of local regulations; this also provides a good idea for the protection of other intangible cultural heritage in the Xinjiang Uyghur Autonomous Region, and even for the intangible cultural heritage in other autonomous regions, prefectures (states, cities) and counties (cities) in China. It also provides a good idea and a significant demonstration effect for the protection of intangible cultural heritage in other autonomous regions, prefectures, counties and cities in China. At the same time, due to the uniqueness and representativeness of the art of muqam, which has the widest distribution in Xinjiang and is seriously endangered, there is a great need and urgency for the Xinjiang government to legislate on it. In addition, when Xinjiang applied for the UNESCO heritage, it promised to legislate for the protection

of Mukam art. Therefore, the Regulations on the Protection of Xinjiang Uyghur Muqam Art was passed unanimously at the 19th session of the Standing Committee of the 11th People's Congress of the Xinjiang Uyghur Autonomous Region, which is the second local law on intangible cultural heritage in the XUAR after the Regulations on the Protection of Intangible Cultural Heritage of the XUAR, and the second local law on the protection of "masterpieces of intangible cultural heritage of mankind" in China. The first example of provincial-level local legislation on the protection of "masterpieces of human intangible cultural heritage". The first point is the definition of Xinjiang Uyghur Muqam; the second point is the adoption of various protection measures to form a scientific and reasonable protection system. Article 2, paragraph 3 of the regulation not only defines the protection content of all aspects of the art of muqam with reference to the definition of protection in the United Nations Convention for the Safeguarding of Intangible Cultural Heritage, but also stipulates six types of protection objects related to Uyghur muqam according to the characteristics and current situation of Xinjiang muqam; the fourth point is to establish and improve the way of protection and transmission of Uyghur muqam art, and the fourth point can also be The fourth point can also be divided into two parts; firstly, the folk inheritors of the intangible cultural heritage of Xinjiang Mukam are announced and their rights and obligations are clarified. Second, the government of the XUAR also attaches importance to the social transmission of the art of muqam; it has adopted several methods, including textual transmission, educational transmission, and media transmission, to strengthen the rescue, collection, and research of muqam art resources and related historical materials, and to encourage various colleges and universities to understand the basic knowledge of muqam art and to cultivate specialized personnel for research and protection according to local conditions.

4. The number and distribution of national intangible cultural heritage in Xinjiang

I sorted out the intangible cultural heritage belonging to Xinjiang from the list of national intangible cultural heritage published in official channels (as shown in Table 1) and analyzed the characteristics of Xinjiang in terms of intangible cultural heritage protection.

Table 1. Statistics on the number of national intangible cultural heritage in Xinjiang

Region	Classification	Subdivision of the number of national intangible cultural heritage in Xinjiang	Summary of the number of national intangible cultural heritage in Xinjiang
Kizilsu Kyrgyz Autonomous Region	Folk Literature + Folklore	2/2/	4
Botala Mongol Autonomous Region	Folk Literature + Folk Music	1/1/	2
Bayingolen g Mongol Autonomou s Region	Folk Literature + Folk Music + Folk Dance + Folk Art + Traditional Handicraft + Folklore	1/3/5/1/1/	11
Ili Kazakh Autonomous Region	Folk Literature + Folk Music + Folk Dance + Chinese folk art	2/7/4/1/1/1/2/	18

	forms(Qiyi)+ Acrobatics and Athletics + Folk Art + Folklore		
Kashgar Region	Folk Literature + Folk Music + Folk Dance + Acrobatics and Athletics + Traditional Handicraft + Traditional Medicine + Folklore	1/2/3/2/1/1/1/3/	14
Changji Hui Autonomous Region	Folk Literature + Folk Music + Folk Art + Folklore	1/1/1/1/	4
Altay Region	Folk Music + Acrobatics and Athletics + Traditional Medicine	1/1/1/	3
Turpan City	Folk Dance + Folk Art + Traditional Handicraft + Traditional Medicine	1/1/4/1/	7
Khotan Region	Folk Dance + Chinese folk art forms(Qiyi)+ Acrobatics and Athletics + Traditional Handicraft + Traditional Medicine + Folklore	1/1/1/3/2/1/	9
Tacheng District	Folk Literature + Folk Dance + Traditional Handicraft + Traditional Medicine + Folklore + Folk Art	1/5/1/2/3/1/	13
Aksu Region	Folk Music + Folk Dance + Folk Art + Traditional Handicraft + Folklore	1/1/1/3/1/	7
Urumqi City	Folk Art	1/	1
Hami Region	Folk Art + Folklore	1/1/	2
Xinjiang Production and Construction Corps	Traditional Chinese Opera + Acrobatics and Athletics + Traditional Handicraft	2/1/1/	4
Total	---	---	101

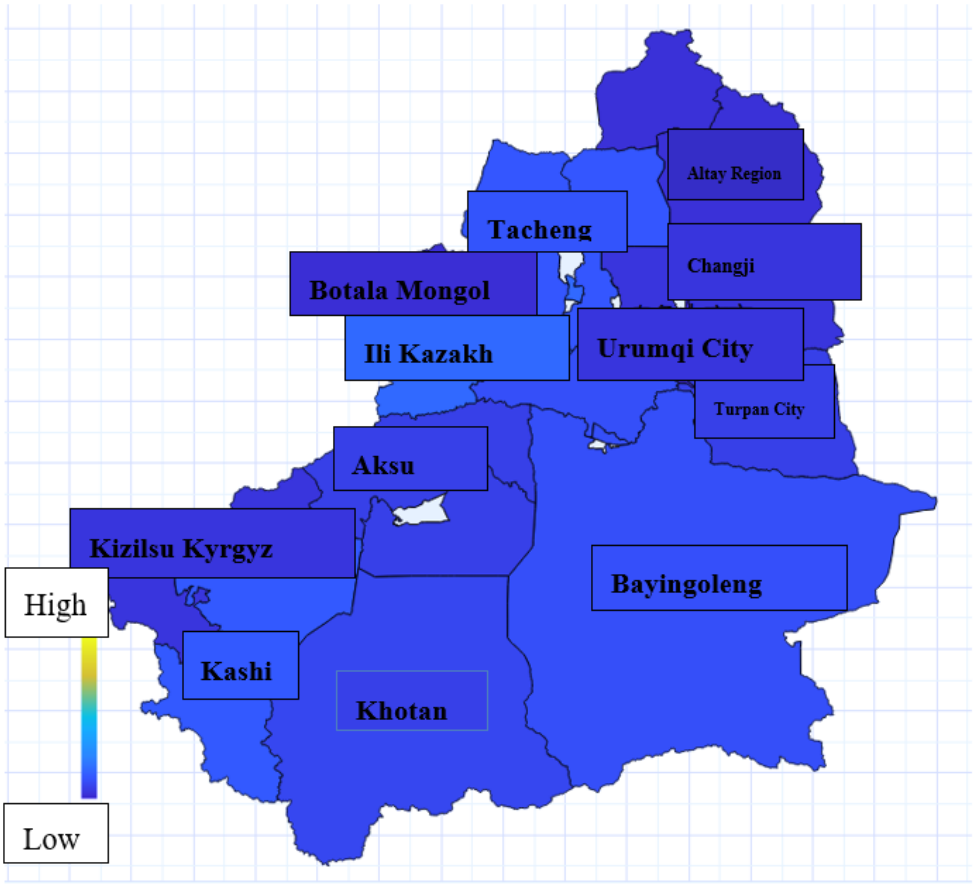


Figure 1. Heat map of the distribution of the number of intangible cultural heritage in Xinjiang

From Table 1 and Figure 1, the resources of intangible cultural heritage owned by Xinjiang, there are five batches of 101 intangible cultural heritage at the national level. At the prefecture level, the distribution is more concentrated, and the number of intangible cultural heritage possessed varies widely among prefectures. Ili Kazakh Autonomous Prefecture, Kashgar Region, Tacheng District, and Bayingoleng Mongol Autonomous Prefecture are the locations with the largest distribution of ICH items, with specific numbers of 18, 14, 13, and 10 respectively, all exceeding 10 items, accounting for 54.5% of the total number of national ICH items in Xinjiang. Altai region, Changji Hui Autonomous Prefecture, Hami region, Turpan region, Aksu region, Hotan region, Kizilsu Kirgiz Autonomous Prefecture, and Urumqi city have a relatively small number of NPLs, 45 in total, accounting for only 44.5%.

In terms of the types of ICH, folk music and traditional dance are the main ones, highlighting the intangible cultural characteristics of Xinjiang. Specifically, in terms of national-level ICH, the largest number of ICH is included in the folk music classification, mainly in Yili Kazakh Autonomous Prefecture and Bayingoleng Mongol Autonomous Prefecture, with Xinjiang Yili Prefecture accounting for seven items. Both the folklore classification and folklore are more evenly distributed. The traditional dance category is mainly concentrated in Bayingoleng Mongol Autonomous Prefecture, Xinjiang Yili Prefecture, and Tacheng District, Xinjiang Uygur Autonomous Region. Traditional handicrafts are mainly concentrated in Turpan City, Hotan Region, and Aksu Region of Xinjiang Uygur Autonomous Region. Traditional arts, operatic arts, traditional medicine, and traditional sports, amusement and acrobatics are less distributed among the types of non-heritage projects. It is worth mentioning that the Xinjiang Production and Construction Corps is the only region in Xinjiang that has been selected for the national traditional drama category.

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