

The Protection Path of Intangible Cultural Heritage and Its Stakeholders After the Withdrawal of the Government

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ABSTRACT

Objective: Taking Pan Embroidery as an example, on the basis of analyzing the demands of stakeholders in the formulation, implementation and output stages of the existing intangible cultural heritage dissemination and promotion system, this paper proposes to build a new type of intangible cultural heritage dissemination and promotion system to replace government functions. To maintain the inheritance of Pan Embroidery culture, it's not practicable to rely on the investment protection of the government for a long time, but should rely on internal drive to promote the development of Pan Embroidery culture. Method: Stakeholder network. Result: In the end, this paper proposes to establish a business platform to serve the public with its regular services, so that it can spontaneously form a social business model, which can make the public understand and accept Pan Embroidery culture on their own initiative, so as to endlessly promote the Pan Embroidery culture in the social process. Conclusion: A business model formed spontaneously by social stakeholders can replace government functions.

Keywords: Dissemination of intangible cultural heritage, Stakeholder, Pan Embroidery culture, Business platform.

1. INTRODUCTION

1.1 Overview of Pan Embroidery Culture

The Tu Autonomous County is located in the northeastern part of Qinghai Province, at the intersection of Loess Plateau and Qinghai-Tibet Plateau. The unique embroidery art of the Tu nationality — Pan Embroidery (盘绣) was born here [1]. In 2006, the Pan Embroidery of Tu nationality was selected into the first batch of national intangible cultural heritage list, and it is the most typical and representative traditional art practice method of the Tu nationality [2]. The Pan Embroidery of Tu nationality is a unique embroidery method of the Tu ethnic group, using simple tools but unique stitch methods, the work of which is colorful and delicate in pattern, vividly and brightly reflecting the national character and aesthetic idea of the Tu people [3].

The Pan Embroidery of Tu nationality, which has a thousand-year history, has been passed down

to this day, and its cultural and artistic value cannot be underestimated. As an intangible cultural heritage, the country has a certain amount of funds to rescue this endangered ancient art, but the protection of the Pan Embroidery of Tu nationality is a huge project, the financial shortage of which can't be solved only by the government investment [4]. After 1949, especially in the past two decades, although government sectors and relevant personnel at all levels have done some excavation, rescue and protection work on the Pan Embroidery of Tu nationality, this ancient national skill still faces many problems difficult to solve. At present, the older generation of Pan Embroidery masters already get on in years, many of them have passed away, and some unique skills have quietly died out before they are passed on. And young women are more interested in simpler embroidery techniques, such as Duo embroidery and machine stitching. All these conditions have caused the art of Pan Embroidery to have few successors and is on the

verge of extinction. It is urgent to mobilize all forces to rescue and protect it [4].

1.2 The Main Problems Faced by Pan Embroidery Cultural Protection

1.2.1 Pan Embroidery Products Are Widely Sold in Various Places, But the Culture of Pan Embroidery Is Rarely Known

The finished products of Pan Embroidery are sold on major shopping websites and in tourist souvenir shops, and are heard of all over the country, but they are only famous for the handicrafts of Pan Embroidery, and few people know the embroidery culture behind Pan Embroidery. There are three reasons for this situation. First, the inheritance of Pan Embroidery skills is mainly based on word of mouth between mothers and daughters. It is inevitable that people will focus on skills and forget the inheritance of embroidery culture. Coupled with the long-term inheritance of Pan Embroidery skills, the connotation of Pan Embroidery culture is inevitably deviated from generation to generation. Second, the sale of Pan Embroidery products only makes full use of the explicit culture of the Pan Embroidery culture of Tu nationality, such as the daily production and daily utensils and traditional costumes of the Tu nationality, etc. And it is usually adapted and packaged with the modern mainstream art form to make the Pan Embroidery culture of Tu nationality artistic, and as a result, it loses its original specific cultural connotation [5]. Third, there is the lack of a platform for the promotion of Pan Embroidery culture. The elders of the Tu people know more about Pan Embroidery culture, but when it comes to the younger generation, because it is not popularized, few people know about it, and the ordinary people even know little about it [4].

1.2.2 Cheap and Fast Machine Embroidery Has a Huge Impact on the Spread of Traditional Pan Embroidery Culture

The traditional hand embroidery has been carefully designed by the female embroider and contains different culture of Pan Embroidery. But the production process of traditional Pan Embroidery clothing is complicated, which takes a long time; it cannot be washed and it is time-

consuming and laborious to wear, so one must be very careful with it [5]. What replaces it is the cheap and fast machine embroidery, which can provide mass production and can be completed in just one or two days. Under this circumstance, most consumers in the market choose to buy machine embroidery with lower production cost and miss the hand-made Pan Embroidery with deeper cultural heritage.

1.2.3 The Protection of Pan Embroidery Culture Relies Too Much on the Government

The main measures taken at present are to rely on the protection of government investment and to build a factory with government investment to produce Pan Embroidery products. For example, in Dasilu Village, Weiyuan Town, Huzhu Tu Autonomous County, with the support of the Qinghai Provincial Department of Culture and Press and Publication, Huzhu's first Tu ethnic embroidery factory was built [11]. And through the government-funded organization of related activities or holding various exhibitions and lectures, the relevant knowledge of Pan Embroidery culture is popularized to the public. For example, since 2009, the project team has successively completed multi-phase design and social innovation summer camp activities including the "New Channel", "Frontier", "You Ge Xing", "Hua Yao Hua", "Ya'an", "the Sources of the Yangtze, Yellow, and Lancang Rivers" and "Hulunbeier" with the support of the Ministry of Education, local governments, school leaders, Markor Furshinings and other enterprises in the past eight years [6].

However, relying on government investment for protection is not a long-term strategy. Teacher He Renke's successful case of the New Channel is worth learning from: by joining forces with local residents, the government, and external resources, he established an interdisciplinary innovation team, and built a platform and design innovation alliance based on network information, opening the prelude to the new era for traditional culture and creating the possibility of innovation [6]. The New Channel case also has the role of the government, and the innovation of this paper is to let the government gradually withdraw from the Pan Embroidery cultural interest-related network, hoping that the Pan Embroidery culture will rely on the endogenous force to develop and no longer rely on the government.

This research proposes analysis methods based on different problem objects, improves the existing Pan Embroidery business model, establishes a stakeholder network of Pan Embroidery culture, analyzes the changes that the existing stakeholders should make after the government withdraws, and gives relevant suggestions for the lack of driving force in the market after the government withdraws.

1.3 Stakeholder Theory

The concept of stakeholders is derived from the modern business management theory in the 1960s, which is used to represent interest groups or individuals closely related to the development of the organization [7]. Stakeholders are generally divided into three categories: (1) Deterministic stakeholders, who have the legitimacy, right and urgency of organizational affairs and are of great significance to the survival and development of the organization; (2) Anticipatory stakeholders, who possess two of the three attributes, care about the affairs of the organization with a positive attitude, expect the management of the organization to respond to their interests more effectively, and are considered to have expectations for the organization; (3) Potential stakeholders, referring to groups that possess one of the three attributes of legitimacy, right, and urgency. The characteristics of their stakeholders are not very significant, and there is a potential relationship with the management of the organization [9]. In the dissemination of intangible cultural heritage, stakeholder theory has changed the concept of active learning by the masses, built a collaborative dissemination framework based on the perspective of stakeholders, maximized the influence and support of stakeholders on intangible cultural heritage, and realized the sustainable development of intangible cultural heritage.

2. STAKEHOLDERS IN PAN EMBROIDERY CULTURE

2.1 Determining the Stakeholders and Their Classifications in the Pan Embroidery Culture in Intangible Cultural Heritage

In the protection and inheritance of Pan Embroidery culture in the intangible cultural heritage, the stakeholders involved mainly include individuals and groups that can affect the protection and inheritance of Pan Embroidery culture or who will be affected by the process of protection and inheritance of Pan Embroidery culture [10]. Stakeholders in the protection and inheritance of intangible cultural heritage can be divided into the following categories:

- Deterministic stakeholders: customer, Pan embroiderer, raw material producer, distributor, design agency, and the government.
- Anticipatory stakeholders: intangible cultural heritage organization, designer, business platform, and university.
- Potential stakeholders: media, the public, gift receiver.

2.2 Interest Demands of Stakeholders in the Protection and Inheritance of Pan Embroidery Culture in Intangible Cultural Heritage

Each stakeholder in Pan Embroidery culture has different interest demands, there is a relationship of contention and cooperation between any two groups, and they have different ways of realizing their own interest demand [10], the details of which are shown in "Table 1":

Table 1. Interest demands of stakeholders in the protection and inheritance of Pan Embroidery culture

Stakeholders	Interest demands	Methods to realize
Customer	Get entertainment brought by variety shows, be able to use embroidery products that suit your heart, improve your knowledge of embroidery culture, and protect embroidery culture	Watch variety shows related to embroidery culture, buy related embroidery products, watch and learn about embroidery on related platforms
Pan embroiderer	Improve your own economic benefits, promote embroidery culture, and increase the popularity of embroiderers	Complete personal customized works for others, show your skills on variety shows, show works, and widely sell your own embroidery products
Raw material producer	Sell more of your own raw materials and increase your income level	Promote the sales of embroiderers and make them buy more raw materials, and cooperate with business platforms to DIY

Stakeholders	Interest demands	Methods to realize
Distributor	Sell more products	Stimulate consumers to buy, connect with collectors to sell directly
The public	Be eager for knowing more about Pan Embroidery culture	Government organizations publicize and popularize relevant knowledge
Gift receiver	Receive a gift from the giver (customer)	Customer gives the Pan Embroidery cultural product purchased from the market as a present, potential consumer
The government	Promote local economic development, increase fiscal revenue, improve residents' income and living standards, improve local visibility, and protect cultural heritage and the environment	Cooperate with intangible cultural heritage organizations to promote embroidery culture, promote and encourage related variety shows, and encourage relevant embroiderers to give certain economic subsidies
Intangible cultural heritage organization	Promote and protect embroidery culture	Cooperate with the local government to publicize and popularize embroidery culture to local residents, and encourage and support relevant embroiderers
University	Protect the Pan Embroidery culture and popularize it to the public	Carry out protection activities by organizing relevant Pan Embroidery cultural exhibitions or lectures

2.3 *The Role of Business Platforms and the Interest Demands of Their Stakeholders*

In the past, the spread of Pan Embroidery mainly relied on the promotion of government functions, but the promotion of the government is not a long-term strategy and consumes too many social resources. This paper believes that a business platform can be established to replace government

functions by using the current network communication method, and through the business platform, the stakeholders of Pan Embroidery can spontaneously form a circular positive feedback, so that the market can spontaneously spread the Pan Embroidery culture. Each stakeholder in this business platform has different interest demands, and has different ways to realize their own interest demands, as shown in "Table 2":

Table 2. Interest demands of business platform stakeholders

Stakeholders	Interest demands	Methods to realize
Business platform	Increase the number of users of the business platform, increase the sales of the business platform mall, attract advertisers to enter, and mobilize design agencies to settle in	Let designers design a platform interface that conforms to the user experience, improve the user experience, and combine the offline promotion of Pan Embroidery culture
Designer	Realize your own design value, improve your quality of life, and promote and protect embroidery culture	Complete their own customized products for customers, complete interface design for related software, communicate ideas with programmers, and present the best user experience
Programmer	Implement software functions, increase income levels, and promote and protect embroidery culture	Communicate with designers to present the best software functions in line with user experience, and software companies increase monthly salary according to the performance of programmers
Design agency	Get orders, earn rewards, and increase corporate recognition	The enterprise releases the design requirements related to Pan Embroidery, and the design agency proposes solutions
Enterprise	Improve product design quality and increase product sales	Solve product design defects by publishing design requirements on the business platform

3. THE PRACTICE PATH OF PAN EMBROIDERY CULTURAL INHERITANCE FROM THE PERSPECTIVE OF STAKEHOLDERS

3.1 Analysis of Stakeholders in the Current Pan Embroidery Culture in Intangible Cultural Heritage

At present, the stakeholders of Pan Embroidery culture are mainly customers, embroiderers (female embroiders), distributors, raw material producers, the public, the government, intangible cultural heritage organizations, gift receivers, and universities. Female embroiders, customers, raw material producers, distributors, and the government are deterministic stakeholders, as shown in "Figure 1". Female embroiders make profits by providing Pan Embroidery products to distributors; distributors sell Pan Embroidery products to customers through offline store sales or online sales to obtain profits; customers present the purchased Pan Embroidery cultural products to gift receivers; female embroiders buy raw materials for Pan Embroidery, such as embroidery cloth, needle and thread, etc., from raw material producers; raw material manufacturers make profits by selling the raw materials of Pan Embroidery to female embroiders; the government and intangible cultural heritage organizations cooperate with each other to protect the Pan Embroidery culture; the government realizes the purpose of protecting the intangible cultural heritage of Pan Embroidery by contacting intangible cultural heritage organizations; the government promotes relevant intangible cultural heritage knowledge to customers to improve their awareness of intangible cultural heritage protection. Universities and intangible cultural heritage organizations are anticipatory stakeholders. Customers realize their self-worth by contacting intangible cultural heritage organizations to protect the intangible cultural heritage — Pan Embroidery, and actively participate in relevant protection activities; intangible cultural heritage organizations achieve the purpose of publicizing and protecting Pan Embroidery culture by publicizing relevant Pan Embroidery culture to customers. The gift receivers and the public are potential stakeholders; the government publicizes relevant intangible cultural heritage knowledge to the public and popularize relevant knowledge; the government purchases Pan Embroidery cultural products from distributors and presents them to gift receivers, such as diplomatic

activities, and presents gifts that symbolize Chinese culture.

From the current stakeholder network, it can be seen that the government's role is mainly reflected in the flow of funds, subsidizing legal entities or purchasing Pan Embroidery cultural products from distributors. However, relying on the government investment protection for a long time is not a long-term strategy. The government should withdraw from the stakeholder network and form a circular positive feedback driven by the market.

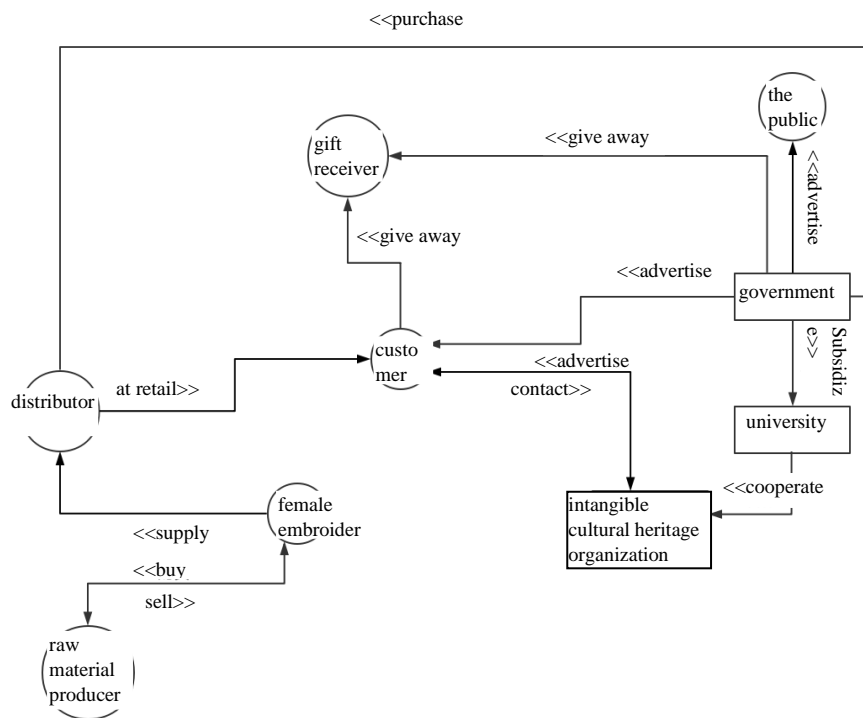


Figure 1 Stakeholder relationships in the existing Pan Embroidery culture in intangible cultural heritage.

3.2 Weeding out the Government and Improving the Cooperation With Each Other

In the existing stakeholder relationship map of Pan Embroidery culture in intangible cultural heritage, there are only two stakeholders who can contact or understand female embroiderers. As a result, the Pan Embroidery culture is little known, the income level of Pan embroiderers is low, and many people can't bear the income level and find another way of living. In this paper, through the analysis of the current stakeholders' interest relationship, it gives some suggestions on the ways that the existing stakeholders can establish, so as to achieve the purpose of promoting Pan Embroidery culture. After weeding out the government to improve the existing relationship, customers lack an important way to understand and contact Pan Embroidery culture. Intangible cultural heritage organizations and female embroiderers also lack an important pillar. The operation of the market is not enough to maintain the spread of Pan Embroidery culture. The market needs to have a business platform that can replace government functions to help the market operate.

However, in this relationship diagram, the public, female embroiderers, customers, gift receivers, distributors, universities, and intangible cultural

heritage organizations form a circular positive feedback, which promotes each other and promotes the continuous development of embroidery culture, see "Figure 2 ". To begin with, female embroiderers and customers should establish a two-way connection, and customers can communicate with female embroiderers about their creativity in Pan Embroidery products; to establish a two-way relationship between universities and intangible cultural heritage organizations, intangible cultural heritage organizations should encourage universities to hold relevant lectures, which is another way to promote Pan Embroidery culture. Universities and intangible cultural heritage organizations can cooperate to hold exhibitions for those who love Pan Embroidery culture to visit and promote Pan Embroidery culture; a two-way relationship should be established between intangible cultural heritage organizations and female embroiderers. Intangible cultural heritage organizations should support female embroiderers' Pan Embroidery cultural product creation activities. Female embroiderers should communicate with relevant experts in intangible cultural heritage organizations to restore the connotation of Pan Embroidery culture or recreate Pan Embroidery works as much as possible; universities should establish two-way contact with customers. Customers, as a group who have an understanding of Pan Embroidery culture, can make in-depth

analysis through relevant courses of universities, and universities invite such customers to talk about relevant Pan Embroidery culture with students; universities should establish contact with the public, and the public, as a potential object to be popularized, can learn about the relevant Pan Embroidery culture through the publicity of universities; gift receivers should establish a two-way connection with universities. Gift receivers who receive the gift are interested in learning about the Pan Embroidery culture through the university, such as the library or related lectures. Universities have the obligation to advertise to such people, such as setting up bulletin boards on campus; the public buys Pan Embroidery cultural products from

distributors to increase the sales of Pan Embroidery culture, which is also an indirect way to protect the Pan Embroidery culture; as potential consumers of Pan Embroidery culture, the gift receivers become interested under subtle influence and purchase Pan Embroidery cultural products from distributors.

Holding exhibitions or lectures can enable more people to understand some of the current status, works and allusions of Pan Embroidery in intangible cultural heritage at a simple and obvious level. Intangible cultural heritage organizations realize their own interest demands, promote the process of publicizing and promoting Pan Embroidery culture, and make it known to the general public.

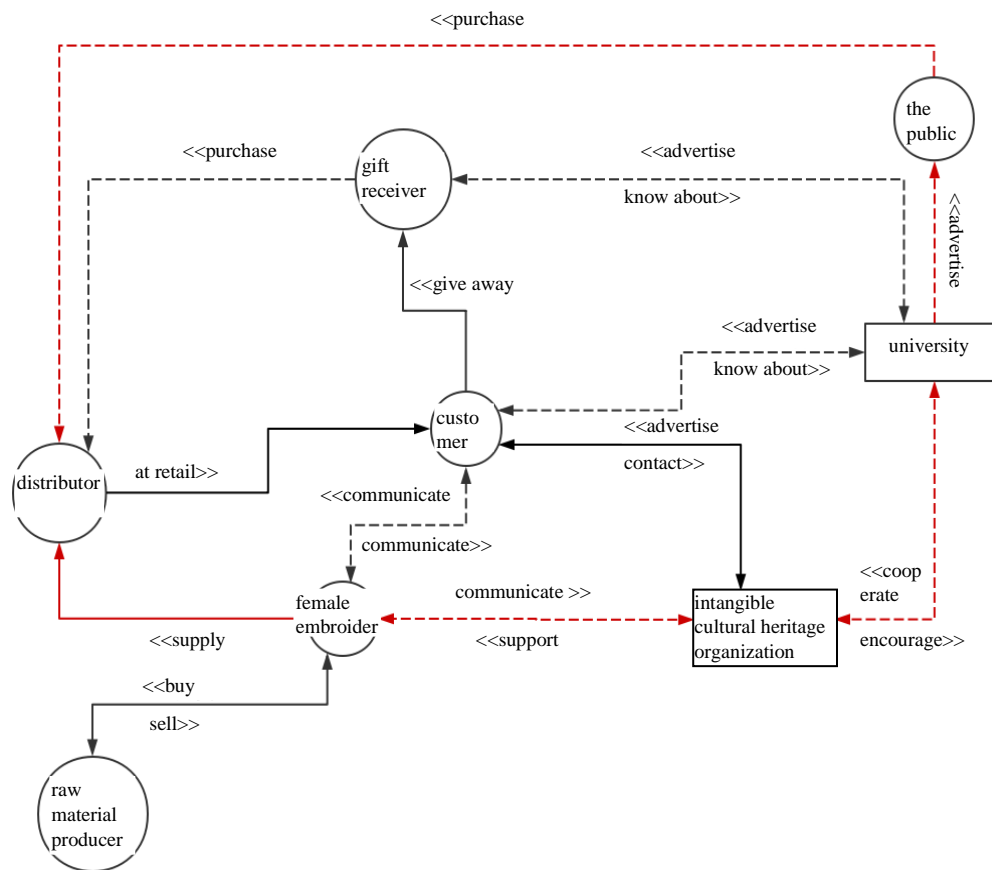


Figure 2 Improving the relationship between existing stakeholders after cooperation.

3.3 Establishing Relevant Business Platforms To Replace Government Functions

At present, there is no business platform related to Pan Embroidery culture on the market that can promote Pan Embroidery culture to the public. And now, it is the information age, mobile phones, iPads

and other devices all can download software to obtain information. In such a case, the stakeholders that should be added are third-party business platforms, programmers, and designers. Through the establishment of relevant business platforms, combined with the analysis of the current stakeholders, it gives suggestions on the ways that the existing stakeholders can be expected to

establish, so as to achieve the purpose of promoting Pan Embroidery culture.

In this relationship diagram, customers, female embroiders, business platforms, programmers, designers, enterprises, design agencies, intangible cultural heritage organizations, universities, the public, and distributors form a circular positive feedback, see "Figure 3". First of all, female embroiders and designers should establish a two-way connection, and should communicate the connotation of the embroidery culture with designers, so that designers can better integrate the embroidery culture into the design; designers work for third-party business platforms, such as design platforms to design promotional materials and related interfaces, or to upload some of their own design works to get paid; programmers work for third-party business platforms and get paid for writing relevant code; programmers and designers should establish contact in order to better carry out work and improve efficiency; female embroiders can upload some of their own embroidery works or tutorial videos of some simple embroidery techniques on the third-party business platforms; distributors sell their own products on third-party business platforms; customers can purchase the desired products in the mall function of the third-party business platforms; a two-way relationship should be established between third-party business platforms and intangible cultural heritage organizations, which is a relationship of mutual support and cooperation; enterprises publish the enterprise-related design requirements on the third-party business platforms; business platforms help enterprises to publicize and find suitable design talents; design agencies rely on business platforms to take orders, and business platforms cooperate with design agencies to increase their popularity; designers have the opportunity to establish contacts with enterprises or design agencies to provide ideas; universities establish a two-way connection with third-party business platforms. Universities promote business platforms in their own courses or lectures, and business platforms help universities to cooperate with each other to establish research projects related to Pan Embroidery culture.

After the business platform is established, customers can put forward their needs on the business platform, and designers and female embroiders will cooperate to meet their needs. After the successful operation of the business platform, the work of designers and programmers has also been on the right track, and they have begun to receive relevant income. In the follow-up

development, enterprises and design agencies will join in. In the end, the interest demands of all stakeholders are realized, the design value is realized, the quality of life is improved, and the embroidery culture is promoted and protected. Through the above step-by-step improvement of the stakeholder's interest relationship system diagram, the development goal expected in the first chapter can finally be achieved. Under the overall operation of such relationship flow, the market will expand and derive by itself, and finally the Pan Embroidery culture will be protected and inherited.

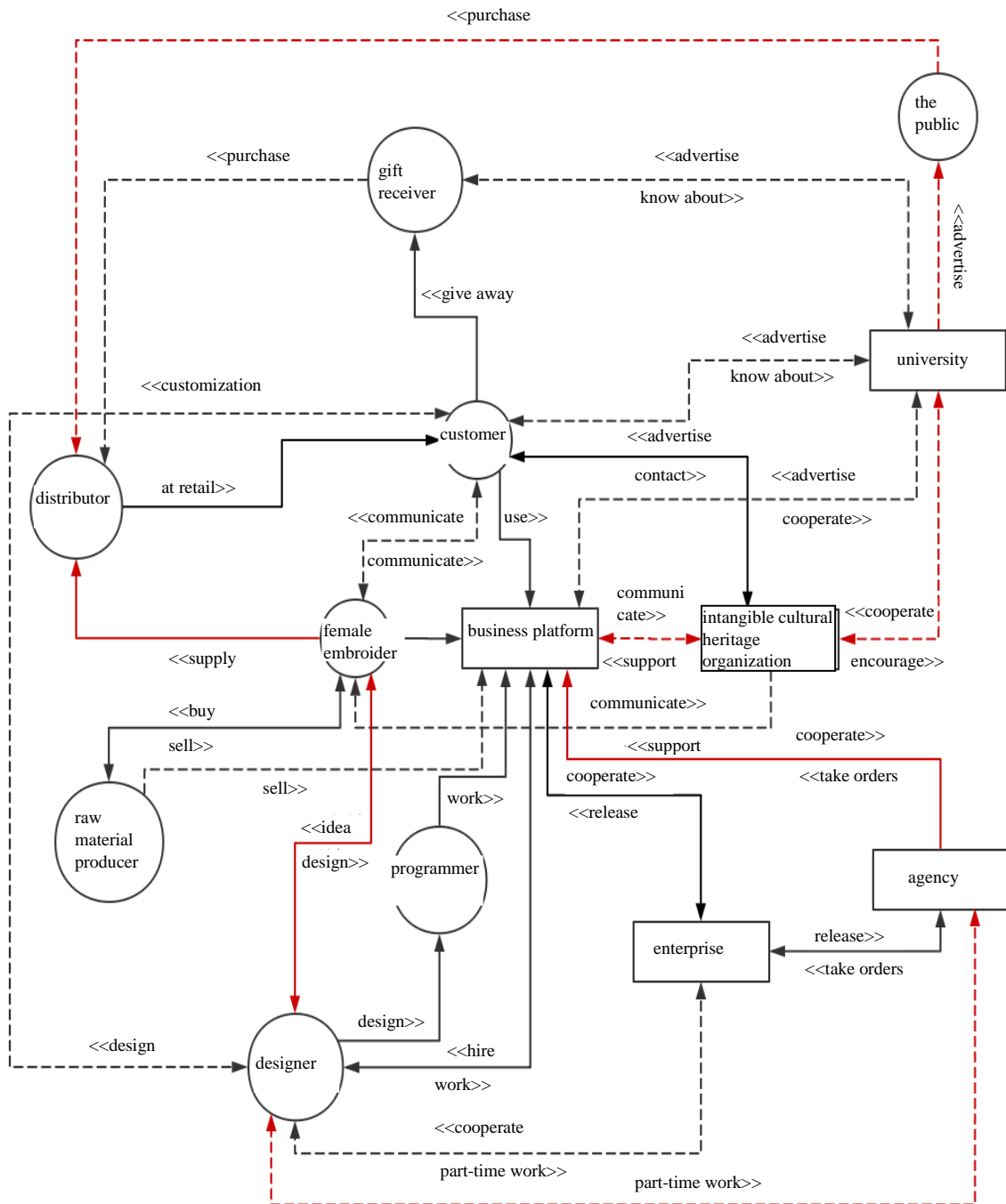


Figure 3 Stakeholder relationships after establishing relevant business platforms.

3.4 Specific Case Analysis

The business model of Qinghai Tu Autonomous County Sulonggu Embroidery Co., Ltd. can be taken as an example. This company doesn't have a production factory, but produces Pan Embroidery cultural products by sending orders to female embroiderers. In this way, on the one hand, the

cultural connotation and vitality of Pan Embroidery are maintained, and on the other hand, it brings a source of income for female embroiderers. The company produces more than 200 kinds of products, such as handicrafts, Pan Embroidery handbags, mobile phone accessories, hotel supplies, pillows, etc., as shown in "Figure 5" (taken from Qinghai Daily). Relevant intangible cultural heritage organizations sometimes contact the company to

provide or purchase some Pan Embroidery cultural products for exhibition purposes (such as Taobao Creation Festival, intangible cultural heritage exhibition, etc.), as shown in "Figure 6" (taken from Qinghai Daily). It is understood that through the development model of "enterprise + cooperative + base + farmer + capable person + market", it has provided stable jobs for more than 200 local poor women, with an average annual income of more than 20,000 yuan per person. The stakeholders involved in this case include distributors, customers, female embroiders, raw material producers, intangible cultural heritage organizations, and the public. Among them, distributors, customers, and intangible cultural heritage organizations have formed a circular positive feedback in this case, see "Figure 4", indicating that the above-mentioned

stakeholder network is playing an initial role in the market. For better development, female embroiders, as the most critical stakeholder, must participate in this circular positive feedback. Intangible cultural heritage organizations and female embroiders should establish a two-way connection with distributors as a bridge. Intangible cultural heritage organizations should support female embroiders' Pan Embroidery cultural product creation activities. Female embroiders should communicate with relevant experts in intangible cultural heritage organizations to restore the connotation of Pan Embroidery culture or recreate Pan Embroidery works as much as possible. With the self-perfection of the market, a mature stakeholder network similar to the one described in this paper will one day be formed.

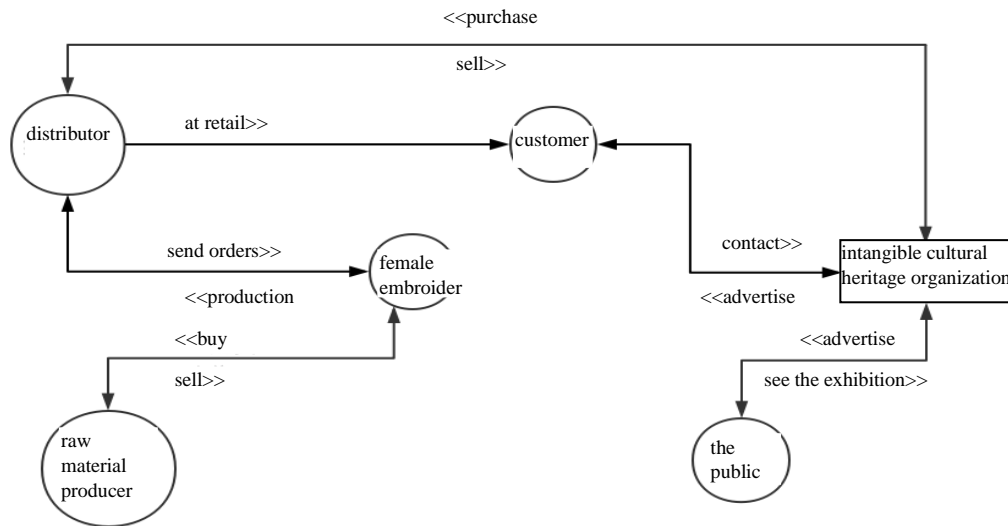


Figure 4 Stakeholder network of Sulonggu Embroidery Co., Ltd.



Figure 5 Female embroiders' crushing the embroidery work in the activity room (taken from Qinghai Daily).



Figure 6 One of the staff arranges exhibitions at the intangible cultural heritage exhibition(taken from Qinghai Daily).

4. CONCLUSION

In the process of spreading Pan Embroidery culture, the business platform gradually replaces government functions to guide social stakeholders to spontaneously form a circular positive feedback, and with the help of the Internet, the popularity of Pan Embroidery culture is increased, and the sales of Pan Embroidery culture products are driven by the inside-out method. Such measures firstly save social resources, and the social resources the government spends on the spread of Pan Embroidery culture can help other social problems. Secondly, they can generate economic benefits. The Pan Embroidery cultural dissemination industry chain formed spontaneously by all stakeholders in the society can bring huge economic benefits to the country. Finally, they can expand the scope of the dissemination of the population. In the past, some propaganda carried out by the government was mainly aimed at professionals. After popularization on business platforms, it will help ordinary people understand and love Pan Embroidery culture.

AUTHORS' CONTRIBUTIONS

Feng Zhang wrote the manuscript and designed the research method, Yifeng Jiang was responsible for the survey, and Xiaojian Liu contributed to revising and editing.

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