

# Applying Management Principle for The Continuity of Liu Sanjie'S Folk Songs

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## Abstract

This topic took "Liu Sanjie's Folk Songs" as study object, and focuses on the changes of the management mode of Liu Sanjie's Folk Songs' dissemination in the context of cultural ecology. This topic is a comprehensive study of qualitative research and quantitative research, participation practice, questionnaire survey and in-depth interview, and the main objectives are as investigation and description, the field work and cultural analysis of the management system of Liu Sanjie's Folk Songs' dissemination.

Research results were showed that attention paid to Liu Sanjie's folk songs by college students. Sanjie's folk songs and they know about such songs. Know about the attitude and value judgment of college students on Liu Sanjie's folk songs. Know about the attitude and value judgment of college students majoring in performing arts towards Liu Sanjie's folk songs' ontological characteristics and creation and performance concepts. And know about the attitude and value judgment of college students majoring in cultural industries and management science of the dissemination management of Liu Sanjie's folk songs.

**Key word:** Liu Sanjie's Folk Songs, Communication Behavior, Cultural Change

## Introduction

This topic takes "Liu Sanjie's Folk Songs" as study object. Liu Sanjie's Folk Songs mainly disseminate in Zhuang ethnic group in Yizhou, Guangxi. In history, they have been gradually accepted by the local Han, Yao and other ethnic groups in regional folk dissemination. In 2006, Liu Sanjie's Folk Songs were listed in China's first batch of national intangible cultural heritage (Fan, Q.Z., 2015).

According to the research, Liu Sanjie's Folk Songs and the Zhuang people's "songs" originated from the primitive tribal period, and "songs" is the platform for the dissemination of Liu Sanjie's songs (Li, Q.L., Zhao.Z.Y., 2018). This is not only a historical record of the folk songs of the ancient Zhuang people, but also a way of folk behavior of the management mode of Liu Sanjie's Folk Songs' dissemination (Guo, X., 2012).

Liu Sanjie's Folk Songs are closely related to Liu Sanjie, a legendary person in

Zhuang. Born in the first year of Emperor Zhongzong of the Tang Dynasty (Shi, K.M., 2014). Liu Sanjie was very clever and good at singing and dancing. The rich man Mo Huai ren was going to kill her in the name of "offence to ethics" (Zhou, Z-L., 2017). She escaped and ran into Liuzhou, singing and becoming famous. She was killed again by Mo Huai ren because she defeated Mo Huai ren and the best singer in sing contest. And Liu Sanjie is famous for her folk songs, wisdom, diligence and kindness (Yang, Y., 2017). Liu Sanjie's Folk Songs are also popular as inspiring stories, historical knowledge, moral ethics and folk singing forms of the Zhuang ethnic group. Therefore, the management mode of Liu Sanjie's Folk Songs are gradually formed in such a historical and emotional cultural context (Pan, L., 2017).

### Research Objectives

1. The research item is the change of the management mode of Liu Sanjie's folk songs' dissemination.
2. The purpose of the research is to study the countermeasures of the management mode of Liu Sanjie's folk songs' dissemination.

### Research Methodology

#### Research Design

The research design of this topic will focus on the following aspects:

1. **The research object is Liu Sanjie's folk songs.** It Includes the folks of the Zhuang ethnic group, folks of other nationalities, the Liu Sanjie folk songs' compiled and adapted by the school, and the performance art works created by Liu Sanjie's folk songs as the material (Liang, J., 2015).
2. **The research ontology is the management mode of Liu Sanjie's folk songs' dissemination.** It includes folk nature dissemination, film creation dissemination, tourism industry dissemination, school education inheritance and dissemination, self-media dissemination, international dissemination, fine art dissemination and other management systems (Hu, Y., 2014).
3. **The research background is the change of the cultural environment of contemporary social development.** This is the understanding for the development of human society within the scope of anthropology, including three types of social and cultural environment and their changes: traditional agricultural civilization, modern industrial civilization and contemporary ecological civilization (Lu, T-T., 2018).
4. **The research item is the change of the management mode of Liu Sanjie's folk songs' dissemination.** It includes the change of manager's identity, management concept, management organization, management goal, culture appeal and management operation process (Luo, X.Q., 2012).

**5. The purpose of the research is to study the countermeasures of the management mode of Liu Sanjie's folk songs' dissemination.** That is to say, in the context of the development of contemporary ecological civilized society, the corresponding cultural strategies and action strategies are proposed for the problems reflected by the management mode of Liu Sanjie's folk songs' dissemination. Based on the above factors, the design of the study of this topic will start from fieldwork, practice participation, college students' questionnaires, the interview survey of cultural and creative personnel, inheritors in intangible cultural heritage project, participants in educational inheritance and dissemination, cultural industry managers and cultural scholars of Liu Sanjie's folk songs (Lan, L-P., 2015).

This topic will be implemented in the form of field survey students' questionnaires, and interviews. Field survey interviews with folk singers and folk artists in the hometown of Liu Sanjie's folk songs in Yizhou, Guangxi; A questionnaire survey of 509 college students, the subjects are Nanning Normal University 2017, 2018, 2019 undergraduates and Guangxi Art Institute 2017 and 2018 School undergraduates, including Han, Zhuang, musicology and cultural industry management students. There are mainly five types of interviews: cultural and creative personnels, *Intangible Cultural Heritage* inheritors, participants in educational inheritance and dissemination, cultural industry managers and cultural scholars in Liu Sanjie's Folk Songs.

### **Research methods**

Both quantitative research and qualitative research have their own advantages and disadvantages. The author combined the two methods in this article because Liu Sanjie's Folk Songs have multiple identities and cultural symbols and a single research method cannot completely explain the current situation and problems of the dissemination management. In this article, the data was collected for supporting through the questionnaire survey on the students and the interviewee had opportunities to give their answers and put forward personal comments, suggestions and opinions through the in-depth interview. The above mixed research methods and the author's relevant experiences provide more space for the analysis of the topic and provide a firmer foundation for the conclusion. When using the mixed research methods, the author paid attention to the following questionnaires and interview control conditions of interviewees and subjects.

## **Conclusions and Recommendations**

### **Summary of findings**

**1. A statistical analysis of the attention paid to Liu Sanjie's folk songs by college students and the reasons for their attention.**

A total of 509 copies of the questionnaire were distributed. 64.8% of the respondents paid general attention to such songs. The main reasons for their attention were acquiring knowledge and enjoying the music. The college students are at the stage of enriching knowledge to improve themselves. Their aesthetic perception and pursuits are commensurate with contemporary values. The results on their degree of attention serve as an entry point for this researcher to spread Liu Sanjie's folk songs among college students.

## **2. A statistical analysis of how much college students know about Liu Sanjie's folk songs and why they know about such songs.**

Regarding the channels through which respondents learned Liu Sanjie's folk songs, TV, stage performance, audio and video products, the Internet, and school education were ranked among the top, while books and social surveys, last, the questionnaire showed that. In terms of the reasons why college students know about Liu Sanjie's folk songs, the options that were most commonly selected included: Liu Sanjie's folk songs carry the history and culture of the Zhuang nationality. Such songs are beautiful and novel. Such songs are important resources concerning tourist development and cultural industries. Additionally, one can have an idea of the lifestyle of the Zhuang people through such songs. It can be seen that college students knew about Liu Sanjie's folk songs mainly through modern multimedia communication means, such as TV, stage performance, and multimedia, which have replaced traditional paper media and social surveys in person. Up to 68% of the respondents could sing one or two of Liu Sanjie's folk songs. Quite a few knew about Huang Wanqiu, the first-generation singer of Liu Sanjie's folk songs, Sečen Gerel, a pop singer, and Song Zuying, a folk singer, while extremely few respondents heard of Xie Qingliang, the national inheritor of Liu Sanjie's folk songs. The degree of awareness of Liu Sanjie's folk songs was primarily affected by their ontological characteristics. People sing such songs to express their tender feelings and make friends. Hence, the ontological characteristics of such songs remain unchanged. Furthermore, modern media exert a huge influence on the communication of traditional Chinese culture, attributable to their crucial orientation. People in modern times continue singing these folk songs which is the essential characteristic of the songs. Varied forms of art have been derived from the characteristic.

## **3. Know about the attitude and value judgment of college students on Liu Sanjie's folk songs.**

Basically, the respondents recognized that Liu Sanjie's folk songs are a cultural symbol of the history and culture of the Zhuang nationality. 84% of them believed that the original characteristics of Liu Sanjie's folk songs should be retained during communication. College students recognized the ontological value of these songs and

hoped to maintain their original form during communication. That said, with respect to the value judgment on Liu Sanjie's folk songs, the communication of these songs is restricted by multiple factors. For instance, few singers are dedicated to these songs. Folk activities related to such songs are insufficient. Few people are willing to learn such songs. Young people are not interested in them. Besides, the value of Liu Sanjie's folk songs is known to few. Few of Liu Sanjie's folk songs are recorded in writing and musical composition. In addition, no courses on Liu Sanjie's folk songs are set up.

**4. Know about the attitude and value judgment of college students majoring in performing arts towards Liu Sanjie's folk songs' ontological characteristics and creation and performance concepts.**

94% of the respondents majoring in performing arts liked Liu Sanjie's folk songs and had a keen interest in such songs. In regard to singing styles, Chinese national singing was the first choice, followed by folk song singing and pop singing, while instrumental music performance was ranked last. Hence, college students identified the ontological characteristics of Liu Sanjie's folk songs. In terms of creation and performance forms, college students preferred Liu Sanjie's folk songs sung in Mandarin followed by the Zhuang language, while newly adapted Liu Sanjie's songs were the least popular. In other words, the questionnaire indicated that college students recognized the communication in Mandarin and respect the original songs in the Zhuang language, but were not very receptive to the adapted songs. The respondents held that the communication of Liu Sanjie's folk songs was mainly affected by few communication channels and inadequate management, publicity, and education. The college students specializing in performing arts gained a deeper insight into the inheritance and communication of Liu Sanjie's folk songs, as they delved into the study and practice of their majors. Besides, they deepened their understanding of the ontological characteristics and creation and performance forms of the songs and made a more mature value judgment.

**5. Know about the attitude and value judgment of college students majoring in cultural industries and management science of the dissemination management of Liu Sanjie's folk songs.**

60% of the college students were satisfied with the progress in and new ways of promoting the culture of Liu Sanjie's folk songs, the questionnaire demonstrated. Over 50% of them were content with the departments in charge of tourism culture, as such departments stress opinions and feedback of the public. The biggest weak point in the cultural promotion of Liu Sanjie's folk songs lies in the absence of a competent department. The relevant cultural environment is too poor to adapt to the change of times. Students majoring in management science identified the strength in the dissemination management of Liu Sanjie's folk songs, valued the good tradition and

national cohesion of the songs, and looked to the ever-improving communication technology and the inspiring market prospect. Over half of the college students were pleased with the work of cultural management departments. From the viewpoint of the college students majoring in management science, the new ways to promote Liu Sanjie's folk songs were satisfying. These students confirmed the great importance of Liu Sanjie's folk songs in terms of the national cohesion of the Zhuang people. They grasped both the strength and management weak points of Liu Sanjie's folk songs.

### Interview results

Besides the quantitative analysis of the questionnaire survey for college students above, a field survey and in-depth interviews were carried out on the following five types of people related to Liu Sanjie's folk songs: Cultural and creative workers, inheritors of intangible cultural heritage (ICH), participants in the inheritance and dissemination of education, cultural industry managers and cultural scholars.

Interview with cultural and creative workers, including related playwrights, lyricists, composers, art directors, screenwriters, directors, dancers, stage managers, performing artists, etc. The interview with Li Dawei, a conductor of the China National Opera & Dance Drama Theater, was designated to;

1. Understand how much cultural and creative workers know about the characteristics of Liu Sanjie's folk songs
2. Understand the goals, techniques, and forms of creation and performance of Liu Sanjie's folk songs; and
3. Understand the management strategies for the creation and performance of Liu Sanjie's songs.

This author learned, through the discussion about the Opera, *Liu Sanjie*, with Li Dawei, that the state-level theater carries forward the ontological characteristics of the nation, the people, and folk songs, while conducting innovation. For example, the creators still retain the theme of Liu Sanjie's folk songs, while bold innovation is reflected in the symphony, such as Western techniques, sequence (lat. sequentia) of the chorus, and modulation. A short rehearsal period and inadequate teamwork are the main issues, regarding the management strategies for the creation and performance of Liu Sanjie's folk songs.

Interview with "ICH" inheritors, including inheritors, the inherited, "ICH" managers, "ICH" workers, etc. The interview aimed to;

1. Understand the "ICH" management of Liu Sanjie's folk songs
2. Understand the work of the inheritors
3. Understand the organization and learning of the inherited

4. Understand the protection and inheritance of Liu Sanjie's folk songs, and

5. Understand the development and utilization of Liu Sanjie's songs. The interview with Wei Yaohua and Mo Xianghe from the Guangxi Yizhou Liu Sanjie Cultural Inheritance Center (hereinafter referred to as the "Inheritance Center") revealed that the "ICH" management covers two major tasks, namely, project application and inheritor management. The national inheritor, Xie Qingliang, and the district inheritors, sisters Huang Yueshuang and Huang Yuexiang, taught students or the elderly at universities for the elderly mainly in the form of training programs. They preferred to teach the elderly, as they obtained a higher sense of achievement. The protection and inheritance of Liu Sanjie's folk songs are guided and promoted by the Inheritance Center. Issues are promptly identified and solved. Currently, the main issues include the allocation and use of funds and the selection of trainees.

Interview with participants in the inheritance and dissemination of education, including education administrators, school administrators, teaching researchers, school teachers, etc. The interview was conducted to (1) understand the relevant policies of ethnic culture education; (2) understand the management of Liu Sanjie's folk songs' inheritance and dissemination; and (3) understand the teaching objectives, course development, teaching and teaching evaluation, teaching effects, and students' feedback of Liu Sanjie's folk songs' inheritance and dissemination. Tang Wensheng, Deputy Dean of the College of Music and Dance, Hechi University, said that the college and Yizhou District jointly established the Liu Sanjie Academy of Arts in 2016 for performance, scientific research, and artistic practice of students. The college would allocate funds for the rehearsal and performance of Liu Sanjie's folk songs. With respect to dissemination, professional and mandatory courses have been offered. New courses are under development. Teaching evaluation is carried out in the form of report-back performance. In the meantime, folk artisans were invited to the college for exchange.

Interview with cultural industry managers, including cultural industry executives, investors, partners, operators, producers, etc. The interview was performed to;

1. Understand the relevant policies of cultural industry development

2. Understand the relevant forms and types of Liu Sanjie's folk songs on industrialization

3. Understand the organization and operation of the industrialized dissemination of Liu Sanjie's folk songs

4. Understand the operation, revenue, and expenditure of industrialized dissemination of Liu Sanjie's folk songs

5. Understand the ontological characteristics and manifestations of Liu Sanjie's folk songs in the dissemination management system of cultural industries.

Yizhou, the hometown of Liu Sanjie is a state-owned scenic spot run by Guangxi Hechi Liu Sanjie Cultural Tourism Investment Group Co., Ltd., Manager Huang Chaoyun said. The stories of Liu Sanjie are spread via performances. On top of that, multimedia like Tik Tok are employed to promote the scenic spot. Currently, the scenic spot suffers from losses. Manager Huang pointed out that the reasons included poor publicity and the lack of professional programming by professors and teachers. During the dissemination management of cultural industries, the essential characteristics of Liu Sanjie's folk songs, such as expressing tender feelings and making friends, are carried forward. Innovation is mostly reflected in performing forms.

### Contribution to Knowledge

The research subject of this study is "Liu Sanjie's folk songs". Many scholars, education workers, folk art inheritors, cultural management departments, performing artists, and other experts in multiple disciplines in China are exploring Liu Sanjie's folk songs. This author is a college teacher in Guangxi, the hometown of the culture of Liu Sanjie's folk songs, with professional and geographical advantages, as this author specializes in vocal music performance and music education and had focused on Liu Sanjie's folk songs during the doctoral study at Shinawatra University (SIU). Furthermore, this author found that there is extensive literature on Liu Sanjie's folk songs, after reviewing a large amount of literature. The general topics are about education, literature, communication studies, cultural tourism, intangible cultural heritage, anthropology, and aesthetics. Such literature has not involved the dissemination management system of Liu Sanjie's folk songs, except that research on cultural industries has simply mentioned such system, thus leaving great research space for this study. This author streamlined previous research results and put forward cultural and action strategies for the inheritance of Liu Sanjie's folk songs, from the innovative perspective, management science.

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