

Guidelines for Development and Management of Tai Lue Traditional Music and Performing Arts of Yunnan, China

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Abstract: Music and performing art of the Tai Lue ethnic group in Xishuangbanna, China is the integrated cultural performance. It displays a combination of the elements of the East and West sides according to globalization. Cultural management was carried out according to the policy of the Chinese government that aimed to promote economic growth and tourism. The objectives of the study thus were: To analyze the history and background of the management of Tai Lue traditional music and performing art; to analyze the current situation of the management of Tai Lue traditional music and performing art and to examine the ways to develop the management of Tai Lue traditional music and performing art. The study places included Chiang Rung, Muang Hum and Xishuangbanna in Yunnan, China. Samples included 48 informants who were purposively chosen. They were 12 knowledgeable persons, 18 practitioners and 18 others. The present study used a qualitative approach in collecting data. The study was based on an analysis of relevant documents and researches by means of observation, structured interviews and group conversation. Data analysis was presented by a descriptive means.

Key words: Management, ethnic group, music and performing art, history, knowledge, Tai Lue

INTRODUCTION

South China has rich cultural folk music and folk performing arts especially Tai Lue and other ethnic groups. Folk arts, beliefs and ritual myths are all important in handing down social norms, religious knowledge and others. Globalization brings about cultural interaction. Cultural tourism is rapidly expanding into areas of ethnic diversity, exposing isolated people to market forces which inevitably change cultural values. It is obvious that globalization destroys identities one way or the other. Without appropriate action, native communities can be wiped out so can their indigenous knowledge, culture and traditions (Alan, 1964). It is common that the ethnic groups even though they have moved to different places, still preserve their own cultures and beliefs. That is, especially, apparent in music and dance as it is the case with Tai Lue that speaks Tai Kadai in the South of China known as Xishuangbanna. The land of Xishuangbanna covers the Southern part of China, the East of Shan state of Burma and the North of Democratic Republic of Lao people. The capital city of Xishuangbanna is Chiangrung (Heather, 1990; Antecol, 2001; Zhu, 1992).

At present, it is obvious that Western influence has increasingly influenced Tai Lue and their culture. Changes can be seen in economic, social, political and

transportation aspects. Globalization has been penetrating all aspects of the society. Chinese government thus has introduced a combination of socialism and capitalism. The aims are to make more production, to maintain culture and to bring more benefits to Chinese and bring about a better life quality. Xishuangbanna has adopted the policy from the central government and applied it to the land as a special economic zone. As the area which is the self-autonomous one is landlocked, it is very essential to establish relations with the neighboring lands. The key policy is to open the gate to the South. Its Southern neighboring countries are Burma, Laos, Vietnam, Cambodia and Thailand.

For the relations and communications to be possible, it is important to have the road and rail links. Development in transportation and communication change the way of live, culture and so on of Tai Lue. Music and performing art of Tai Lue is greatly affected by globalization. That is in contrast with the traditional way which is based on environment. Thanks to the state policy, attention is given to a travel industry. The objective is to bring a maximum income to the locals without properly considering the adverse impact of local culture and traditions. Local music and performance are used for this purpose. To achieve the set goals, technology has replaced humans in the art of music and performance.

Previously, humans put on a live show to the audiences. In contrast, now a days, records are used extensively. As a result, art appreciation had disappeared (Heather, 1990). With the reasons described before, the researcher is interested to study the way to develop and manage music and performance of Tai Lue in Xishuangbanna in Yunnan. The study covers the management of music and performance in the past and present. Besides, the researcher wants to develop the role model in the development of music and performance in Thailand.

Objectives: The objectives of the study included:

- To study the history of the management of Tai Lue traditional music and performing art at Yunnan, China
- To investigate the current conditions of the management of Tai Lue traditional music and performing art at Yunnan, China
- To examine the ways to develop the management of Tai Lue traditional music and performing art at Yunnan, China

Importance of the study: The importance of this study included:

- Understand history of management of Tai Lue traditional music and performing arts of Yunnan, China
- Understand management of Tai Lue traditional music and performing arts of Yunnan, China today
- Understand the way to develop and manage of Tai Lue traditional music and performing arts of Yunnan, China

MATERIALS AND METHODS

Population and sample: Populations in the study were Tai Lue in Yunnan, China. The samples were chosen by purposive sampling. The research instruments consisted of inventory to use in the field study; observation forms having two parts: Participant and non-participant observation; interviews format with two parts: Structured and non-structured and field study.

Research tools: The research tools in this study included:

- Inventory to be used for the Tai Lue music and performance management at Tai Lue cultural village, Galanpa, Manting park cultural village, monkey garden and Baransi theater
- Observations were participant and non-participant observation

- Interviews included structured and unstructured interviews in the story that involves history, tradition and management interviews. Music and performance of the chief of Tai Lue, performers, musicians, staffs and others are also involved
- Field study which arrange according to the main objectives and analysis

Information gathering: The information gathering in this study included:

- Study from papers by studying the definition of Tai Lue music and performance management
- Field research which studies environment of Tai Lue music and performance management in the past the present, history of the group, behavior in the society, social and cultural harmony, tradition by using unofficial observation and select important interviewees of each village

Information checking: The data was checked by using the triangulation checking as in the quality research method so that the information was corrected and reliable.

Data analysis: Data was interpreted according to the objective of the study. By using information analysis and field study, researchers analyzed as the following criteria.

- Content analysis by studies from academic papers and related research which presents the main ideas to create thinking frameworks
- Field analysis by using quality analysis from field note, field study model, interviews and observation which classify as information system
- Interpreting data by describe objective analysis by using theory to study way of thinking and research that related to quality analysis to explain the data

RESULTS AND DISCUSSION

The research findings were as follows: management of music and performing art of ethnic group Tai Lue in Yunan, China began from the early times of the rulers of Xishuangbanna. During that time, it was a traditional management that was divided into four categories:

- The management related to the royal court
- The management related to belief in deities and spirits
- The management related to Buddhist beliefs
- The management related to traditions and the way of life (Keyes, 1993; Carlisle, 1982; Chung, 1987; Conroy, 2001; Dee and Henkin, 1999; Koontz and O'Denell, 1982)

The management of music and performing art of ethnic group Tai Lue in Yunnan in the present pattern had started since the fall of the Quin dynasty when there was a political revolution initiated by Dr. Sun Yutsen and the management also continued during the time of Mao Zedong when the political system was changed to communist socialism in 1949. Before the revolution, music and performing art of Tai Lue was somehow affected by changing society. But with the advent of the socialist communism, the music and performing art of Tai Lue were under threat and no longer played a part of Tai Lue. With the arrival of Jiang Zemin and Hu Jintao, more emphasis was placed on economic development and tourism. As a result, a new form of music and performing art of Tai Lue was developed: there was a combination of Chinese performing art with that of the West. Meanwhile, thanks to this development, Tai Lue music was regrettably ignored (Keyes, 1993; Bartol, 1998; Bartol and Martin, 1991; Kast and Rosenwieg, 1985; McMahon *et al.*, 1992).

Thanks to the combination as mentioned before and the traditional music of Tai Lue was neglected, the performing art was controlled by the person authorized by central the government. The conservation process has to be taken by taking into account the musical development, the development of performing art, the development of the costumes and the development of management of the performing group. The development was modelled on four elements: Venues; light, colour, sound and setting; personnel and actors and publicity.

South of China has rich cultural folk music and performing Traditional arts of Tai Lue and other ethnic groups. Folklore, beliefs, rites, myths, rural handicrafts are factors that enrich its folk traditions. They have important role in handing down social norms in religious knowledge, rule of nature and politics (Heather, 1990). Local wisdom is importance for keeping the stability of social structure. Globalization brings about cultural interaction. Tai Lue ethnic's music and performing arts consist of structural units, basing on structural pluralism. Folk arts, folk music and folk dance play an important role in this survival. The dance of peacock, long drum dance and manuscript of religious dance (monk dances) are unique of their identities. Manohra dance, sound of guard or hulusi, fiddle, water splash songkran and pin local guitar in Xishuangbanna, Yunnan had been in used since the old days. They preserves as aesthetic identity (Bennett, 2001).

Cultural tourism is rapidly expanded into university educational system, separated people into market forces while inevitably change of cultural value. Globalization destroys identities. Administration on the Tai Lue

traditional music and performing arts. The reality remains that without rapid action there native communities may be wiped out with their vast indigenous knowledge, rich culture and traditions and any conserving, preserving the music and performing art in holistic way of life for the future generation. The governments should hold seminars, conferences, symposiums, work shop on traditional music of Tai Lue performing arts and distribute to the public. In the form of descriptive subject analysis which include collecting oral traditional knowledge regarding music of Tai Lue and performing arts in the next 10 years (2020)

South-East Asia is the land with various nations, languages and cultures such as Tai Lue, Tai Khean, Tai Yai, Tai Yong and Tai Jong. This nation group even though they have moved to many places, they still preserve the cultures and believes especially music and dance cultures in Tai Lue which is the nation that speak Tai Ga-dai language and live in Xishuangbanna, Yunnan, China. They have the center near Mekong river which Chinese people called Cang river covered six countries in the South of China that govern by Tai Xishuangbanna dai autonomous prefecture in Union of Myanmar which is the East of Shan state and Democratic People Republic of Laos which is in the North of Laung Prabang. They govern in 12 districts which the capital city is Chiang Rung (Keyes, 1993). In Xishuangbanna have the King govern the country called Tao San Wee Fa. He has govern the country since Praya Jeang era until Mhomkumlue is the King so there are 44 kings during 1723-2494 BC by having Chiang Rung city on Lan Cang river which Chinese people called Kew Lung Kiang. Han people in 1980 large population have migrated to Xishuang banna and taught Mandarin Chinese language in national school education. They changed about music and performing arts from old traditional music and dance to reinvented of new version become to mixed modernization on technological changed in case of scene, dance, costumes, music, etc., on performing in the theater used many instrument of machine electrically non-acoustic music from stereotype (Keyes, 1993).

Even though, Western culture have been influenced Tai Lue people more and more such as the change in economy, social, politics, government, transportation communication and technology in the globalization. Thus, it effects the change of the mixed between socialism and capitalism as the new plan of the government. Therefore, the government wants to use new strategy to succeed like China by using three strategies that will make the social and living good everywhere. In 20 years (2000-2020) Chinese leader, Mr. Jiang JerMin uses the power by rules. Hu Jin Tao becomes the leader with Lhupaogao,

Wernjiapao, Jiazinglin, Jerngchinghong, Huangjew, Whuguanjemg, Leelangchun and Lhewgan to develop every district to have a better life to be the unique spot for all Chinese people to acknowledge (Heather, 1990; Bruno, 1972). In order to have vision to develop the country to be prosperous by present them as coordinator. Even Lineefu Economist graduated From Chicago University still focus on the big future of Chinese people stated that: I am Chinese, I have responsibility to China. He stated with vision to support and create prosperous to Chinese people. Theory that Chinese people have as a main 3 theory which are:

- Advanced produce along with production development presenter
- Advanced culture to create harmony presenter
- Benefit of Chinese people and high quality of living presenter

Today, China has policy on special economy govern themselves as green print to try for the purpose of good living good eating all around which mean that all Chinese people in this land will live good both object and mind in the society, environment and virtue. All in all, it is a good living well-rounded which include object mind development, government management and ecosystem. Xishuangbanna got the policy from the government to make the city as a special economic district and govern themselves in the South of China. They have vision to build the exit because of landlocked, no way to exit to the ocean and far from the East beach of China. Transportation on the road or railway take a lot of times has lots of obstacles. Therefore, in order to develop the economy in this area, need to expand the development to every district. The important thing is to coordinate with foreign economy by having a policy that open the gate to the South including unite between countries in the Mekong river such as Berma, Thai, Laos, Cambodia and Vietnam. Thus, it is nationally important policy of Yunnan in development in this area especially in building road R3A to connect Khun Ming through Chiangrung, Xishuangbanna, Laos, Laung Prabang, Vientien or another route across the Mekong river at Bo Sai and Chiangkhong that get a permit to build the bridge across the Mae Khong river to harmonize all nations to exchange culture, merchandise, travel to all nations that use the same language. Other than the speed boat from Chiangsan to Chiangrung help promote the travel to have more options include merchandise transportation as free trade area. Moreover, there is a plane route from Bangkok to Khunming or Chiang Mai to Chiangrung which help promote harmonize between nations. Todgratin from the king at Xishuangbanna is one way to unite all nations together by exchange points of view and merchandise

more convenience and faster. From closed country to unique that make Yunnan to have abandoned resources in culture and traditional culture which is very unique. Music culture and various performances from different nations still have language, tradition, culture and believes that ancestors preserve as the wall of China that protect China from the outside world. Thus, there is nobody will destroy the variety of the nations in Yunnan which makes Yunnan unique and different from other city in China (Keyes, 1993; Cheung, 2002).

However, development in technology transportation and communication change the living, culture and music. The development in music and performance of Tai Lue in the globalization come in to the society as localization based on environment. State policy brings advanced object to replace main policy which is travel industry which bring money to the local. Music has to produce as industry. Tai Lue music and dance have value to Tai Lue which is their pride that their ancestors have created and developed as a tradition in their everyday life (Painter *et al.*, 2002; Sara, 2005; Woelz-Stirling *et al.*, 2001). Same as painting colors to be beautiful and valuable that links the souls of all Tai Lue to harmonize and receive love and happiness from the past to the present. It is very unique such as sing a song as Kub Lue, blow the flute or hulusi, performance with tom-tom, peacock dance, Monora, Sag dance which are very enjoyable that represent the honor of Tai Lue. Travel to see music and dance in the new and the old way in Tai Lue villages still perform as tradition. When they harmonize 3 parties together, there is a management problem of the government. Thus, the government promotes the public to help manage in term of building a theater, theme park or village performance that in Xishuangbanna (Heather, 1990; De Jong *et al.*, 2002; Duan and Vu, 2000; Harris and Long, 1990; Logan *et al.*, 1998; Mackey, 1999; Miller and Browning, 2000).

However, there is technology replace human workers so there are some labor missing such as the performance that use light and sound before use musician performing live but now use records in every scene so there is something missing in the performance. Music appreciation is gone because the performance does not use live music. Baranasi Theater, Manting theme park, Cha-Ma theater or even Galanpa Village theater which is the culture conservation village and have tourists come in the learn about their culture by stay in the village as home stay.

Mao Zedong stated at Yunnan forum that music and literature is an important mechanism that is affiance, works as a great weapon to create unity for all citizens to study in order to win the enemies. This statement has become true in 1949 and has planned in 4 ways which are:

- Restore folk and national music
- Practice performing national music
- Put politics in to music and song
- Make music Western literature to use in China as harmonized point between China and the West

When China have a unique policy so they reconsider the roles and the way they manage both objects and soul for the citizen to meet the goal of the government which is better life, better living all around. For the past to serve the present to achieve the purpose in the future in 2020 music and performance of the old Tai Lue that serve the 3 strategies to the successful way which is the goal of the politicians that have the same declaration. Therefore, researcher wants to understand history and problem of music management and performance of Tai Lue, Xishuangbanna, China. Moreover, China sees the problem today and development in music management and performance of Tai Lue in the globalization and rapid change follow the state policy. Thus, researcher wants to study the way to develop and manage music and performance of Tai Lue, Xishuangbanna to see if there is a way that suit between the mixed of socialism and capitalism in the society. Special economic district governs by them in Yunnan, China that is very unique in music and performance of the villagers which has variety in culture (Heather, 1990; Matsuoka, 1990).

As stated earlier, how Chinese folk music and performance management has an effect on way of life? And management is a result of ancestor's way of life from Tai Lue music and performance that use in tradition for a long time (Schwartz, 1980; Broughton *et al.*, 1994; Stoner and Freeman, 1989; Roer-Strier and Rosenthal, 2001; Wisensale, 2000). Moreover, the way to develop and manage Tai Lue music and performance by the state policy in the globalization from past to present in many forms, components that use to manage music instruments, dance, hiring, performance and believes in music and performance of Tai Lue. How it has an effect on the change? Therefore, researcher wants to study the past and the present of music and performing arts management of Tai Lue, Xishuangbanna, Yunnan, China and way to develop and be a role model in music and performance development in Thailand (Heather, 1990; Drucker, 1979; Gee, 2002; Hadden and London, 1996).

In post-liberation China as is well known, structural social change and transformation under various socialist policies and also occurred in the border area Yunnan. The government of the People's Republic of China (PRC) reorganized most ethnic minorities as Minzu after cultural revolution (1966-1976), modernization policies and socioeconomic development. Programs look priority over

minorities cultural traditional (Hasegawa Kiyoshi). The study discusses about revival of Buddhist ritual among the Tai Lue base on Hasegawa Kiyoshi's field work in Jing Hong district of Xishuangbanna Dai Autonomous Prefecture (Keyes, 1993).

Base on field word, researchers would like to point out following characteristics conserve the way to guidelines for development and management of Tai Lue traditional music and performing arts of Yunnan:

- Almost important part of music is its heart of Tai Lue should be play in live concert to audience is a good impression because there are used in CD or tape music only
- The performer play a dominant role in the cultural showed including reinvented performing such as monk dance of manuscript, Water Splash. They promoted these revival movements because they had much knowledge of Theravada Buddhism
- The Tai Lue traditional music and performing arts regarded psychological dance effects compensated for their mental blank during the cultural changed to pluralism and stimulated them to Buddhism religion
- They shared to cultural tourism in the content of face of Tai Lue traditional music and performing arts on the tourism industry on the strategies fast theory in new Chinese such as a main 3 theory which are:
 - Advanced produce along with production development representative.
 - Advanced culture to create harmony representative
 - Benefit of Chinese people and high quality of living representative

Modernization policy by government pursuit of market economy according to the official definition of national culture, cultural tradition are divide in to excellent team, practice and more practice trying to be number one of contest and continue developing on to do work smart. Based on the field work undertaken, the following were recommended as the guidelines for development and management of Tai Lue traditional music and performing art (Simon, 1947):

- Effort should be made so that Tai Lue music and performing art can be performed in the concert to get more audiences
- Tai Lue traditional music and performing art can have a psychological effect as spiritual filler when pluralism is recognized
- Tai Lue traditional music and performing art can play a dominant part in tourism industry

CONCLUSION

The results of this study shows that the management of music and performing art of Tai Lue in Yunna, China can be viewed in two ways: one is the continuity of traditional and cultural identity on the basis of economic development and tourism and the other is the manifestation of the long running history of the kinship system of Tai Lue who scatter across the world.

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