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Choice Dilemma and Concrete Approaches on Protection and Exploitation of Folk Artistic Resources in Kaifeng City

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Abstract: Folk artistic resources are important parts of excellent traditional culture. First, an inter-period allocation model is set up to analyze the decision problem on protection and exploitation of folk artistic resources in Kaifeng City. Then, we discuss the protection methods of folk artistic resources in Kaifeng City from the perspective of library, archives, museum, digitalization, successor, education and intellectual property. Finally, we discuss the exploitation methods of folk artistic resources in Kaifeng City from the perspective of combination with tourism, marketization and industrialization.

Key words: Folk arts, resources protection, resources exploitation

INTRODUCTION

Folk artistic resource is an important part of traditional cultures. A batch of precious folk artistic resources are left to Kaifeng after thousands of years of history of precipitation, which consist of Kaifeng embroidery, wood engraving picture, drawing, handwriting, dance and so forth. Plenty of artistic resources will be beneficial to the development of cultural industries in Kaifeng City which will revive the ancient capital.

Some authors have studied cultural industries from different standpoints. Long and Yue (2012a) analyzed the long-term equilibrium relationship and short-term fluctuation effect between Chinese cultural industry and the development of venture capital. Wang (2012a) discussed policy implications of Baumol disease theory on cultural industries development in Henan Province. Long and Yue (2012b) constructed a 52±52 sectors input-output table and analyzed the direct consumption coefficient of cultural industry and response coefficient and the influence coefficient in China. Tao (2011) used the methods of case study and grey relational analysis to research on animation industry development in Heilongjiang Province. Li *et al.* (2011) put forward a whole new cultural and creative industry stereo ecosystem based on SOA. Wang (2012b) analyzed the paths to industrialization of traditional cultural resources which embraced diffusion with concentric circles, chain diffusion and merging diffusion. Weiner (1980) pointed out that the term “cultural resources” referred to profit and non-profit activities in the arts, humanities and historic preservation. Noonan (2003) employed CVM to estimate economic values of cultural resources. Whitehead and Finney (2003)

looked at the non-market value generated by management of shipwrecks as submerged maritime cultural resources.

This study deeply discusses the problem of protecting and exploiting folk artistic resources in Kaifeng City. To make a decision between protecting and exploiting folk artistic resources in Kaifeng City, an inter-period allocation model is constructed. Protecting measures are expounded from several perspectives of library, archives, museum, digitalization, successor and intellectual property and exploiting measures comprise combination with tourism, marketization and industrialization.

PROTECT OR EXPLOIT: A CHOICE DILEMMA OF ARTISTIC RESOURCES IN KAIFENG CITY

Faced with abundant folk artistic resources, Kaifeng Municipal Government has been in hesitation between protecting and exploiting. The proponents to protect deem that folk artistic resources are so fragile that the government should step up contributions and that artistic resources will be destroyed if uncontrolled to be exploited. Nevertheless, the proponents to exploit think that the government investment to public goods is still not enough with the financial tension, so the people can't count on the government. In this case, only commercial exploitation may provide proper funding to develop artistic resources with sustainability.

Suppose that utility of artistic resources is made up of current utility and future utility. If not impaired, utility degrees of artistic resources in the two periods are same. However, we must consider the possibility of spoiling artistic resources. Some damage may be repaired but some

damage is irreparable, even fatal. Utility degrees artistic resources spoiled bring about will be declined. Damages artistic resources suffer from in case of protecting mode are far less than that in case of exploiting mode. Artistic resources are denoted by R_t where t is period. To simplify, we will analyze the situation in two periods, so $t = 1$ or 2 . Current utility is denoted by $U_1(\cdot)$ and future utility by $U_2(\cdot)$. Define that γ is damage degree, then $1-\gamma(= \delta)$ is depreciation rate. Possibility damaged in case of protecting mode is P_1 and that in case of exploiting mode is P_2 . Correspondingly, damage degrees, respectively γ_1 and γ_2 and depreciation rates δ_1 and δ_2 . The aim of current protection is to exploit artistic resources in the future. Artistic resources that may be exploited in the two modes are shown in Table 1 where mode 1 represents protecting mode and mode 2 exploiting mode.

If protecting artistic resources, then need to input I_{11} ; otherwise, if exploiting artistic resources, then need to input I_{21} . In case of protecting mode, there is no revenue in the first period and exploitation will bring about revenue until the second period. With exploiting mode, there are all revenue flows in the two periods. Y_{11} and Y_{21} respectively denote the revenues in the two periods.

We may derive social welfare of every period and total welfare which is shown by Table 2.

Every society will make different choice in terms of different behaviorism based on above analysis. That we may take into consideration is three types of behaviorisms, namely hedonism, asceticism and eclecticism. Induced by hedonism, the people will pay more attention to current welfare so that they may pursue to maximize net social welfare in the first period in order to enjoy various welfares from artistic resources. Restricted by asceticism, the people will withhold their desires and be selfless as far as possible, which make them plan social welfare of future generations and search on maximizing net social welfare of the second period. With eclecticism, the people desire to enjoy themselves but hope to consider welfares of future generations. Therefore, they will attempt to maximize total social welfare.

Firstly, consider the choice of hedonist. If adopting protecting mode, net social welfare in the first period is $W_{11}-I_{11}=U_1(R_1)-I_{11}$; if adopting exploiting mode, net social

welfare in the first period is $W_{21}-I_{21}=U_1(R_1)+Y_{21}-I_{21}$. When $I_{21}>I_{11}+Y_{21}$, protecting mode should be adopted. Otherwise, exploiting mode should be adopted.

Secondly, look at the choice of ascetic. If adopt protecting mode, net social welfare in the second period is $W_{12}-I_{12}=U_2(R_1(1-P_1)+R_1P_1\delta_1)+Y_{12}-I_{12}$; if adopt exploiting mode, net social welfare in the second period is $W_{22}-I_{22}=U_2(R_1(1-P_2)+R_1P_2\delta_2)+Y_{22}-I_{22}$. When $W_{12}-I_{12}>W_{22}-I_{22}$, protecting mode should be adopted. Otherwise, exploiting mode should be adopted. When $I_{12}>I_{22}$, if $W_{12}-I_{12}>W_{22}-I_{22}$, then $W_{12}>W_{22}+I_{12}-I_{22}$ when the welfare in protecting mode dominates; if $W_{12}-I_{12}<W_{22}-I_{22}$, then $W_{12}<W_{22}+I_{12}-I_{22}$ when the cost in exploiting mode dominates. When $I_{12}<I_{22}$, if $W_{12}-I_{12}>W_{22}-I_{22}$, then $W_{12}+I_{22}-I_{12}>W_{22}$ when the cost in protecting mode dominates; if $W_{12}-I_{12}<W_{22}-I_{22}$, then $W_{12}+I_{22}-I_{12}<W_{22}$ when the welfare in exploiting mode dominates. The dominating mode should be adopted whether cost or welfare dominates.

Finally, focus on the choice of eclectic. If adopt protecting mode, net social welfare in the second period is $W_1-(I_{11}+I_{12})=U_1(R_1)+U_2(R_1(1-P_1)+R_1P_1\delta_1)+Y_{12}-I_{11}-I_{12}$; if adopt exploiting mode, net social welfare in the second period is $W_2-(I_{21}+I_{22})=U_1(R_1)+Y_{21}+U_2(R_1(1-P_2)+R_1P_2\delta_2)+Y_{22}-I_{21}-I_{22}$. Let $I_1 = I_{11}+I_{12}$ denotes total input in case of protecting mode and $I_2 = I_{21}+I_{22}$ that in case of exploiting mode. When $I_1>I_2$, if $W_1-I_1>W_2-I_2$, then $W_1>W_2+I_1-I_2$ when the welfare in protecting mode dominates; if $W_1-I_1<W_2-I_2$, then $W_1<W_2+I_1-I_2$ when the cost in exploiting mode dominates. When $I_1<I_2$, if $W_1-I_1>W_2-I_2$, then $W_1+I_2-I_1>W_2$ when the cost in protecting mode dominates; if $W_1-I_1<W_2-I_2$, then $W_1+I_2-I_1<W_2$ when the welfare in exploiting mode dominates. The dominating mode should be adopted whether cost or welfare dominates.

APPROACHES TO PROTECT FOLK ARTISTIC RESOURCES IN KAIFENG CITY

Protection by library: A portion of artistic resources may be tidied up and transformed into text. Thereafter, these texts may be stored into certain libraries in the form of books or data which are provided to readers and scholars to read. This will extend reading function of library to protecting function.

It needs some conditions to perform this function for library. Firstly, gather and clear up folk artistic resources, then change them into texts. It is necessary to arouse folk forces to broadly participate in the event because it is

Table 1: Inter-temporal allocation of artistic resources in the two modes

Mode	Period 1	Period 2
1	R_1	$R_1(1-P_1)+R_1P_1\delta_1$
2	R_1	$R_1(1-P_2)+R_1P_2\delta_2$

Table 2: Inter-temporal social welfare of artistic resources

Mode	Social welfare in period 1	Social welfare in period 2	Total social welfare
1	$U_1(R_1) = W_{11}$	$U_2(R_1(1-P_1)+R_1P_1\delta_1)+Y_{12} = W_{12}$	$U_1(R_1)+U_2(R_1(1-P_1)+R_1P_1\delta_1)+Y_{12} = W_1$
2	$U_1(R_1)+Y_{21} = W_{21}$	$U_2(R_1(1-P_2)+R_1P_2\delta_2)+Y_{22} = W_{22}$	$U_1(R_1)+Y_{21}+U_2(R_1(1-P_2)+R_1P_2\delta_2)+Y_{22} = W_2$

difficult to achieve the goal dependent solely on government or individual. In the process of this, utilitarian heart should be given up because gathering activities will be left unfinished as long as having a utilitarian heart; publicity and education should be taken seriously in order to make the people believe good faith of government and organizer. Secondly, need financial support. Financial support can't depend entirely on government because finance of Kaifeng municipal government is tense, so it must count greatly on certain non profit funds, charity institutions and personal donations. After all, protecting folk artistic resources is a public affair. Finally, need to set up a special storage room for folk artistic resources. Special storage room will become a concentrating place exhibiting folk artistic resources in Kaifeng City and act as a window which helps tourists to know about Kaifeng resources. In addition, some texts of artistic resources may be taken as souvenirs and sold to customers so as to subsidize overhead of special storage room.

Protection by archives: Archives itself is a place which is used to store historic data of which many evolve into cultural relics after stored for many years. It may be said that archives is a very place to store folk artistic resources. However, some valuable data is uncertain to be sent to archives because archive materials will typically undergo various check-ups. Therefore, above all, loose entry criteria of artistic resources, which will open up a "green passage" to folk artistic resources which belong to disadvantage resources when compared with artistic resources with widespread influence. If entry criteria of folk artistic resources are too strict, plenty of folk artistic resources which should be protected will be refused to enter into archives, which can induce some folk artistic resources to die permanently. Secondly, archives should actively take part in some protecting activities of folk artistic resources in Kaifeng City and set up files for them in time in order to retain sincere records of various activities. Of course, it is necessary to actively contact with archives for organizer of activities because information channels are not so unblocked. Thirdly, set an ad hoc collecting administration team in charge of gathering folk artistic resources. Member of team still takes up his or her original work at ordinary times. When artistic resources need to enter into archives or protecting activities are held, the team may carry on their work.

Protection by museum: Museum is another important place protecting folk artistic resources whose importance even outstrip library and archives. What a library stores is mainly text data which may be not-all-inclusive, inaccurate, incomplete and not-vivid. As a result,

protection by library is an auxiliary method. Whereas what archives stores is some important or precious documents whose types may be books, newspapers, files, photos, letters, notes, etc., which make it has bigger flexibility. However, only minority of folk artistic resources are entitled to enter into archives. Museum may overcome the shortcomings of library and archives. Firstly, content of museum is not to stick to one pattern. Apart from the above forms, museum may contain many entities which bring about more visualized impression. Secondly, museum increasingly popularizes and attracts a large number of folk artistic resources. Some folk art-goers have set about constructing their small-type museums which are seldom granted and of which collections differ in fine degree.

Digitalization: Digitalization is a revolution of human life that is an effective method to protect folk artistic resources. Digitalization is a format which has some merits: Firstly, it may not only digitalize text but also digitalize image, audio and video. Therefore, it achieves extension and optimization of preserving form. In view of this, even though inheritance of certain folk artistic resources is interrupted, successors still may revive the folk artistic resources by means of study and imitate its digital content. Secondly, be convenient for carrying and studying. U disc, portable HDD and various e-readers bring the convenience to us. Thirdly, combination with digital media and internet facilitate fast transmission of folk art. In traditional world, folk art has extremely limited influence on surrounding areas. However, blogs, witkeys, microblogs, short messages, chatting tools and forums fasten flow speed of information, which is beneficial to protect folk artistic resources.

Successor institution: Affirming representative inheritor in the carrier of artistic resource is an international accepted practice. In recent years, China has developed the work which is very important to protect folk artistic resources. Firstly, it plays a part in clarifying origin and genre. Previously, artists praise themselves and besmirch opponents in order to scramble for authentic position. It is difficult to ascertain their words for ordinary people. Secondly, endow representative successors with physical and spiritual support and enhance their social position. Some scare arts having difficulties in inheritance are hence rising again and even enter on the scene of "avenue of stars" and "I want to have a performance in the evening for spring festival". Some successors are granted by government; some successors are elected as Deputy to the People's Congress or CPPCC member; others gain considerable income because of their fames as successors.

Protection by intellectual property: Many scholars have put forward the method of protecting folk artistic resources by means of intellectual property. They thought that some artists had lost passion of creation and caused some art forms to disappear in the eyes of the crowd for ever. Of course, there are some difficulties in protecting artistic resources via intellectual property. Specifically speaking, even though the people can attack imitators and fakers, this is not certain to enlarge the market of certain art. If the cake doesn't get bigger, it turns out that benefit will be transferred from some people to another people. In some sectors, artists are greatly on guard against the fellows, which gives rise to more serious imitation. On the contrary, in another sectors, artists often communicate with others, which pushes forward innovation rather than homogenization. It is not easy to innovate in the territory of art but it is easy to imitate. This is different from industrial technology. Nowadays artistic innovations are not fundamental more or less but innovations of patterns and contents of manifestation. Therefore, peer imitation is rather easy. But it has time limit to apply for intellectual property so that intellectual property is hard to become an effective constraint if imitation has been finished before the application for intellectual property has not been replied.

APPROACHES TO EXPLOIT FOLK ARTISTIC RESOURCES IN KAIFENG CITY

Combination with tourism: The approaches of combination with tourism are multitudinous. Firstly, combine with current tourist attraction. Folk literature, folk legend, customs, folk craft may be exhibited in the tourist attractions so as to exploit the lost folk artistic resources with written records or oral tales. Some games such as Tsu Chu and polo recorded by history have been recovered in Qingming Cultural Scenic Park. These games are not only performed but also played by tourists. Some handwritings and drawings of famous figures are auctioned at unfixed interval in Hanyuan Forest of Steles whose creator is Li Gongtao whose original handwritings have appreciated from tens of Yuans per Chi to tens of thousands of Yuans per Chi. Street painter such as figure drawer can make a living in scenic spots as well by virtue of considerable quantity of tourists. Various kinds of artistic resources are all developed to more or less extent in scenic spots. The Imperial Street of the Song Dynasty, the Bookstore Street and round shore of Lord Bao Lake have become a gathering place to sell all kinds of tourist products, for example, Kaifeng embroidery, mandarin porcelain and wood engraving picture. In fact, they have evolved into different industry clusters. Secondly, develop real-life staged scenery. Every scenic spot in

Kaifeng has its real-scene performance. Every day opening Door Ceremony is performed in Qingming Cultural Scenic Park, Kaifeng Prefecture, Tianbo Yang Residence. Large scale real-scene stage-play on the water, Gorgeous Dream in East Capital, has been performed for four years and become an important amusement activity in the evening. The development of real-scene performance is faced with some problems in which the core is that performing quality is declining and attendance is not fixed. The two problems is interrelated because variation in attendance lead to instability of performance income which further lead to instability of performance team determining that the performing quality is bound to decline. It is necessary to lay down a policy of flexible pricing so as to attract tourists of short distance and stabilize the attendance if willing to operate real-scene performance in the long term. Thirdly, develop folk customs villages and special cultural villages.

Methods of marketization: Marketization, as an important way of activating folk artistic resources, proves to be successful in practice. There are several modes, the first one being "corporation plus peasants". Take Wanggong Village, the "Tiger Painting Village" in Minquan County, Shangqiu City for example. At first, there were only a few people painted tigers to make a living but later many peasants followed suit when the market demand of painted tigers went up. At last the first mode took shape and brought great profit to the villagers. Therefore, the success of the "Tiger Painting Village" set a vivid example to Kaifeng city as regards the marketization of folk artistic resources. The second method is to supply to the shopping centers. With the rise of people's living standards, their demand for the artistic products is increasing gradually. To cater to this demand, many shopping centers begin to open special counters to sell the artistic products. That becomes a steady sales channel for the arctic products. The third method is to set up companies to produce and sell artistic products. We can see a great many companies dealing in Kaifeng embroidery, wood engraving picture around Kaifeng Yu Street and Lord Bao Lake. The companies can center on tourism or on the products with local characteristics. The fourth method is to take advantage of festivals and exhibitions. In recent years, the increase of festivals and exhibitions are witnessed in various places, which provide good opportunities for the show and sale of artistic products. A lot of successors even take initiatives to take part in these activities to display their talents. As a result, many visitors and businessmen are attracted. The fifth method is to participate in auction activities. The auction field pays special attention to the inheritance and

protection of cultural resources. By auction, we find a new way of protecting, inheriting and developing folk artistic resources.

Methods of industrialization: The next stage is industrialization when the market scale reaches a certain extent. The scale we are talking about refers to industrial scale and enterprise scale. Folk artistic resources can gather of themselves, for example, Shifo Art Commune in Zhengzhou city, Wanggong Village, the "Tiger Painting Village" in Minquan County, Shangqiu City, "Folk Arts Festival in the Horse Street" in Baofeng County, all of which are well-known and arouse the interest of a lot of visitors, learners and researchers. The industrial scale formed by the areas of these kinds is of the prime importance for the exploitation of artistic resources. Within these artistic agglomeration regions, artists can pay a visit to one another, communicate and show their arts to improve their talents. Apart from the communication function, the artistic agglomeration regions also display dissemination function and scale function. When a new skill is created by one artist, it can be spread quickly and be imitated by other artists. As a result, the new skill is disseminated in the whole agglomeration region and benefits all the artists. In contrast to personal production, the agglomeration region can best improve the skill of artists and force them to learn from each other and at last surpass each other. That is why Jun porcelain industrial area in Shenhou Town and the jade products in Zhenping County, Nanyang City develop so fast. The scale of these artistic agglomeration regions attract large orders which in return compel the artists to combine. The combination of the artists can raise the quality of the artistic products and bring about good fame to the agglomeration regions. More and more orders will come once these areas get good fame. The success of the "Tiger Painting Village" is an excellent case in point to exemplify this benign circle. The reason why we place great emphasis on the industrial scale is that there are few big enterprises concerning cultural industries. On the contrary, small companies and family shops are rather common. If in case the artistic agglomeration regions fail to be formed, the artists should also pay attention to industrial integration so as to raise their fame and get bank loan. The industrial combination is beneficial to their personal development.

CONCLUSION

It seems that the protection and exploitation of folk artistic resources are contradictory but in fact they depend on money. Kaifeng city is famous for its folk artistic resources. Whether a certain artistic resource should be protected or exploited can be analyzed with

reference to cost-benefit analysis model. In reality, a middle course is more often than not followed when the benefits of various parties are considered. Actually, the choice of protection or exploitation can be made regardless of the cost or benefit. The approaches to protection are numerous when different perspectives are taken into consideration. In this study, we focus on protection by library, by archives, by museum, digital protection, by successor and by education and by intellectual property. About the exploitation methods of folk artistic resources, we mainly stress their combination with tourism, marketization and industrialization.

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