

# The Past is the Link to the Present, and the Future is the Future

-- Based on the study of the Inheritance and Development of Bengbu Flower Drum Lantern

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**Abstract:** As a characteristic intangible cultural heritage spread in the Huaihe River basin of Anhui Province, Huagu Lantern has emerged as early as 2006, been successfully selected and included in the national intangible cultural heritage list. However, in the context of the accelerated modernization process, the inheritance and development of Bengbu Flower Drum Lantern has been seriously hindered due to the death of traditional old artists, unsystematic personnel training and many other reasons. Therefore, through literature analysis, field survey and other research methods, this paper finds out the problems of Bengbu Flower Drum Lantern, analyzes the influencing factors, and makes Bengbu Flower Drum Lantern have a better inheritance through innovation and reform.

**Keywords:** Flower drum lamp, Inheritance, Development.

## 1. Introduction

### 1.1. Background

#### 1.1.1. Realistic background

In October 2020, when the Chinese Academy of Opera was about to celebrate its anniversary, General Secretary Xi Jinping wrote back to the teachers and students, talking about the necessity and importance of inheritance and protection of opera culture. As a characteristic intangible cultural heritage passed down in the Huaihe River basin of Anhui Province, the flower-drum lantern stood out and was successfully selected and listed in the national intangible cultural heritage list as early as 2006.

In the era of accelerated modernization, it has given birth to some wrong consumerism and values, misleading young people and disregarding traditional culture. With the passing away of old traditional artists, coupled with the unsystematic training of talents, resulting in the incomplete form of the inherited Flower Drum Lantern ..... many reasons for China's historical and cultural heritage, is fading from people's view at a very fast pace, resulting in the incomplete inheritance of the Flower Drum Lantern.

#### 1.1.2. Historical Background

The art of flower-drum lantern, which belongs to the folk dance of the Chinese Han nation, is mainly popular in Bengbu, Anhui Province and other places. It has a far-reaching history and a rich history, dating back to the earliest Chu culture period, to the Republic of China has experienced more than a thousand years, through increasing development and perfection, and finally formed a set of dance, lantern song, gongs and drums, opera, juggling, martial arts in one of the more complete interpretation, is the Huai working people's elegant and popular, enjoyable dance, is a unique artistic appearance and a more complete artistic organization.

During the Song Dynasty, the flower-drum lantern had become a more systematic art form and occupied an inestimable position in the art of folk dance performance. In the grand and prosperous art lantern fairs held every year to celebrate festivals, the lanterns were presented to the public

as the grand finale, and were therefore also known as the "big lantern" and became famous all over the world.

At the beginning of the Qing Dynasty, the rulers attached enough importance to culture that the art of flower-drum lanterns flourished rapidly. The famous playwright Kong Shangren, after watching the spectacular performances of flower-drum lanterns in person, wrote the "Dancers' Words", which vividly depicts the beautiful singing and dancing of flower-drum lantern performers and their wonderfully light-hearted stage skills.

After the Opium War, modern China's society was in turmoil and unrest, so the development of the art of flower-drum lanterns was also seriously affected. After the Xinhai Revolution, the Huaihe River basin was plunged into war, cultural backwardness and economic depression, and the art of flower-drum lantern was at the bottom of its development.

In the 50 years after the founding of New China, the art of flower-drum lantern welcomed the momentum of "resurgence" and expanded, ushering in another round of peak, and the art of flower-drum lantern achieved unprecedented results in its development.

### 1.2. Research significance

Bengbu flower-drum lantern has scientific value. It has rich dance steps and diverse cultural connotations, fully demonstrating the perfect combination of movement and stillness, looseness and tightness. The change of human body curves in the culture of flower-drum dances not only possesses aesthetic significance, but also has considerable scientific value. For example, the "three bends" in the dance of flower-drum dances is a sufficient expression of the traditional aesthetic features from the mysterious East.

Bengbu flower-drum lantern has historical value. As a unique folk culture, flower-drum dances were once affectionately praised by Premier Zhou Enlai as "Oriental ballet"[1], and in various forms they express the real life of the working people in the Huaihe River basin and historical events of great significance. For example, "Little Flower Farm" shows the friendship and love of rural youth to the public. The small plays and dances in the Flower Drum

Dances are an important proof of the historical and cultural changes in the Huaihe River area, and have extraordinary historical and research value for exploring the folklore performing arts of the Chinese nation.

Bengbu flower-drum lantern has cultural and artistic value. Flower-drum lantern is a kind of folk culture with dance and music as the main form of performance, which has a different cultural and artistic value. The development of flower-drum lanterns constantly preserves and absorbs the excellent cultural traditions created by the ancestors on both sides of the Huai River over the past hundred years and thousands of years, and itself continuously injects the modern Chinese culture with the spirit and soul of the new era of the Chinese nation. The rhythm of the gongs and drums is strong and the techniques are rich; in addition, the lyrics of the lanterns have a strong literary character, and at the same time have the regional character of the Huai River, so they are catchy and easy to remember and spread widely.

### **1.3. Research Methodology**

#### **1.3.1. Literature analysis method**

In this paper, a large amount of literature related to this thesis was collected by searching information on China Knowledge Network, Wanfang Data, and Super Star Huia eBooks through key words such as "inherited culture" and "flower-drum lantern". After reading, understanding and analyzing these materials, we gradually understood the artistic style of the "Feng School" of Bengbu Flower Drum Lantern and gained a superficial insight into the history, development and inheritance of Flower Drum Lantern. It also laid a solid foundation for the subsequent analysis of flower-drum lanterns.

#### **1.3.2. Field Research Method**

Because the flower-drum lantern is a folk culture, for its study, we chose to go deep into the daily life of the villagers in Huaihe, study and observe their daily life and detailed information, and control its wholeness and culture. We enjoyed the dances and participated in the dances first-hand, and felt the significance of them. Through careful observation and visits, we aim to answer the questions we had before. Based on the observations, we visited local residents, non-geneticists, older artists, research scholars, and professional experts from all social classes, cultural stages, and age groups, and analyzed their opinions and perceptions of the dances by listening to and feeling the different voices of the local community.

### **1.4. Research Content**

To find out the problems of Bengbu Flower Drum Lantern, analyze the influencing factors, and make Bengbu Flower Drum Lantern have a better inheritance through innovative changes.

## **2. Research Overview**

### **2.1. Status of domestic and international research**

#### **2.1.1. Status of domestic research**

Wang Shuchen (2018) not only explored the development status of flower-drum lanterns and the protection measures for them, but also provided favorable suggestions for their sustainable development. Ren Jie (2018) studied several inheritance paths for flower-drum lanterns in the context of new media, advocating for the enhancement of their cultural

status and effective and reasonable protection. Wang Qi (2016) analyzed the current situation, problems, and model innovation of flower-drum lantern research, and created a new research model from the dimension of "harmonious relationship between human and water" - "ecological disaster --Cultural checks and balances".

#### **2.1.2. Overseas Research Status**

Because of its national characteristics, no foreign scholars have conducted research on the Hua Gu Deng lantern.

## **2.2. Developments**

Flower-drum lantern is not only an excellent folk art in China, but also included in China's intangible cultural heritage, which gives the natural and simple movements a wonderful and extraordinary artistic value and a unique aesthetic style. It is the crystallization of the people's wisdom, and also the pursuit of beauty in ordinary life.

Nowadays, society is developing rapidly, not only the economic level is improving, people's material living conditions are getting better. Accompanied by the impact of a variety of domestic and foreign cultural interweaving, thus bringing about the enrichment of art forms specific, more and more rural population began to migrate to the city, which also led to the development of regional folk art status and the momentum of inheritance has faltered. The roots of the inheritance of flower-drum lanterns have been destroyed, and the inheritors are either old or poor, barely able to maintain their own sustenance. The old generation of inheritors passed away with superb skills, while a new generation of young people are lack of knowledge of Bengbu flower-drum lantern, shallow willingness to learn, the traditional mode of dissemination, performance forms are also difficult to adapt to today's electronic development of society, resulting in a fault line of inherited artists, existing development limitations, limited dissemination channels and other issues. Therefore, we should take the initiative to actively realize the danger and seriousness of the current dilemma of the flower-drum lantern, and timely develop feasible and effective measures in real time to enhance the artistic and cultural value of the inheritance and development of the flower-drum lantern in a multi-faceted and comprehensive manner, and form a healthy cycle of operation and inheritance development system.

## **3. Overview of Bengbu Flower Drum Lantern**

### **3.1. Research Area**

Bengbu Flower Drum Dances, consist of more than four hundred language words and more than fifty basic steps. The degree of difficulty of the dance movements is complex, and the dance steps are complicated and diverse. These basic small points, together constitute a rich and perfect flower-drum lantern, making it smoothly one of the forms of excellent dance that expresses complex plots with body movements.[2]

### **3.2. History**

Developed in the Huaihe River Basin, the Flower Drum Dang is a comprehensive traditional folk art with dance and song as the main performance content, integrating song, dance and drama, and is known for its unique artistic presentation style and rich and diverse artistic movements and language. The main musical instruments used in the performance are gongs and drums, flower drums and double

drums, and the background music is sung by soloists or duets.[3]

The development of the flower-drum lantern has probably gone through four stages of change: First, the early sprout stage, the first originated in the Song Dynasty culture, after the Yuan, Ming and Qing dynasties, the ups and downs, ups and downs of the development of evolution, gradually tends to mature and perfect; Second, the development of the complete period, the end of the Qing Dynasty, the beginning of the Republic of China, Bengbu flower-drum lantern initially has a unique genre characteristics, for the further development of cultural liberation laid a strong and powerful foundation for the further development of the culture after liberation; third is the stage of prosperity. After the founding of New China, this ordinary folk culture of flower-drum lanterns also ascended to the elegant and noble art hall, and was even greatly praised as a typical representative of Han culture; fourth is the stage of rebirth of the nirvana, the traditional inheritors and cultural artists were hit hard after the Great Leap Forward, and the development of flower-drum lanterns stagnated and even regressed. However, after the Third Plenary Session of the Eleventh Central Committee, as art and culture were further liberated and developed, the art of flower-drum lanterns was cherished again and started to "flourish" from the beginning.

### 3.3. Characteristics

The dynamic performance of Hua Gu Deng is very much about the combination of relaxation, movement and stillness, lively and dynamic, and strong rhythm. Sometimes the dance is free and easy, and sometimes it stops abruptly without any abruptness, which makes people remember it. By beating the drums and gongs, the dance conveys emotions and expresses the characteristics of passionate characters.

Gao Qian, a researcher of flower-drum lanterns, has summarized the movement characteristics of flower-drum lanterns, namely, "the center of gravity depends on the right back, walking waist shaking twist; foot stalking strength, convey the spirit of the eyes to see; urgent as the wind, stop to steep, soft in the rigid, rigid in the soft; throw feet and hands to buckle the rhythm, gong and drum points with the feet.[4] "Lightness, dexterity, swiftness, and exuberance have always been the key words to reflect the characteristics of the flower and drum dances, and are still pursued by the dancers. This combination of masculine and feminine beauty shows a Taoist aesthetic, which is often reflected in other arts in the Huaihe region and permeates the people's lives, which is an important factor in the formation and transmission of the characteristics of Anhui Flower Drum Dances.

Bengbu Flower Drum Lantern, with Feng Guopei as the main representative character, is accompanied by drums and gongs, with strong dancing, dashing, light and flexible movements, endlessly changing lines, relaxed scheduling, and cheerful characters.

### 3.4. Inheritance

#### 3.4.1. Heritage significance

Flower Drum Lantern has a long history, a long history, and significant artistic value in dance and music, and is the crystallization of the wisdom of countless working people. In the heyday of the Flower Drum Lantern, we often saw dozens or even hundreds of gong and drum classes competing to perform a grand scene, with drums and music, continuous singing, silk fans, and performances that could last for days

without interruption. Folk artists and fans of flower-drum lanterns usually refer to the performance form of playing clappers and singing as "smashing dry clappers". Men, women and children can perform and the public is the audience, because of its strong artistic influence, there is also a folk saying that "when you hear the gong and drums, the cakes are on the wall". Hua Gu Lantern is very unique flavor, aesthetic standards and cultural connotations of the Huaihe region, to complete the inheritance and development of traditional culture in the new era must rely on the power of people, and from the perspective of folk literature, inheritance also refers to the traditional characteristics, refers to the process of passing from generation to generation in the formation of conventional traditions, its changes in the relative stability of the factors.

#### 3.4.2. Transmission methods

The inheritance of the lantern class of the flower-drum lantern. In the case of Fengzuzi village in Bengbu City's Yuhui District, for example, the principle of voluntariness is adopted, and all people are free to apply, accepted on the basis of merit, and learn in a unified manner.

Establish social flower-drum lantern groups and schools as well as organizations. The government leaders in Bengbu guide the masses to establish flower-drum lantern groups, flower-drum lantern organizations for collective learning.

Professional learning of dance learning. Like the Beijing Dance School incorporates flower-drum lanterns into one of the folk dance class materials for folk dance majors. By taking credits for the inheritance of the flower-drum lantern.

## 4. Cultural Functions of Bengbu flower-drum Lantern

The artistic performance of flower-drum lantern fully combines ideology and aesthetics, lyricism and narrative, and forms an artistic performance mode suitable for public entertainment.[5] With its complete artistic expression, colorful performance forms and twists and turns in the plot, it contributes to the diversity and richness of the cultural arts in the Huaihe River region. The "small flower-drum dances" have a variety of plots and are accompanied by flexible expressions of lantern songs and strong ideological movements, while the "big flower-drum dances" are good at showing emotions and building up an atmosphere with a strong sense of dance expression.

So far, Hua Gu Deng has evolved from a folkloric song and dance that only sings about the good life to an artistic stage play that portrays a variety of characters. Although it has the magic of "making the best use of things," it cannot be judged by professional standards of artistic aesthetics, but from the perspective of the unique cultural connotation of folk art, it is worthwhile to perceive, appreciate and watch. The Huaihe River basin nourishes the flower-drum lantern, which is condensed in the material and detached from the material. The inheritance and promotion of national values, literary performances and ideological culture is the sublimation and perfection of the connotation of traditional folk culture, the affirmation of the fruits of the hard work of the working people on both sides of the Huai River, and the hundred flowers and prosperity of Chinese national culture.

Chapter IV Problems in the Protection and Inheritance of Bengbu Flower Drum Lantern

#### **4.1. Inheritors are aging**

As Bengbu Flower Drum Lantern is an intangible cultural heritage, the inheritors play a huge role in the process of inheritance. In other words, if you protect the inheritors, you will also protect Bengbu Flower Drum Lantern; Supporting inheritors means inheriting Bengbu Flower Drum Lantern.

Through field investigation, we found that Huagudeng inheritors in Huaiyuan County, Bengbu City had been doing a lot of work for many years, and no young people took the initiative to learn from their teachers, leading to the embarrassing situation that older generations of inheritors had skills but no disciples. At the same time, we found that some art schools in Anhui Province that have set up Flower Drum Lantern major have few students studying Flower Drum Lantern, and colleges and universities have been facing the problem of too few students. With the rapid development of society, China's economic growth is obvious, and people's life is getting richer. In order to pursue a higher level of living standard, the rural population is gradually migrating to the city, leaving only the elderly in the countryside, which is not conducive to the inheritance of local folk art. Bengbu Huagu Lantern has a long history. The older generation of inheritors are old and have difficulty moving. They have survived today with their love for Huagu Lantern; Young people have a low understanding of Bengbu Huagu Lantern, a traditional folk art. Secondly, learning Huagu Lantern requires not only a long time of patience, but also a determination to study hard. All kinds of reasons greatly weaken young people's willingness to learn.

It can be seen that the inheritance of Bengbu Flower Drum Lantern is obviously aging, which easily leads to the shortage of reserve talents of Bengbu Flower Drum Lantern. As the saying goes, if you leave the green hills here, you will not be afraid of burning without firewood. If Bengbu Flower Drum Lantern is to be handed down forever, it needs many excellent and young inheritors. Intangible cultural heritage is mainly inherited by people. How to cultivate excellent inheritors and attract a large number of outstanding talents is particularly important.

#### **4.2. The number of spectators of Flower Drum Lantern gradually decreases**

According to statistics, Huagu Lantern has performed abroad and visited 13 countries in Asia, which shows that Huagu Lantern has been recognized by the world. It is reasonable that the audience of Huagu Lantern should gradually increase, but in recent years, due to the impact of popular culture, People have more and more entertainment options, leading to the loss of huge market for Bengbu Flower Drum Lantern. Now, on the cultural square where the Flower Drum Lantern is performed, there are only a few elderly audience at a glance.

#### **4.3. Artist training is not sophisticated**

At present, the inheritance of Flower Drum Lantern is diversified, mainly in the form of oral teaching, class teaching, etc. The villagers will also take the initiative to gather in the square to perform, which is conducive to enriching the villagers' lives. However, because they have not really learned, the standardization is greatly reduced, which is actually not conducive to the inheritance of the Flower Drum Lantern.

The basic requirement for performing Flower Drum Lantern is to master the dance and music structure. Dance and

music are sometimes interrelated and sometimes independent, which requires artists to master both dance and music. The performance forms of Flower Drum Lantern mainly include the Lantern Field, the Four Gates of Parachute, the Great Martial Arts Field, and the Drum Drum Performance. No matter which form of performance, the artists need to spend a lot of time to learn and study. For example, the Lantern Field requires the artists to step on the drum stand with both feet, and also to pose various shapes. Such actions require the artists to spend at least two years to practice; Another example is drum performance, which requires artists to be proficient in dance, martial arts and acrobatics. To practice drum performance well, it takes at least five years. As the saying goes, one minute on stage, ten years off stage. However, at present, due to the poor training method, Bengbu Flower Drum Lantern artists now have less time to learn Flower Drum Lantern, less specificity, and less proficiency, which directly affects the protection and inheritance of Bengbu Flower Drum Lantern, making it lose its original artistic value.

### **5. Reasons for the Protection and Inheritance of Bengbu Flower Drum Lantern**

#### **5.1. Too low income of artists**

The inheritors of Bengbu Flower Drum Lantern are short of young people. The reason is that the income of artists is too low and their life is not guaranteed.

In the early 1950s, our people were not rich, and solving the problem of food and clothing was the primary task at that time. Old artists of Huagu Lantern would perform Huagu Lantern in the street to earn their living expenses. In the 1980s, with the rapid development of the economy, people had higher living needs, and were no longer just satisfied with a full stomach. However, the number of people watching Flower Drum Lantern gradually decreased, which directly affected the income of artists. In general, with the rapid development of the society as a whole and the people's life becoming better and better, the income of Huagu Lantern artists has not increased, but decreased. The elders believed that there was no way out of learning Flower Drum Lantern, and the economic income could not be guaranteed. Finally, even though some people loved Flower Drum Lantern very much, they had to give up.

The inheritors of Bengbu Flower Drum Lantern mainly earn income from farming and working outside. When artistic hobbies cannot meet the current needs of life, people have to give up their ideals, face reality and devote themselves to other jobs to meet the basic food and clothing problems, which undoubtedly aggravates the inheritance problem of Bengbu Huagu Lantern. Therefore, it is of great significance for the protection and inheritance of Flower Drum Lantern to give material guarantee to artists and increase economic support.

#### **5.2. Impact of diversified entertainment modes**

After the reform and opening up, material civilization and spiritual civilization have become increasingly enriched, people's leisure time has become more and more, values have also changed, and new forms of entertainment are emerging.

As people have more and more entertainment options, which has impacted on traditional art, the market of Bengbu Flower Drum Lantern has become narrower and narrower, even "there is no way to go".

Secondly, with the increasingly convenient transportation, people are no longer restricted by the region, and most people tend to work, study, live and so on across regions. Bengbu Flower Drum Lantern itself has obvious regional characteristics. It is created according to local customs. This regional label hinders the inheritance of Bengbu Flower Drum Lantern under the background of developed traffic.

### **5.3. Lack of scientific and effective protection mechanism**

At present, the protection and inheritance of Huagu Lantern has entered a dead end, and people are trapped in the contradiction between "protection" and "development". We clearly know that the original performance form of Flower Drum Lantern does not conform to the aesthetic style of modern people. Bengbu Flower Drum Lantern really needs to be innovated, but some artists are eager to succeed and have added a lot of foreign elements, which makes Bengbu Flower Drum Lantern no longer "traditional", the cultural foundation is damaged, the cultural charm is gradually lost, and the original pure culture is lost, which is not conducive to the protection and inheritance of Flower Drum Lantern. We should innovate on the basis of ensuring its initial form, and must not blindly develop.

## **6. Countermeasures for the Protection and Inheritance of Bengbu Flower Drum Lantern**

### **6.1. The government attaches importance to the training of folk inheritance talents**

Bengbu Flower Drum Lantern is a traditional folk art in Anhui Province. In recent years, the government has also introduced many measures to protect Bengbu Huagu Lantern, such as establishing a four level Huagu Lantern protection organization network at the municipal, county (district), township and village levels, and issuing government regulations to protect and develop Huagu Lantern. However, on the whole, there is a lack of effectiveness, less capital investment, management methods to be improved, and an effective mechanism. For example, Fengzuizi Village, Qinji Town, Yuhui District, Bengbu City, is known as the "First Village of Anhui Flower Drum Lantern" because of the outstanding achievements of Feng School's flower drum lantern art. In 2004, the government established the "Flower Drum Lantern Ecological Village" here, and built exhibition halls, performance venues, lantern playing grounds and other buildings, in order to show the traditional appearance of Bengbu Flower Drum Lantern under the ecological environment background to the society. However, the effect is not obvious, and there is still a considerable gap between the effect and the original intention. Through the visit, we found that the facilities in the exhibition hall were poor and the sanitary conditions were worrying. Due to the low salary, the basic level managers and staff in the library are slack and unprofessional. The exhibition hall is an excellent opportunity to publicize Bengbu Flower Drum Lantern to the outside world. Such environment and conditions not only have no effect, but also have an indelible negative impact on Bengbu Flower Drum Lantern. However, similar situations also occurred in Fengtai Flower Drum Lantern, Yingshang Flower Drum Lantern and so on. Therefore, we should appeal to the government and all sectors of society to pay more attention to

Bengbu Flower Drum Lantern, increase capital investment and give more policy support.

### **6.2. Attach importance to the training of Huagudeng people in colleges and universities in Anhui Province**

At present, the teaching of Flower Drum Lantern has entered many colleges and universities in Anhui Province, such as Anhui Normal University, Fuyang Normal University, Anhui Art Vocational College and other colleges and universities have set up Flower Drum Lantern major. This is undoubtedly beneficial to the protection and inheritance of Huagu Lantern, but is the teaching content really Huagu Lantern? For example, the Anhui Flower Drum Lantern Style Combination Course set up by Anhui Vocational College of Arts wants to separate the flower drum lantern from the foundation of traditional culture, and then try to combine it with other performance styles. But we should understand that the artistic value of Flower Drum Lantern cannot be separated from the traditional culture that nurtures it. At the same time, in the teaching and training process of Flower Drum Lantern, only the dance part was taught, but little was involved in the lantern songs, gongs and drums, and small plays that are inseparable from Flower Drum Lantern. The traditional flower drum lantern is a kind of art that integrates dance, duet, gongs and drums, lantern songs, small plays and other forms of performance. For this kind of art form with strong integrity, only through integrated teaching can we cultivate corresponding professionals and reserve talents for inheriting Flower Drum Lantern. Secondly, as a professional teaching institution of Flower Drum Lantern, teachers should regularly organize collective field visits and surveys to learn about the performance style and form of Flower Drum Lantern and realize its artistic value through consulting old artists. Relevant colleges and universities should also invite older generations of flower drum lantern artists or flower drum lantern performing artists to the school to offer relevant lectures and professional teaching, so that students can have a deeper understanding and understanding of flower drum lantern and improve their professional skills.

### **6.3. Promote the "Bengbu Flower Drum Lantern+Tourism" model**

Combined with the local tourism industry, through government support, create a new and unique cultural brand of Huagu Lantern, form a Huagu Lantern performance mode, and let more people who love art participate in it. Tourists can enjoy high-quality programs with regional music culture while sightseeing. From a practical perspective, such an innovative development path is not only conducive to strengthening the dissemination and promotion of Bengbu Flower Drum Lantern culture, but also conducive to the local economic development of Bengbu.

### **6.4. Develop new performance mode and innovate flower drum lantern art**

Traditional performance forms can no longer meet the needs of contemporary people for art. Inheritors should be brave to innovate on the basis of maintaining traditional culture and create a brand and performance mode belonging to Bengbu Flower Drum Lantern. First, we should integrate into contemporary life. Traditional culture cannot be satisfied with being protected by the state and going into museums.

Instead, we should make Bengbu Flower Drum Lantern "live", adapt to modern society, and be widely accepted and loved by people, so that it can have vitality. The second is to conform to contemporary aesthetics. In fact, the decline of many traditional cultures is related to the aesthetics far away from people. I think Bengbu Flower Drum Lantern can actively cater to the art forms that modern people like and innovate on the basis of maintaining its core.

### **6.5. Expand cultural inheritance channels of Huagu Lantern**

First of all, we should strengthen the protection mechanism for the old artists of Bengbu Flower Drum Lantern, and then strengthen the training of the new generation of inheritors. The old artists are an important part of protecting and inheriting the Bengbu Flower Drum Lantern, but the current living conditions of the old artists are not guaranteed. The older generation of artists are older and their number is gradually decreasing, which makes it difficult to continue to inherit the Bengbu Flower Drum Lantern, seriously hindering the inheritance and development of the Flower Drum Lantern. Therefore, it is necessary to find a new generation of inheritors and strengthen the cultivation of reserve talents. Secondly, we need to improve the funding system for cultural inheritors of Huagu Lantern. At present, Huagu Lantern artists mainly live in rural areas, where their life is not guaranteed, their economic income is not stable, and their poor material life is difficult to support the power of inheriting and developing Huagu Lantern. Therefore, it is necessary to increase the financial support for Huagudeng artists and solve the income problem of artists.

### **6.6. Build a professional team for cultural heritage of Bengbu Flower Drum Lantern**

Building a professional team for cultural heritage can effectively inherit and develop Bengbu Flower Drum Lantern. The professional team should have excellent professional skills, and the team members should deeply understand the artistic value of Bengbu Flower Drum Lantern. A team is a group of people who create more value. As the saying goes, a single tree does not make a forest. A person's energy and ability are limited. The creativity of a team is greater than that of any one of them. Team cooperation can make up for the lack of personal ability. An excellent professional team for cultural heritage can effectively exert the maximum potential of the team members and make greater contributions to the

inheritance and development of Bengbu Flower Drum Lantern. Secondly, another advantage of building a professional team is obvious: brainstorming. The generation and implementation of a good idea is not enough only by personal strength and efforts. We clearly know that if Bengbu Flower Drum Lantern wants to continue its inheritance and development, it must take the road of innovation. Therefore, if we want to realize effective innovative ideas of Bengbu Flower Drum Lantern, we must pool our wisdom, form a professional team, gather a group of artists, let them show their abilities and talents, and give full play to their creative role.

### **6.7. With the help of Internet technology**

With the continuous development of the Internet, the scale of Internet users in China is huge. Under the background of "Internet +", people's lifestyle has undergone tremendous changes. For traditional culture, the Internet is both an opportunity and a challenge. We should follow the trend of the times, use Internet technology, vigorously promote and develop Bengbu Flower Drum Lantern. First of all, official Bengbu flower drum lantern accounts should be established on short video platforms such as Kwai and Tiktok. By publishing short videos, more Internet users can understand and understand Bengbu flower drum lantern, and at the same time, they can interact with Internet users to achieve the effect of publicity. Secondly, we should also build a network interaction platform to collect netizens' attitudes towards Bengbu Flower Drum Lantern and their development suggestions, and carry out targeted reforms based on this, so as to better promote the inheritance and development of Bengbu Flower Drum Lantern culture.

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