

Exploring the Impact of Cultural Policies on the Inheritance and Performance of Ersu Tibetan Folk Songs

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Abstract: This paper explores the effects of cultural policies on the performance and inheritance of Ersu Tibetan folk songs in Xieluo Township, Sichuan Province, China. The Ersu Tibetans, a small branch of the Tibetan ethnic group, have experienced significant transformations in their cultural practices due to government efforts to preserve and promote their intangible cultural heritage (ICH). These policies, while contributing to economic benefits and visibility, have also led to shifts in performers' identities and a growing commercialization of their traditional music. Through ethnographic fieldwork, this study examines the tensions between cultural preservation and commercialization and offers policy recommendations to balance the authenticity of Ersu Tibetan folk songs with modern performance demands.

Keywords: Ersu Tibetan Folk Songs; Cultural Policies; Intangible Cultural Heritage; Commercialization; Ethnography.

1. Introduction

Xieluo is a Tibetan village in Shimian County, Sichuan Province, China. Xieluo Tibetan Township is located in the western part of Shimian County, adjacent to Anshun Yi Township in the southeast, bordering Jiulong County in Ganzi Prefecture in the west, and neighboring with Pioneer Tibetan Township and Xinmin Tibetan-Yi Township in the north. Xieluo Tibetan Township is one of the ten nationalities townships of Shimian County, and there are three nationalities within its territory - Han Chinese, Tibetans and Yi nationalities. The language, dress, living customs of Tibetans in the territory of the unique regional strong Xieluo Township Tibetans have two branches, to the Songlin River as the boundary, the north is the Muya Tibetans and to the south is the Ersu Tibetans (Li, 2007). The Xieluo Tibetans covered in this paper belong to the Ersu Tibetans.

At present, China has implemented the strategic plan of "rural revitalization" for the development of the countryside, which was put forward by Chinese President Xi in the report of the 19th CPC National Congress on October 18, 2017, to in which the report emphasized many times the need to promote the revitalization of rural culture, and regarded the revitalization of rural culture as the soul-casting project of rural revitalization, playing a fundamental and leading role in the revitalization of the countryside. , leading role. The construction of rural culture to empower the new era of rural revitalization is of great significance in promoting the modernization of agriculture and rural areas and the construction of a strong socialist cultural country. According to the public website of the Xieluo Township Government, the theme of the document is to develop the culture of the Tibetan ethnic group in Xieluo Township Ersu, Muya, to take the initiative to protect the heritage of traditional culture, and to promote mutual understanding and respect of multiculturalism. The activities carried out so far include the creation of a large-scale song and dance drama epic Shihun, the choreography and organization of ethnic songs and dances Juelimanmu and Salianduoman, and the participation in

national, provincial and city national minority ethnic performances on several occasions. Xieluo Township cooperates with Sichuan Conservatory of Music to collect and organize the folk songs of Xieluo and establish a complete database of folk songs. Xieluo Township government actively apply for recognition of Intangible Cultural Heritage (ICH), trying to seek more social resources and attention. For those items recognized as Intangible Cultural Heritage, to start the non-genetic inheritance training courses, the subjects include embroidery, brewing, song, dance and so on Ersu Tibetan ICH project, inheritance class mainly for young Ersu people. Xieluo township continues to hold provincial ICH Huanshanji Festival (2017-2023), and invites tourists to participate in the exhibition, display, experience, interaction and other forms, so that outsiders feel the colorful culture of Ersu. From the above policy can be seen, Ersu Tibetan music, to some extent, the end of the ICH certification, has become an important object of national cultural work, especially those who have been selected as the Intangible Cultural Heritage list of traditional music.

These cultural policies have led to the economic benefits and promotion of Ersu Tibetan folk songs, but at the same time they have limited its performance. In the process of staging performances, the performers' own identities changed, in order to welcome tourists, many villagers became musical performers, detaching themselves from their own identity as farmers, and even some of the inheritors, became professional musical performers, even if they did not have the desire to become artists, they had to take part in all kinds of performances, and these inheritors would have a change in their lifestyles, bringing about cultural identity crisis. The government also needs to think more deeply about whether the system is designed to train professional inheritors or to provide a guarantee of inheritance without interfering with their original way of life, and in formulating policies it needs to be clear whether the goal of inheritance is the musical scores and styles of Ersu Tibetan music or the way of life of this ethnic minority musical group.

2. Statement of the Problem

This dissertation explores folk music that is seldom heard in modern industrialized societies, the Ersu Tibetans, currently numbering just over 200 people, are a very small branch of the Tibetan ethnic group that has been displaced to Xieluo Township in Sichuan. This dissertation focuses on how cultural policy affects the inheritance and performance of Tibetan folk songs. This dissertation aims to explore the impact of cultural policies on folk songs in peripheral societies and to find cultural policies for the co-existence of traditional folk songs and these periphery folk songs in a multicultural environment. Cultural policy is the expression of the country's action in the field of culture to manage and achieve specific cultural tasks and objectives., the most direct expression of the specific cultural consciousness and political aspirations of different historical periods. (Hu, 2006). According to the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council, the "14th Five-Year Plan for Cultural Development" (2021), strengthen the protection and transmission of ICH to improve the system of investigation and recording of intangible heritage, the system of representative projects, the representative inheritors, and the cultivation of ICH inheritors. Improve the practical ability of inheritors inheritors. Strengthen the overall systematic promote the ICH into the campus, into the community, into the network.

This study is based on fieldwork of Chinese folk songs in Xieluo Village. In this fieldwork, this dissertation has two outcomes, the first to describe how people in music experience the effects of cultural policies and to analyze how current cultural policies affect Ersu folk songs. Particular attention is paid to the impact on the performance and inheritance of Tibetan folk songs in Ersu. and to provide cultural policy suggestion on how to deal with the coexistence of these peripheral music with industrialized societies.

The findings of this study will contribute to the answers to the following question:

- 1) How does cultural policy affect the performance of Ersu Tibetan folk songs?
- 2) How do Ersu Tibetan musicians experience music performances affected by cultural policies?
- 3) How can cultural policies be formulated to help inherit Ersu Tibetan Folk Songs?

3. Significance of the Study

Singing folk songs are part of Tibetan life in Ersu and play an important role in rituals and ceremonies, but now, under the influence of cultural policies, folk song performances are performed and choreographed to satisfy their commercialization, and a part of the villager has turned into professional performers, with folk song performances becoming part of their source of income, treating the performances as a thousand and one, going from one stage to another, from one show in the morning to another in the afternoon, mechanically conveying their "culture". This study reveals the real experiences that take place in the practice of folk song performance and how performers perceive, process, and value these experiences in light of their understanding of being affected by changes in folk song. At the same time, this study breaks with the view that preservation and inheritance policies are universal, as if there is nothing outside the folk song text that can be questioned.

I argue that policymakers need to face these seemingly neglected realities and realize how these folk songs should be evaluated and dealt with in order to formulate better strategies for their inheritance and preservation, or to realize that certain folk songs do not need attention because they may no longer need to be listened to in the current background now. Unfortunately, there is a gap in the ethnomusicological discourse on the topic of cultural policies and folk songs, and cultural policymakers have not explored and researched the ways how these policies have affected the performance of folk songs. Therefore, this study will complement the existing research from the perspective of cultural policy on music by trying to focus on the comprehensiveness of the impact of policy on folk songs, not only in terms of the changes in the form of the performance of folk music. but also in terms of the impact on the consciousness of the people involved and the reconfiguration of their perceptions. New ideas and insights for policy formulation come from understanding the lived experiences of performers. An unexplored area in the study of Ersu Tibetan music is argued through the discourse of the impact of cultural policies on Ersu Tibetan folk songs.

On the practical side, this study focuses on the current folk song performances of the Ersu Tibetans and the individual's experience of participating in the performances from the perspective of the impact of the implementation of a cultural policy. The performance of these folk songs is considered to be the work of the Ersu Tibetans. By revealing the adjustment to new cultural performances made by people in response to changes in the national will, this study evokes the humanitarian and democratic aspects of intangible cultural heritage policies for policy stakeholders, applying the ethnomusicologist's view that today's policies for intangible cultural heritage need to be carefully consideration on the gap between formulation and implementation, and that some kind of mediation is necessary between the transmission and reception of policies. This would have broad application to intangible cultural heritage, the transmission and preservation of which is a worldwide concern and an area of great interest to applied ethnomusicology.

4. Methodology

Some ethnomusicological works describe the entire cultural system of a society, especially if the society under study has its own script and a small population. This is not the case with this thesis. This thesis does not set out to describe and explain an entire musical culture. The subject of this dissertation is a country where Chinese culture is the dominant culture and the countryside is led by the Communist Party of China. This study is not a study of the culture of others, but a study of the problems facing the society in which I reside. Before writing this thesis, it is necessary to have some basic understanding of Chinese culture, especially the music of the Xieluobuzi, a typical Chinese agricultural society. Additionally, an understanding of China's multicultural environment is required in order to understand Chinese discussions about music and related policies.

This is an ethnography study on music. According to Harris & Johnson (2000), Ethnography is a written description of a particular culture - the customs, beliefs, and behavior - Xieluobuzi is the unit of the fieldwork. Xieluo Tibetan village is named as Xieluobuzi. It is located in the western part of Shimian County on the south side of the Songlin River, a first-class tributary of the Dadu River, about 5 kilometers from the township government and 23 kilometers from Shimian

County, with an elevation of 1,400 meters above sea level. According to the village headman, Tang Quanguang, and his wife, there are 54 families in Xieluobuzi. The population is mainly Tibetans and Han Chinese, 7 Han Chinese and 47 Tibetans. (Liu, 2021). The economic life of the Xieluobuzi is dominated by agrarian and pastoralism. Because of the poor natural conditions, located in the high mountain valley, surrounded by mountains on three sides, there is no paddy field but only dry land and the soil quality is relatively poor, the agrarian of Xieluobuzi is relatively backward. Agriculture and animal husbandry play different roles in the economic life of the Xieluobuzi. Agriculture provides food for the Xieluobuzi and fodder for their livestock. With the popularization of agricultural technology and cash crops, part of the agricultural products have been used for sale, such as the new varieties of locally grown yams are mostly used for sale, while animal husbandry is the main supply of meat and sale is the main source of economic income. The self-sufficient small farm economy cannot meet the needs of the people, so some of the main workers in the area will go out to work in their spare time to increase their economic income. The Ersu Tibetan in Shimian County probably migrated from the Anning River Valley due to war and the expulsion of their Yi ancestors. After a long period of displacement, the Ersu Tibetans finally chose the Xieluobuzi as a secluded place to settle down (Liu, 2021), based on information collected through fieldwork. In the second fieldwork, I asked performers trying to reproduce performances of the past. My activities as an observing participant included being there with the performers for rehearsing and for the performance.

The study was planned during my first year of Ph.D. From 2023 to 2024, TWO visits were made; the shortest being 2 days and the longest a week. My research activities as an observant participant will entail requesting that former performers or their inheritor attempt to reproduce past performances. On the other hand, in the case of current folk song performances, I have been together with the performers during rehearsals and performances. This includes time spent in rehearsal as well as time before and after rehearsal.

The initial field trip in 2023, was an exploratory visit, general observations were first made to get an overview of Xieluobuzi and to familiarize ourselves with the basic socio-cultural structure of the Ersu Tibetans. This included observing the geographical location of Xieluobuzi, the layout of the village, the venues where the performances took place, and the procedures and processes of the performances. Tsaiwai will also get to know the personalities of the villagers involved in the performance, during which one of the folksongs found in Xieluobuzi.

The second visit is in 2024 and will document the complete performance focused on a more in-depth look at the organization behind the performances. At this stage, the study also attempted to search for and collect folk song related gather relevant printed or written materials, both formal and informal. The highlight of the fieldwork was to participate in the whole process of their performances, including the performance and rehearsal stages, while observing and recording, an activity known as participant observation. Participant observation produces extensive field notes written after each day of participation, audiovisual recordings, and information gathered through interviews. Participant observation is accomplished throughout the process Jueimanmu provides insights into the real-life scenarios that occur during folk song performances. In-depth interviews

were specifically carried out with the performer and inheritors. Some general interviews were also conducted with audience in order to determine their feeling involvement in the performance, as well as their opinions about the performance presented in the event. The researcher asked for a recreation of past performances, in-depth observation of folk songs and Juelimanmu performances, and in-depth interviews with old performers. At the same time, interviews were conducted with the inheritors, and the origins of the Ersu Tibetan folk song performance activities, observation of the current situation, and prospect the future development

Structured and unstructured interviews were conducted not only to gather new information, but also to verify and fill in points of doubt or omission in the literature. The interviews conducted include one-on-one interviews with participants, group interviews with two to three respondents in each group. The questions were determined before the interview and planned specifically according to the type of interviewee. Casual and ad hoc questions were also asked during interactions with performers and audiences.

The selection of informants was based on recommendations from the village headman's daughter, as well as through live interviews with singers and audience members during the performance. The key informants interviewed in the field for the study can be divided into three categories. The main criteria for selecting the first category is their ability to perform or relate to the music and folk song. Ersu Tibetan through their direct involvement in the through their direct involvement in the past, such as the inheritor of the Ersu Tibetan folk songs, and the elderly man in the village who specializes in folk song singing. They received an overview of their background, the history or origins of folk song performances, and the past and present of folk song performances. As well as their experiences and perceptions of the changing forms and scenarios of the present performances. The second category is those who have taken some responsibility in the current event of the folk song performance. For the rehearsal of Juelimanmu, Tang, the leader, was interviewed about the differences in that folk song performance after the choreography, the problems and solutions faced now, and the vision for that performance. Audience members, a third category, were also interviewed about their impressions, feelings, and overall perceptions of the folk music and performances in order to gain a more fuller picture of the social environment in which the Ersu Tibetan folk songs current performance. The different backgrounds, roles and positions of the interviewees reveal the overall impact of policy on local folk songs. The interviewees' opinions, which often diverge widely, demonstrate the problems of understanding a broader cultural policy framework than folk song performance.

Other than performances, the rehearsals as well as conversations were recorded. The equipment used for the recordings, were mainly a ipad for audio and visual recordings, and a iphone14 that was used simultaneously to record the audio separately.

5. Conceptual Framework

As mentioned above, the structure of the study was formed based on the idea of "cultural policies affecting folk song music". This is the idea of identifying current problems in public policy and their possible solutions through fieldwork study on rural music. The research structure is finally reached with the idea of "both public policy and folk song music

assimilating elements through interaction with each other.” This means the research aims at finding possible solutions for both public policy and rural music, according to their situations respectively. Rationally speaking, this research may be limited as the intensive fieldwork was only done on the rural music life of Xieluobuzi. There is no fieldwork on how policies are made and how they go about being implemented.

This paper focuses on King's (2020) theoretical framework of music in public policy to examine the influence of folk songs on current cultural policy. King (2020) recognizes the multiple values of music and emphasizes Cross's view of the "communicative" source in music, which can encompass therapeutic, social, and cognitive effects of music, providing "an integrated account" for policymakers (p.5). This "communicative" source extends to the pleasurable qualities of music-aesthetic and hedonic/affective-and thus reinforces the breadth of its value. King (2020) envisions a greater role for music in institutional and public life, improving lives through music while using "music as salvation" to promote social cohesion and heal social segregation.(p.5). Understanding the power of narrative within societies is vital for influencing effective music social policies. personal stories, memories and connections as well as insight play a significant role in shaping individual and collective identities and emotions related to music(p.6). King (2020) admits music holds the potential to cultivate general empathy among people, extending beyond just musical empathy. Shared narratives and beliefs in music's healing power can significantly enhance empathy and emotional bonds within communities.” Collective narratives (or “collective fictions”) can be powerful, such as belief in the healing power of music. Emotions play a role in shaping public policy by influencing observers and participants in emotional spaces, Individuals' emotions are deeply intertwined, whether they are advocating for a specific policy or making decisions about it.(p.6). King (2020) argues that in terms of policy, there is a need for an in-depth analysis of the dynamics of policy-making in the music area, including the political environment, the evolution of policy, consideration of the perspectives of policy-makers, the

engagement of stakeholders, and the challenges and opportunities of developing music-related policy. He emphasized that personal musical experiences might shape a politician's understanding of music and how to engage with it, they might also use policy- making about music to help construct their political identity (p.9).

King (2020) provides a lens through which to examine how cultural policies affect Ersu Tibetans. It is to observe how political discourse shapes the recognition and promotion of folk songs among the Ersu Tibetans by examining the discursive power of policies related to cultural heritage and protection. King (2020) recognizes the value of music in public policy discussion by examining how policy affects the performance and dissemination of Ersu Tibetan folk songs. Recognizing the influence of personal histories and emotions on policy decisions, the article examines how personal experiences and cultural identities influence the performance and interpretation of Ersu Tibetan folk songs. By exploring the intersection of personal narratives and political influences, the article discovers the various ways in which folk song performances interact with politics.

I examined the following variables in Figure1. I analyzed the impact of cultural policies on Ersu Tibetan folk songs from the perspective of shaping political discourse, the performance form of folk songs, and the inheritance of folk songs. With the changes in policies and the needs of commercialization, Ersu Tibetan folk songs have been staged. What are the differences between them and the folk songs in the memories of the elderly in the past? What are the changes in the current performance stage, performance form, and performers? What musical value do these changes have? In the inheritance of folk songs, how do the inheritors and performers experience the current folk songs, and what changes have they made to their identities and experiences? What significance do these changes have for the folk song culture of the Ersu Tibetans? Through the study of the impact of cultural policies on Ersu Tibetan folk songs, what reference value does it have for policy making? The thesis articulated around them.

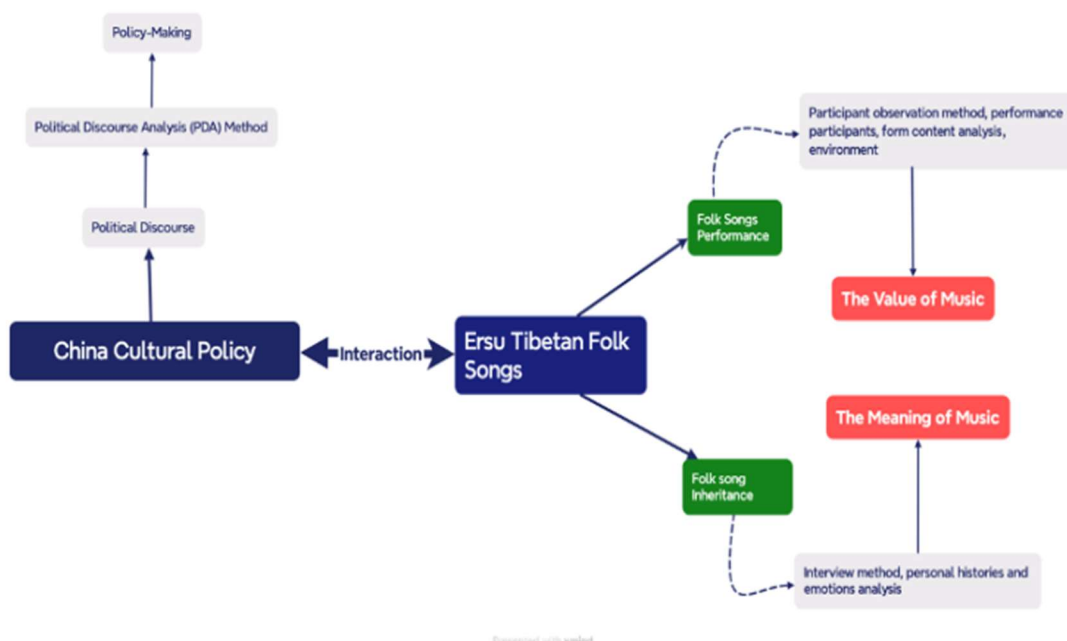


Figure1. Variables in the study

As a manifestation of the State's management in the field of culture and the realization of specific cultural tasks and goals, "cultural policy" most directly expresses the specific cultural will and political aspirations of different historical periods (Hu, 2006). In the 21st century, the state's conceptualization of traditional culture has shifted to revitalization and preservation, and among the different expressions of this concept, the protection of the "intangible cultural heritage" has become the most widely influential policy idea. In order to further operationalize the safeguarding process, the State has developed three important ICH safeguarding systems: first, a basic ICH census; The second is the establishment of a national, provincial, municipal and county level representative list of intangible cultural heritage and the corresponding "intangible heritage" list, which is to be approved and published by the statistical government and reported to the higher level of government for the record, and the third is the establishment of a system for evaluating and recognizing representative bearers and a system of protection. The problems encountered by traditional music present the difficulties encountered by the whole "intangible cultural heritage" policy from one side. In the process of formulating and implementing policies for the protection of "intangible cultural heritage", the state needs to put forward a clear cultural purpose in front of the complex cultural things; formulate simple and easy-to-implement implementation programs, and then set up the "intangible cultural heritage" protection system. In the process of formulating and implementing policies to safeguard ICH, the state needs to put forward a clear cultural purpose in the face of complex cultural matters, and to formulate a simple and easy-to-follow implementation plan, which means that the state's discourse can only focus on a limited number of features of ICH, and form highly generalized knowledge. In contrast, however, ICH is characterized by diverse and complex cultural contexts and modes of existence.

Generally speaking, the active participation and support of the State for the Convention on Non-Heritage is motivated by the practical need to adapt to social development and formal changes, and the historical necessity to strengthen the sovereignty of the nation-state (Peng, 2008). On the one hand, the national culture faces the anxiety of how to take into account its own cultural identity under the global cultural dissemination, at this time, the emphasis on and utilization of the function of cultural internal cohesion is particularly necessary; on the other hand, if it is not possible to highlight the particularity of Chinese culture with its unique culture and become a recognizable cultural symbol under globalization, it is difficult to enhance the competitiveness of the country. The concept of "cultural diversity" upheld by the Convention on Non-Heritage also alludes to China's anxiety about foreign cultural invasion. However, "intangible cultural heritage" as a foreign concept has its own long history of generation and distinctive cultural attitudes, and this concept has entered China along with the process of modernization and globalization. In this context, the strategy structured by the highly generalized knowledge is confronted with the diverse and ever-changing culture and life practices of the whole society, which indicates that the national discourse nowadays is bound to face a more complex and multilayered cultural field.

Review of Related Literature and Studies

The meaning often given to folk songs is that of "old songs

with no known composers" (Ronald 2006), another is that of music that has been subjected to an evolutionary "process of oral transmission...the shaping and re-shaping of music by the community that gives it its folk character" (International Folk Music Council). In China, folk songs are generally regarded as the songs created by each nation in ancient or modern times with their own national style characteristics, and they are the traditional songs of the working people of each nation. The forefathers of each nation had their own songs from ancient times, and most of these songs did not know who the author was, but were spread orally, passed on from generation to generation, and from generation to generation. Study of Ersu Folk Songs. Shimian County, Ya'an is located in the special section of the excess of the Han area to the ethnic area, where live the Han, Tibetan, Yi and other ethnic groups, in the social background of the ethnic cultural mingling, produced many mysterious and ancient cultural customs, formed a number of valuable intangible cultural heritage of mankind, which is the Shimianthis ancient and mysterious land to the human civilization of the valuable wealth. In the three Tibetan townships of Cailuo, Caoke and Pioneer in Shimian County, the Tibetan compatriots living here are bounded by the Songlin River, with the north of the Songlin River claiming to be Muya Tibetans and the other side of the river claiming to be Ersu Tibetans. This paper examines the folk songs of the Ersu Tibetan area.

Li (2007) wrote the first academic work on a more systematic ethnography of the Shimian Tibetans, on the study of Shimian Tibetan ethnohistory and ethnoculture. The content contains three parts: first, the process of ethnographic fieldwork is introduced in the form of a field journal; second, a more detailed ethnographic account is given of the Ersu Tibetans in Xieluobuzi, and of the Muya and Muya in Mangzhongbuzi. In the section on Xieluobuzi subsection provides an overview of the village, its economy, inhabitant relations, family livelihoods, living techniques, rituals, customs, and the Huanshanji festival. A detailed description is given. The Ersu Tibetan folk songs of Xieluobuzi are not only an important part of the local people's life, but also carry rich cultural and historical information (Liu & Jiao, 2014). There are several main categories of research about the folk songs of Ersu Tibetans, the folk songs of take oral transmission, the earliest research literature about the folk songs in 2012, the researchers' research topic focuses on the musical characteristics of the folk songs, in terms of melodies and rhythms Ersu Tibetan folk songs have a beautiful melody and diverse rhythms. It was found that the folk song tunes of Ersu Tibetans belong to China's traditional national tuning, mostly in pentatonic tuning, and hexatonic tuning is seldom used (Zhang, 2012). The structure of folk songs is mostly one paragraph, with different numbers of bars in each sentence, and the beat is mostly 2/4 beat or 4/4 beat. It is characterized by long tones, boldness and freedom of rhythm, and has the unique personality and style of the Tibetan people. In terms of lyrics content, Ersu people have their own language called Ersu. Ersu folk songs are sung in Ersu language, Ersu folk songs are simple in language and rich in lyrics, involving interpersonal interactions, beliefs, love, labor, religion, historical legends, etc. Ersu folk songs have corresponding lyrics for different occasions, such as labor, welcoming guests, marriage, rituals, and toasting. Zhang (2012) The lyrics of these folk songs reflect the daily life and spiritual beliefs of the Ersu Tibetan people. The Ersu Tibetan folk songs of

Xieluobuzi are sung in various forms, including solo, duet and chorus. Different singing styles bring about different musical expressions and reflect the functions and meanings in different social activities, regardless of the singing style, music usually exists in an interactive collective activity (Yuan, 2021). Ersu is good at singing, they grew up in the mountains, they sing loudly in the mountains, the echo of the mountains and their songs correspond to each other, thus practicing the Ersu people's high-pitched and rough voice. Ersu folk songs have a particularly high pitch, flexible and free tunes, perhaps this has a great relationship with the Ersu people live in the mountains at very high altitude, the songs need to be transmitted in the high mountains, a great deal. The Ersu people use their high-pitched, rough songs to express the Ersu nation's attachment to the mountains, their worship of the stone gods, and their reverence for nature. (Zhou, 2014). The Ersu Tibetan folk songs of Ersu Tibetan folk songs are integrated into the daily life style of the local people. On occasions such as festivals and weddings, folk songs are often used to add to the atmosphere and express feelings (Zhou, 2014). Ersu Tibetan folk songs in Xieluobuzi are used in religious ceremonies and rituals. Wu (2022) Folk songs are not only a form of musical expression in these activities, but also an important means of expressing beliefs and prayers.

The inclusion of Ersu Tibetan folk songs in the field of ethnography to observe the connection between folk songs and people and society is even more unheard. Although the Ersu Tibetan folk song JueLiManMu was listed as municipal level ICH in 2014, the research literature about it is scarce, even though some Ersu Tibetan songs were collected in the writing, the details about the types, characteristics, forms, and details of the songs were not recorded, except for the differences in the descriptions of the folk songs, and at the same time in the performance of the folk songs, the interactions between the participants have not been observed. For the collection of songs by Ma & Bao (2012); Yuan (2012); Zhou (2014). The content of the folk songs of this village has been documented and studied, focusing on the musical text the original performance context and singing environment. Failure to think about the performance of folk songs by placing their folk songs in the space of the moment, the lived experience of the performer in the moment. No attention is paid to the personal experiences of the changing spaces of folk song performance and the changing identities of performers, how performers now go through the singing of folk songs, and how cultural policies have influenced folk songs.

In the study of the identity of the Ersu people, it is placed more on the history and ethnic origin exploration. Wu (2019) constructed the identity of the Ersu people from the perspective of writing, and He (1983) explored the identity of this region from the perspective of political strife. The Xieluobuzi is the border of Sino-Tibetan and Yi-Tibetan contact, and there have been conflicts about ethnicity in different periods of history. Tang (2020) wrote the only Ph.D. dissertation on Ersu Tibetans, exploring the religious culture of Ersu Tibetans and highlighting the religious and cultural qualities carried by the Huan Shan Ji Jie (Huanshanji Festival). Focusing on religious concepts, beliefs and customs, deity worship, religious professionals, and festival culture as the main entry points, the dissertation explores and analyzes in depth the unique beliefs, emotions, and ceremonial structures of the Ersu Tibetans, in order to gain insights into and reveal the ethnic and social conditions of the ethnic groups that make

up their culture through these diverse religious and cultural phenomena. Xu et al. ,(2011) conducted a comparative study of Ersu Tibetan and Liangshan Yi marital cultures embodying the manifestation of mutual intersectionality, through a field survey in terms of the marital system, marriage rituals and native beliefs of the Ersu Tibetans and the Liangshan Yi. Wu(2005) observes that there are two manifestations of ethnic identity among the Ersu, even though they speak the same language. From a linguistic and textual point of view, we analyze the theme of the identity of the Ersu Tibetans. The most extensive data on the Ersu Tibetans is linguistic research, which started early and is comprehensive, with a detailed discussion of language profiles, phonology, vocabulary, grammar, and the graphemes and characteristics of the Shaba script.

There are fewer studies on the social function of Ersu Tibetan folk songs, there are studies involving the grandest Ersu New Year's Huanshanji Festival, but the music exists as an adjunct to the festival and is not made the center of the study. Xu (2014) takes as an example to explore the contents with educational value as resources for multicultural curriculum development in ethnic areas. He elaborates the content of Huanshanji Festival, analyzes the cultural value of Huanshanji Festival based on the cultural layering theory of educational vision, discusses the significance of curriculum resource development of Huanshanji Festival, and screens curriculum resources based on the theory of curriculum resource screening mechanism. Xu (2014) attempted to integrate the Huanshanji Festival with the curriculum resources of modern education, which is considered to be an integration of Ersu Tibetans and the modern social education system of an article. Wu (2010) explores the changing traces of community relations in the social environment of the Ersu people through the changes in food culture, revealing the social relations implicit behind these unique cultural contents.

Research on the Ersu Tibetans mainly comes from experts and scholars in the fields of history, ethnology and linguistics. The content of the research mainly involves the ethnic origin, history, religion, customs, marriage and family, language and writing of the Ersu Tibetan people. About the Ersu Tibetan folk songs is still a weak, especially about the study of polyphony, the relationship between the Ersu Tibetan folk songs and themselves, such as the cultural representation of their music has not been studied. In general, the research on Ersu Tibetan folk songs started late, and currently there are a few records and descriptions of Ersu music ontology are not comprehensive enough. The inclusion of Ersu Tibetan folk songs in the field of ethnography to observe the connection between folk songs and people and society is even more unheard. Although the Ersu Tibetan folk song JueLiManMu was listed as municipal level ICH in 2014, the research literature about it is scarce, even though some Ersu Tibetan songs were collected in the writing, the details about the types, characteristics, forms, and details of the songs were not recorded, except for the differences in the descriptions of the folk songs, and at the same time in the performance of the folk songs, the interactions between the participants have not been observed. For the collection of songs by Ma & Zhou (2012); Yang (2014); Zhou (2014). The content of the folk songs of this village has been documented and studied, focusing on the musical text the original performance context and singing environment. Failure to think about the performance of folk songs by placing their folk songs in the space of the moment, the lived experience of the performer in the moment. No

attention is paid to the personal experiences of the changing spaces of folk song performance and the changing identities of performers, how performers now go through the singing of folk songs, and how cultural policies have influenced folk songs.

China has a complex system for formulating and implementing cultural policies. In terms of formulation, the State Ministry of Culture and Tourism is responsible for formulating cultural policies and regulations, and coordinating the development of cultural undertakings and cultural industries. The Ministry of Culture and Tourism usually joins forces with other ministries, such as the Ministry of Finance and the Ministry of Education, to formulate cultural policies covering multiple areas. The State Administration of Cultural Heritage (SACH), under the Ministry of Culture and Tourism, is responsible for the formulation of policies and regulations related to the protection and management of cultural relics. At the local government level, provincial-level departments (bureaus) of culture and tourism, in accordance with national cultural policies, formulate local cultural policies and implementation rules to specifically implement the localization of national policies. Municipal and county-level culture and tourism bureaus are responsible for implementing provincial cultural policies, managing and guiding cultural activities and the development of cultural industries in their regions. In terms of cultural policy development, the State Ministry of Culture and Tourism is responsible for the overall implementation and supervision of national cultural policies, and for guiding the implementation of policies by local cultural departments. The State Administration of Cultural Heritage (SACH), is responsible for the protection and management of cultural relics nationwide, and oversees the implementation of cultural relic policies. Local provincial departments (bureaus) of culture and tourism are responsible for implementing and supervising national cultural policies at the provincial level, and formulating specific measures in line with local realities. Municipal and county-level culture and tourism bureaus specifically implement and enforce the cultural policies of higher-level departments and carry out cultural activities and programs in their regions. Coordination with other departments is also required, with the Ministry of Education working with the Ministry of Culture and Tourism to promote and implement cultural policies in the education system and to promote cultural education. The Ministry of Finance is responsible for the allocation and management of funds related to cultural policies to ensure financial security for cultural programs. Local governments at all levels are responsible for promoting the implementation of cultural policies within their jurisdictions and providing the necessary support and guarantees.

At present, there is little body of knowledge on how the cultural policies of Xieluo Township have influenced the music of the Ersu Tibetans. As an ethnomusicologist, I would like to know how the current performance and transmission of these folk songs are affected by cultural policies, and how cultural policies can be formulated to allow for better inheritance of the folk songs. I hope that cultural policies aim to raise awareness of peripheral folk music traditions, promote multicultural understanding and appreciation, and facilitate the inheritance of these folk songs. And not just change these folk songs to cater to popular aesthetics and the music market.

Before any in-depth examination of the folk songs of the

Ersu Tibetans, it is important to understand the socio-historical context in which events unfolded. In addition, an understanding of Chinese cultural policy is necessary. Beginning with the history of the village of Kersu Fortress, this chapter sets a specific social scenario for the study by explaining the development of the performance of the folk songs, as well as China's cultural policies and the related cultural initiatives of the Kersu Tibetan village in Shimian County.

6. Findings and Discussion

The Impact of Cultural Policies on Performance

The implementation of cultural policies in Xieluo Township has had both positive and negative effects on the performance of Ersu Tibetan folk songs. These policies have also facilitated the preservation and promotion of Ersu music, offering local musicians the chance to perform at national and international festivals. Conversely, the commercialization of these performances has resulted in alterations to the manner in which music is presented, with songs being choreographed and modified to align with prevailing musical preferences.

A significant number of Ersu Tibetan musicians have assumed the role of full-time performers, traversing from one engagement to the next in order to satisfy the expectations of tourists and cultural festivals. This has resulted in a sense of disconnection between the musicians and their traditional roles as community members, which has given rise to concerns about the authenticity of the performances.

Transformations in Performer Identity

The transition from community-based music-making to professional performance has had a profound impact on the identities of Ersu Tibetan musicians. A considerable number of performers, who previously identified themselves as farmers or members of their communities, now perceive themselves as professional artists. While this transition has provided economic benefits, it has also resulted in a sense of cultural identity crisis. Such performers frequently perceive that the intrinsic meaning of their music has been compromised, and that they are merely "performing" their culture for an external audience.

Challenges in Policy Formulation

The findings of this study indicate that the current cultural policies may not adequately address the complexities of preserving intangible cultural heritage in the modern context. It is incumbent upon policymakers to consider the broader social and cultural implications of their policies, including the potential for commercialization to erode the cultural integrity of traditional music. It is imperative that cultural policy adopt a more inclusive and community-centric approach, ensuring that the voices of local musicians and cultural bearers are heard in the policymaking process.

Conclusion and Recommendations

This study elucidates the challenges and opportunities associated with the preservation and performance of Ersu Tibetan folk songs in the context of China's cultural policies. While these policies have contributed to an increased awareness of Ersu music and the creation of economic opportunities for performers, they have also resulted in the commercialization of Ersu music and a shift in the identity of performers. In order to address these challenges, this study puts forth the following recommendations:

It is essential to strike a balance between commercialization and cultural integrity. It is incumbent upon policymakers to strive to achieve a balance between the

economic benefits of cultural tourism and the imperative to preserve the authenticity of traditional music. One potential avenue for achieving this balance is to provide support for performances that remain true to their cultural roots while still appealing to modern audiences.

The provision of support for the livelihoods of performers is essential. It is recommended that cultural policies guarantee performers the option to maintain their traditional roles within the community, rather than being compelled to transition into full-time artists.

Community Involvement in Policy Formulation: Policymakers should engage local communities in the process of formulating and implementing cultural policies. This would facilitate the alignment of policies with the cultural values and needs of the community. By taking these steps, policymakers can contribute to the sustainable preservation of Ersu Tibetan folk songs, supporting both the cultural and economic well-being of the performers.

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