Study on the Present Situation and Mode of the Conversion and Utilization of Relic and Museum Resources of Shuhan during the Three Kingdoms Period in Chengdu

Mei XIE¹,a, Qianru WEI²,b and Zhengxun WANG³,c

¹Mei XIE, professor of Political Science and Public Administration, University of Electronic Science and Technology of China, Chengdu, China
²Qianru WEI, graduate student of Political Science and Public Administration, University of Electronic Science and Technology of China, Chengdu, China
³Zhengxun Wang, graduate student of Political Science and Public Administration, University of Electronic Science and Technology of China, Chengdu, China

Keywords: relic and museum resources of shuhan during the three kingdoms period; integration; conversion; innovation

Abstract: The general principle of management for relic and museum resources in China is "conservation-orientation and reasonable utilization" for quite some time; but it is not yet conclusive that what kind of utilization mode for cultural relics can be called "reasonable". Therefore, the issue that if there a general pattern of "promoting the cultural economy development with no damage to cultural relics" in the process of converting the relic and museum resources is investigated and three key links of integration, conversation and innovation involved in the conversion of relic and museum resources are specifically illustrated through literature research and field investigation with aims at the problems that some of the extant remains of the conservation and utilization of relic and museum resources of shuhan during the three kingdoms period are shelved with lack of integrated development, fragmented cultural values and low degree of digitization, which expects to provide new ideas for the future development orientation of the sites and museums during the three kingdoms period.

1. Problem Presentation

Since Liu Bei established shuhan regime 1700 years ago, the unique historical culture landscapes during the three kingdoms period and the commemorative relics built by later generations in honor of figures of three kingdoms have become the cultural gateway of Chengdu due to its extensive and profound cultural connotations. After the founding of new China, our country has made strict protection for cultural relics through legislation and established historical and cultural sites under government protection at all levels; Chengdu has attached great importance to the protection of historical sites with the implement of policy "conservation-orientation, rescue first" as well as the guiding ideology "effective protection, rational utilization, strengthening of management." Nowadays, there are 46 cultural sites in Chengdu, including a lot of relics related to Liu Bei, Zhu Geliang, Guan Yu and other shu generals in addition to the only monarch-minister ancestral hall in China—Temple of Marquis. The amount ranks first in the nation, where some of the conversion practices for relic and museum resources cause damage but other exactly promotes the development of cultural economy in Chengdu without those damages. Therefore, it is a problem worth pondering and in urgent need to solve that how to utilize the relic and museum resources in three kingdoms period rationally to carry out resources conversation and innovation development in line with social reality so as to promote the process of industrialization use of the relic and museum resources.
2. Analysis on the situation of conservation and utilization for relic and museum resources of shuhan during the three kingdoms period

2.1 Situation of conservation for relic and museum resources of shuhan during the three kingdoms period

The extant relics of shuhan during the three kingdoms period have suffered numerous destruction through vicissitudes and the baptism of wars and undergone a series of long repairs and rejuvenation, in which the Temple of Marquis, Guan Yu Temple and other relics have been rebuilt or repaired several times before and after the Qing Dynasty due to the propagated thoughts of "loyalty and righteousness". Temple of Marquis became the national cultural relic reservation region as early as 1961, and it merged the southern suburb park as its garden district with Jinli Street as a folk business district to build the dissemination and experience center of the three kingdoms cultures and Sichuan folk customs, which not only became a model of the protection for cultural relics in China, but also one of the popular tourist attractions in Chengdu. As Provincial cultural relic protection units, Wu Temple, Zi Long Temple and Shijing Temple are also well reserved, and they form the fine tour route of the three kingdoms culture with Temple of Marquis. Even if the coherent units and cultural relic protection departments actively take measures to prevent the three kingdoms cultural heritage from sustained damage, there are still many disappointments; the gas well is for long years out of repair, Zhang Song Tomb is located in unmarked burial-mounds as stolen in early years, grave monuments of shu generals airs-lake and burst apart in ruins. Many relics break away from the overall atmosphere of history and culture of three kingdoms or are badly damaged or unattended, which separates the value of cultural relics from the cultural core derived.

2.2 The development status of relic and museum resources of shuhan during the three kingdoms period

The development stage of the relic and museum resources of shuhan during the three kingdoms period are mainly concentrated in tourism, traditional media industries based on books, movies and TV plays as well as video game industry. The tourism project of three kingdoms culture in Sichuan began to start since 80s of last century, but it ended due to the non-acceptation from the market; in 1993, the State Tourism Administration and the National Tourism Administration and State Administration of Cultural Heritage placed stress on the tour route of the three kingdoms with the hot broadcast of TV series "Romance of the three kingdoms", but the market reaction was not satisfactory; in 2009, the Tourist Administrations of three provinces and one city of Sichuan, Shaanxi, Gansu and Chongqing cooperatively launched six major themes, 15 fine lines of cultural tourism of the three kingdoms; there actually were many scenic spots but it causes the situation that Temple of Marquis "outshined others" in the three kingdoms Cultural Tourism within Sichuan Province due to the lack of linkage and interaction along with the modern cultural creativity.

It can be said that the films and TV plays on the subjects of the three kingdoms attract much attention all the time, such as CCTV 94 Edition historical serious drama "Romance of the three kingdoms", TV series "Lv Bu and Diao Chan" that triggers controversy over the adaptation of historical figures, 10 Edition TV series "The three kingdoms" with interpretation of the Three kingdoms from a contemporary perspective, as well as "Red Cliff", "Three kingdoms Resurrection of the Dragon" and other films; there are also Sichuan Opera repertoires such as "Huarong road", "Hit Huang gai","stratagem of the empty city" and "Linjiang banquet", etc., with the character stories in the three kingdoms as materials; there are even all kinds of game works related to the theme of three kingdoms, such as the series of "The Records of three kingdoms" and "Dynasty Warriors" produced by Japan Glory company; the homemade games of "Resourcefulness of the three kingdoms", "peach orchard" and various small stand-alone games with the background of three kingdoms can be seen everywhere with needless to say. Some of these work contents are criticized for distorting traditional culture and wantonly tampering with history, but this can still be regarded as a sort of enrichment and innovation to the "Three kingdoms" cultural industry.
2.3 Issues in the protection and development of relic and museum resources of shuhan during the three kingdoms period

Historical culture and social economy contained in the relic and museum resources of shuhan during the three kingdoms period are constantly being recognized; Sichuan and Chengdu successively promulgate the measures administration and control regulations for cultural relics protection to carry out effective protection and exploitation for relic and museum resources, however, the situation is still not optimistic. On the whole, the relic and museum resources of shuhan during the three kingdoms period in Chengdu are in protection and development at the present stage, the lack of knowledge in historical values and cultural connotations of the ruins leads to the lack of economic benefits for parts as well as the placement and desolation of relics with tourist value; the development process isolates the integrity of the historical cultural relics and remains of three kingdoms, it is confined to the monomer protection of the Wuhou Temple Museum with ignorance for the completeness of historical sites, the lack of attention to other attractions makes it difficult to reflect complete historical information and divorce from the historical and cultural atmosphere; it is still in the traditional way of protection and development for the relic and museum resources of shuhan during the three kingdoms period with low degree of digitization; it fails to utilize digital technology to effectively develop and publicize resources; the evasion of information technology restricts the promotion of relic and museum resources, the lack of technical means intensifies the un-satisfaction of the cultural communication effect and development status of related industries; the site protection is beset with difficulties.

3. Key links of conversation and utilization of relic and museum resources of shuhan during the three kingdoms period

Although the museum serves as a public institution with propose of not-for-profit, it is also influenced by the tide of market economy and cultural industry; it involves three key links of integration, conversion and innovation that how to excavate, arrange and utilize the existing relic and museum resources of shuhan during the three kingdoms period in Chengdu to solve its predicament in protection and development, so that the cultural resources can be effectively transformed into cultural capital to promote the development of cultural and creative industries.

3.1 Integration link

The integration means that it shall complete the temporal and spatial integration for the existing relic and museum resources of shuhan during the three kingdoms period, it just unites the scattered Three Kingdoms ruins as a whole and unifies the three kingdoms historical sites built at various historical stages in time so as to reflect the historical spirit and cultural connotation contained. There is a large number of species and quantities of material cultural heritage of relic and museum resources of shuhan during the three kingdoms period with rich contents, which shows a pattern with Wuhou Temple Museum as center, the Wu Tam Hill, Temple of the first emperor, Mimou town Eight array diagram ruins, Zi Long Temple and other cultural sites of higher grade of resources distributed around. These cultural heritages present unique historical events and scenes at that time, it contains the patriotism of saving the nation and helping those in distress as well as benefiting mankind, which is a powerful testimony for heroic war epic; only the solitary gravestone or pavilion and terrace remain to crown with the title of "historical sites" once it divorces from the historical and cultural atmosphere, and therefore it is difficult to rely on this to open the "chaos" of Three Kingdoms and the "change" of eras, those histories of powerful politicians fighting for supremacy can't be restored and the spiritual culture left from those historical periods can't be inherited. Therefore, it is the chief problem in urgent need to be solved in the digitalization process that how to break through the temporal and spatial limitations to conduct the polymerization development from "point" to "surface" for the existing single, scattered and superficial cultural resources so as to create an environment space facilitating the integrated spread and development of the Three Kingdoms culture.
3.2 Conversion link

The conversion refers to the conversion process of combining the value connotation, modern audience spirits, culture and consumer demand of relic and museum resources of Shuhan during the three kingdoms period to carry out the double conversions of content and form, which both contains change of cultural resources display form and the renewal and innovation of cultural connotation, and thus the relic and museum resources can be converted from cultural products and cultural values to commercial value by new generation of ideas and high-tech means (Figure 1-1). Museums inevitably keep in step with the trend of mass culture in this process, and they may intersect with cultural industries in orientation of consumers. Only combining the governance and planning concepts contained in the traditional culture of the relic and museum resources of Shuhan during the three kingdoms period with the life style, aesthetic taste and sense of cultural worth of the modern audience to generate new cultural connotations and make its own both historical information and practical care based on new morphological carriers so as to act as a connecting link between history and modern life can the vitality of relic and museum resources be actually motivated to close to and attract the audience, and thus the traditional and modern cultural spirits contained in the form of urban external carriers can be restored, and the penetration, radiation and charisma of Three Kingdoms culture can be enhanced.

![Figure 1-1. General model of conversion and utilization of relic and museum resources.](image)

3.3 Innovation link

Innovation means that creating the cultural consumptions that can embody the uniqueness, novelty, and even leadership of the Three Kingdoms culture relying on digital techniques on this basis of the conversion of value connotation and resource carrier for relic and museum resources of Shuhan during the three kingdoms period. It means that it shall conduct the creative excavation, arrangement and utilization for its moral function, not only shall the cultural resources be invested in the production, circulation and consumption fields of cultural products as productive factors, but also the three kingdoms cultural image shall be fully utilized to enhance brand value and break the status quo that museum stores merely sell the homogeneous relic reproductions and monuments to "put on the facade" so as to complete a renovation for cultural and creative products in development concept and function orientation. At present, the three kingdoms cultural ruins and sites in China are related to the 24 provinces with the mainland and Hong kong, Macao, Taiwan areas; however, it is
the third major factor in the conversion and utilization that how to converse the cultural resources of the three kingdoms into the cultural capitals to promote the development of cultural and creative industries in Chengdu and come to the fore throughout the country.

4. Conclusion

Since the third century BC, museum has experienced two thousand years of development. As an important carrier of disseminating the civilization to the audience, its function also extends from collection, research, education and exhibition to the fields of leisure, service and economy, etc. Therefore, the existing problems of the protection and development for relic and museum resources of shuhan during the three kingdoms period in Chengdu are combed in this paper, and three major key links for its conversion and utilization are presented, that is, the usefulness of relic and museum resources shall be examined and distinguished and its cultural connotation shall be stripped in orientation of the innovative development of cultural industries by combining the mutual conversions of cultural resources to cultural products and cultural value to economic value on basis of the integration of resources so as to complete the double conversions of content and form so that the cultural resources finally can be invest in the production, circulation and consumption of cultural products as productive factors and the renovation of development concept and function orientation can be accomplished. The abundant relic and museum resources of shuhan during the three kingdoms period in Chengdu exactly participated and witnessed the history of less than a hundred years, but also caused warlords' seeking for hegemony from the period that Cao Pi usurped and claimed to be a king to the Western Jin Dynasty defeated the Eastern Wu. Only through reasonable conversion and utilization can these relics and museum resources fully stimulate their cultural value, historical value, aesthetic value and spiritual value contained, and thus their "living state" and cultural charm can be grasped.

Reference:


