

Analysis of the Transmission and Development of Traditional Handicrafts in Intangible Cultural Heritage

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Abstract: Among the many intangible cultural heritages, traditional handicrafts are an important part of them, representing the essence of human wisdom, history, culture and art. However, under the wave of modernization, traditional handicrafts are gradually fading out of people's view, suffering from the crisis of loss and decline. In order to better protect and inherit traditional handicrafts, many countries and regions have adopted a series of measures and policies, including intangible cultural heritage protection laws, training for inheritors and activities such as traditional handicraft exhibitions. However, the inheritance and development of traditional handicrafts face many challenges, including financial, technical and market problems. This paper will explore the inheritance and development of traditional handicrafts.

Keywords: Intangible cultural heritage, Traditional handicrafts, Heritage, Development

1. Introduction

Innovation in craft-based ICH is currently a very important topic, and the relationship between innovation and conservation needs to be explored more deeply to promote its sustainable development. In academic discussions, the productive conservation of craft-based ICH is regarded as an important means to protect its authenticity and inheritance, as well as a basis for innovation. Protecting tradition and reforming and innovating are the true meaning of productive conservation, and the inheritance of NRMs cannot be separated from the production and living needs of the people. However, the protection of NRM needs to be carried out in the context of social and cultural construction in order to generate "synergy" in the process of productive protection of NRM and realize its sustainable development.

2. Principles of Transmission and Development of Traditional Handicrafts in Intangible Cultural Heritage

First of all, the protection of authenticity is a very important principle, which involves the essence and core value of handicraft ICH. Handicraft ICH is a cultural heritage that has been passed down from generation to generation, and it has unique historical, cultural and artistic values. Therefore, we need to ensure that the craft-based NLA maintains its original characteristics and spiritual connotations in the process of transmission, and that the transmission of skills is accompanied by the transmission of culture, history and values [1]. For example, we should conduct scientific research and records on traditional skills, and make detailed records and studies on the basis, process, tools, materials and decoration of the skills to ensure the integrity and accuracy of the skills. A systematic mechanism of inheritance is established, and a system of inheritance master and apprentice is set up for practical teaching, so that inheritors can experience and practice the skills firsthand and master the essence and spiritual connotation of the skills. Second, inheritance and development are important principles in the protection of handicraft-based NRMs [2]. In the process of inheritance, it is necessary to combine with modern society and innovate and develop, so that handicraft-type NRMs can play a more important role in modern society. Innovative development requires a variety of measures according to the actual situation, including: promoting modern technical means to improve traditional crafts and enhance production efficiency and product quality, combining with contemporary design to develop new products and markets, establishing modern production and management mechanisms to form a large-scale and specialized production model, and innovating marketing models to increase the market share of products. Finally, the construction of cultural ecological environment is the basis for

non-genetic inheritance and development (The structure of the NRM ecosystem is shown in Figure 1). In the case of Ling Shang embroidery in Shanxi, for example, the local embroidery industry organization consisting of design, production, marketing and sales links has been established, successfully transforming embroidery from a cultural resource into a cultural industry, and such a practice provides useful experience and inspiration for innovation in non-hereditary heritage [3-4].

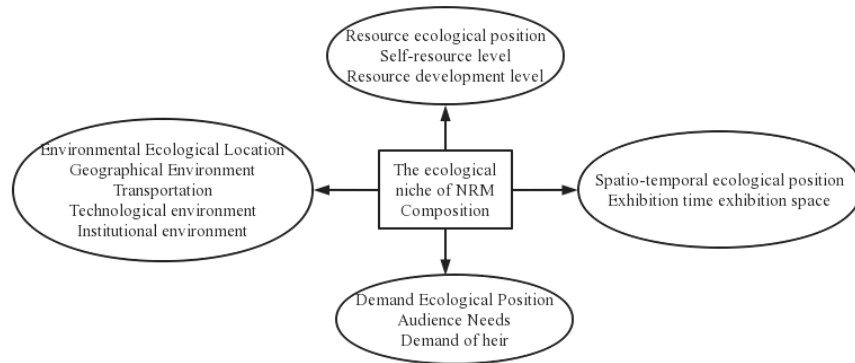


Figure 1: The structure of the NRM ecosystem

3. Traditional Handicraft Inheritance and Development in Intangible Cultural Heritage

Intangible cultural heritage of handicrafts is an important cultural resource that represents the transmission of national history, culture and wisdom. However, the inheritance of handicraft skills faces many challenges due to the advancement of modernization and the competitive pressure of commercialization. First, the loss and lack of inheritors is one of the biggest challenges to the transmission of craft-based intangible cultural heritage. With the accelerated urbanization and industrialization, the inheritance of traditional handicraft skills is facing more and more pressure. In the fast-paced life of modern society, many young people lack interest in handicraft skills and prefer to choose other more modern occupations. In addition, some handicraft inheritors are older and their transmission method is still the traditional oral tradition, and their loss will lead to the loss of handicraft skills. Second, the conflict between the conservation principles of craft-based intangible cultural heritage and modern commercial development needs to be balanced [5]. The conservation principle of traditional handicraft skills is to maintain their originality in order to preserve the stability of cultural transmission. However, with the increasing competitive pressure of commercialization, the traditional handicraft industry needs to innovate to meet the market demand. This requires improvement and innovation to meet the needs of modern society, while maintaining originality. However, the conflict between excessive commercialization and conservation principles may limit the innovation and development of traditional handicraft industries. In addition, the impact of modern industrialization on traditional handicrafts is also an important issue in the process of inheritance and development. Traditional handicrafts face the problems of decreasing market share, increasing labor cost, and lagging technology level under the impact of modern industrialization. For example, the textile and ceramic industries among traditional handicrafts have faced the challenges of modernization and industrialization. For the traditional handicraft industry, its sustainable development can only be achieved by combining modern technology and traditional crafts, as well as by finding ways to differentiate and compete in the market [6, 7].

4. Ways to Pass on and Develop Traditional Handicrafts in Intangible Cultural Heritage

4.1. Innovation of Traditional Handicrafts in Intangible Cultural Heritage

The inheritance and development of intangible cultural heritage in the category of handicrafts is very important. First of all, the inheritors should continue to innovate and develop, so as to adapt to the changes of the times and social environment, while maintaining the traditional cultural characteristics and spiritual connotations. For example, the national-level ICH inheritors of "Qinhuai Lantern" use their own designs and suggestions from tourists to improve their skills and ensure the vitality of the

ICH. Secondly, the innovation of NRM needs to be combined with modern technology to improve the production process and efficiency, so as to increase the added value and market competitiveness of the products. However, the innovation of NRM should also conform to its traditional cultural characteristics and spiritual connotation, and avoid simple commercialization. In this process, the intervention of the state may undermine the rules of equal competition in the market, therefore, the innovation of NRM should start from the market and social needs, and focus on the autonomy and endogenous power of the market [8]. The concept of "productive conservation" not only recognizes the commercialization of NRM, but also implies the expectation that NRM can become self-reliant. The key to "self-reliant conservation" based on market demand is to be able to change with the times and innovate. Non-foreign heritage that does not need to be "protected by others", such as Yangzhou jade carving, Yixing Zisha pot making, and Su embroidery, are always seeking new and different techniques. the Figure 2 Su embroidery not only uses machine embroidery, but also hand-embroidery techniques are constantly innovating and new embroidery methods are being developed. Finally, the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, in its Ethical Principles for Safeguarding Intangible Cultural Heritage adopted in 2015, suggests that "the dynamic and living nature of intangible cultural heritage should always be respected. Authenticity and exclusion should not constitute problems or obstacles to safeguarding ICH." This means that ICH preservation needs more respect and understanding. The protection of ICH includes not only the transmission but also various measures of its vitality. The inheritance and development of ICH needs to be combined with the characteristics of modern society, preserving its authenticity and spiritual connotation, while improving its vitality and market competitiveness. In conclusion, the inheritance and development of intangible cultural heritage of traditional handicraft category needs to protect its originality while innovating and developing [9]. The innovation of ICH needs to start from the market and social needs, focusing on the autonomy and endogenous power of the market. The protection of ICH requires more respect and understanding to ensure its dynamism and liveliness. Only in this way can those involved better inherit and carry forward intangible cultural heritage and allow it to continue to shine in modern society [10].

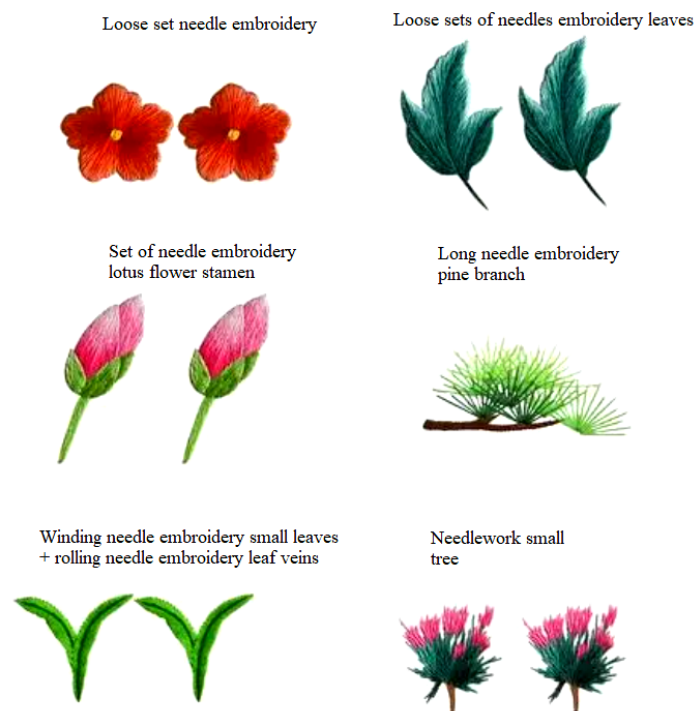


Figure 2: Typical Suzhou embroidery method

4.2. Focus on the Development of Traditional Craft Industries in Intangible Cultural Heritage

The innovation of traditional craftsmen is based on a deep understanding of the competition and practical needs of the industry. They often have their own ideas and inspirations in the process of innovation, and through continuous exploration and experimentation, they show the results of their innovation by making small change [11]. First of all, the craftsmen's innovation is not only a continuation and development of traditional culture, but also an improvement and perfection of their

own craft. They are able to improve and innovate on the basis of inheriting the old techniques to create more beautiful and exquisite works. Secondly, traditional craftsmen are more pragmatic and practical in their drive to innovate. In the field of handicrafts, innovation requires a consideration of adapting to the market. Craftspeople know the industry they are working in very well and therefore know what kind of products are needed in the market [12]. Under the pressure of market demand and industry competition, innovation becomes a necessity, and craftspeople continue to explore new processes and materials in order to better meet market demand and improve their competitiveness. But unlike the innovation drive of modern artists, the innovation drive of craftspeople is more focused on practical needs and market considerations. Their innovation is not to show their individuality or to promote the development of art, but to better serve the market and meet people's needs. Although craftspeople do not deliberately pursue novelty and uniqueness in their innovation as artists do, they are equally profound in their pursuit and motivation for the exploration and innovation of their skills. Therefore, in protecting and revitalizing the field of handicrafts in intangible cultural heritage, it is necessary to focus not only on the funding and cultivation of individual inheritors, but also on the development and vitality of the industry as a whole [13]. This requires multi-sectoral collaboration, which may involve publicity, education, finance, etc., in order to achieve comprehensive protection, development and revitalization of traditional crafts. Finally, the protection and revitalization of traditional handicrafts is a complex and arduous task. Simply subsidizing inheritors can only maintain their "living heritage", and it is difficult to restore the vitality of NRM. In contrast, it is more important to protect and revitalize an industry as a whole. However, this requires multi-sectoral collaboration, which may involve the cooperation of publicity, education, finance, etc.

4.3. Conducting Brand Building

Brand building is especially important for enterprises, especially for industries that already have a large consumer base, brand building can help enterprises to better develop the market. For the traditional handicraft industry, brand building can not only bring better market performance for enterprises, but more importantly, it can contribute to the image shaping of traditional handicrafts and the dissemination of modern aesthetic values. Traditional handicraft consumption is part of the folk economy and is strongly identified by the public habitually and irrationally, which has a pulling effect on the development of the traditional handicraft industry that cannot be underestimated. However, as most of those engaged in traditional handicraft industry are small and medium-sized enterprises or self-employed, they lack the strength and resources for brand building and image communication [14]. Therefore, the support of PSAs becomes especially necessary. However, at present, in major media and outdoor advertisements in many large and medium-sized cities, it is rare to see public service announcements that face the public for image building of traditional handicrafts and dissemination of modern aesthetic values. This phenomenon has led to the lack of recognition of traditional handicraft industries in the modern market, and the cultural added value cannot be fully reflected. In addition, in the practice of NRM protection, governments at all levels pay more attention to the work of NRM in schools and encourage inheritors to teach and lead apprentices in schools and universities. However, they often focus only on the transmission of "skills" and neglect to educate the modern aesthetic value of traditional handicrafts at the level of "Tao". In fact, the education of "Tao" is far more important than the transmission of "skill". Only through continuous and popular education on the modern aesthetic value of traditional handicrafts can we cultivate generations of identity consumers. With a large number of identified consumers, there will be an industry with fierce internal competition and vitality, and naturally there will be the inheritance, innovation and development of "skills". Therefore, relevant personnel need to further strengthen the brand building and image shaping of traditional handicrafts, improve consumers' awareness of traditional handicrafts and cultural added value, and also strengthen modern aesthetic value education, so that more people can recognize the value and charm of traditional handicrafts and inject new vitality into the sustainable development of traditional handicraft industry.

4.4. Innovation and Development in Inheritance

For the innovation and improvement of handicrafts, efforts are needed in three aspects. The first is not to depart from the original source and not to move away from the needs of daily life for the sake of innovation. The origin of handicrafts is daily use, and it exists to meet people's daily needs. Therefore, when innovating and improving the techniques, we should not abandon the nature of daily life objects and become "pure art". Take Su embroidery as an example, the development of Su embroidery during the Ming and Qing dynasties was driven by the need to serve the daily needs of beautifying clothing. However, because of the distance from the needs of daily life, there is a crisis in the heritage of

contemporary embroidery. Therefore, the people concerned should adhere to the origin in the innovation and focus on the inheritance and promotion of traditional culture. Secondly, they should continue to innovate and surpass in their skills, but aim at excellence rather than deliberately seeking newness and differences for the sake of expressing individuality. Gu Jingzhou's influence as a master in the field of zisha pot making is due to his exquisite skills that surpass those of his predecessors. Gu Jingzhou's artistic works are numerous, but he rarely produced new and different works. This is not because he was not innovative enough, but because he insisted on the ancient cultural concept of perfection in his skills and perfection in beauty [15-17]. At the same time, it is also necessary to keep pushing the boundaries of aesthetic concepts. Traditional aesthetic taste has been difficult for modern people to accept, so it is necessary to constantly change some traditional patterns and produce simple and elegant works in order to meet the aesthetic needs of modern people. Finally, the cultural value of the deepening, and constantly push the new. Handicraft is the traditional culture of the Chinese nation, and it has profound cultural value. The inheritance of handicrafts is not only a technical heritage, but also a cultural heritage. Therefore, in the process of introducing new ideas, the people concerned need to deepen their understanding and recognition of traditional culture. The principle of "innovation and development in inheritance" emphasizes the unity of tradition and innovation, and places high demands on craftsmen. Craftsmen not only need to have a solid foundation in traditional culture and master traditional skills, but also need to have theoretical literacy and the awareness and ability to innovate. For example, Zisha pot artist Gu Jingzhou not only has a deep traditional cultural background, but also studied diligently, learning modern aesthetics and art and other related knowledge, studying in depth ceramic craftsmanship and ancient kiln sites in the Yixing area, as well as learning chemistry and other scientific knowledge for analyzing raw materials of Zisha clay. It is his cultural cultivation and aesthetic taste that make him a "titan of Zisha". His Zisha pots are not only skillful, but more importantly, they are innovative designs that blend traditional and modern elements, reflecting the spirit of "innovation in inheritance". Therefore, while innovating, craftsmen should also adhere to the inherent aesthetic psychology of their own nation in order to create more culturally distinctive artworks.

4.5. Cultural Ecology Construction

Cultural ecological environment construction is the foundation for the inheritance and development of non-heritage. It refers to the creation and creation of a favorable environment through multiple aspects such as laws and regulations, policies and systems, public facilities, cultural venues, education and publicity to support and promote the inheritance and development of NRM. Such an environment can provide venues and facilities to guarantee the display, demonstration, communication and training of NRM, as well as raise the public's awareness of and attention to NRM, thus creating a favorable social atmosphere for the inheritance and development of NRM. First, the establishment of laws, regulations and policy systems is an important guarantee for the construction of cultural ecological environment [18]. The formulation of laws and regulations can provide a legal basis for the protection of NRM and prevent NRM from infringement and loss. The formulation of policies and systems can provide policy support for the inheritance and development of NRM, such as the formulation of special funds to improve the social status of NRM bearers and encourage the innovation and development of NRM. For example, China has established national-level intangible cultural heritage protection centers, set up special research institutions and expert committees for intangible heritage inheritance, formulated policies and plans for the protection and inheritance of intangible heritage, developed intangible heritage lists and list management methods, and set up specialized agencies for the protection of intangible heritage in government departments at all levels, which are responsible for the investigation, registration, evaluation, protection and inheritance of intangible heritage resources. Second, the construction of public facilities and cultural venues is also an important part of the construction of cultural ecological environment. The construction of public facilities can provide places and facilities to guarantee the inheritance and development of NRMs, such as cultural museums, cultural centers, and traditional craft experience halls. The construction of cultural venues can provide venues and facilities for the display, demonstration, exchange and training of NRM, and also attract more tourists and people to understand and experience NRM culture. For example, Beijing has established the "China Intangible Cultural Heritage Exhibition Hall", Shanghai has established the "China Intangible Cultural Heritage Museum", and Guangdong Province has established the "Guangdong Intangible Cultural Heritage Museum". Guangdong Province has established the "Guangdong Intangible Cultural Heritage Museum", etc. In addition, education and publicity are also very important. Education can be done through various channels, such as schools and communities, to disseminate knowledge and skills of ICH culture and to train more talents for the inheritance and

development of ICH. Propaganda can be done through various media and activities to raise the public's awareness of and attention to NRM, create a good social atmosphere, and promote the inheritance and development of NRM. For example, support and encourage research and academic exchanges on NRM culture, establish NRM research institutes and NRM academies, and train and channel NRM professionals. Set up support funds for NRM bearers and NRM entrepreneurship funds to provide financial and technical support for NRM bearers and NRM enterprises. Set up NRM websites, NRM TV stations, NRM cultural festivals, etc. to carry out NRM cultural promotion activities and raise public awareness and attention to NRM. Finally, the construction of cultural ecological environment requires the participation and promotion of the whole society. The government needs to strengthen the protection and support for NRM, various industries need to actively inherit and develop NRM culture, and the public needs to actively understand and support the inheritance and development of NRM culture [19-20].

5. Conclusion

In the process of inheritance and development of intangible cultural heritage of traditional handicrafts, there are many challenges and problems. But at the same time, there are also many opportunities and hopes, such as under the impetus of technological innovation and cultural innovation, handicraft traditions can be better integrated with modern society and create more works with contemporary characteristics, thus realizing the protection and promotion of traditional culture. In order to realize the inheritance and development of traditional handicrafts, relevant personnel need to actively explore the combination of traditional culture and modern civilization, continuously carry out cultural innovation and technological upgrading, and explore the marketization, industrialization and modernization development mode of traditional handicrafts through innovative creativity and entrepreneurial innovation. At the same time, relevant personnel also need to protect the originality and uniqueness of traditional handicrafts, so that they can be inherited and carried forward, thus promoting the protection and development of intangible cultural heritage.

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