

# From Handicraft to Intangible Heritage: A Study on the Historical Change and Development of Batik Culture in Anshun

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**Abstract:** In the process of historical development, Anshun batik has experienced three development stages under different social and economic backgrounds, which are daily necessities in agricultural society, commercial handicrafts in the reform and development period, and Intangible Cultural Heritage technology in modern society. As a kind of traditional handicraft with strong practicability, even though it has the new identity of Intangible Cultural Heritage, Anshun batik, like other handicrafts, is also subject to the great impact of social changes and is facing the crisis of inheritance and development. Under the tide of Intangible Cultural Heritage protection, how to enhance the survivability of Anshun batik so that it can be integrated into contemporary life and better inherited and developed is the issue that this research attempts to explore.

**Keywords:** Anshun Batik; Handicraft; Intangible Cultural Heritage; Inheritance and Development.

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## 1. Introduction

The traditional handicrafts originated in the agricultural society are diverse in form and variety. With their unique form of existence, they carry the creation wisdom of their ancestors, reflect the life attitude and values of the people, and convey the manual temperature and proprietary attributes of the craftsmen (Shi, Gao & Zheng, 2022). With the characteristics of practical, cultural and artistic (Huang, Liang, Hu & Lin, 2022), handicraft is not only a form of production that people rely on to make a living under the background of farming culture, but also an important part of the Intangible Cultural Heritage of modern society. Intangible Cultural Heritage marks the historical and cultural achievements of a country and a nation (Lin & Li, 2023). It carries the historical and cultural memory of the society through ceremonies, folk festivals, arts and crafts, etc., and constitutes the tradition in People's Daily life (Xiao & Wang, 2021).

Batik handicraft with unique artistic charm is one of the cultural heritages of China and even the world. In its long history, it has recorded the creative and aesthetic wisdom of the working people, as well as the historical information of cultural exchanges among various ethnic groups. As a national Intangible Cultural Heritage project, Anshun batik has a history of thousands of years. It was once praised as "the first dyeing in the East" in the United States. With its national consciousness, historical and cultural implication and totemic worship, Anshun batik has become a national folk craft renowned at home and abroad. With the change of history, Anshun batik has been changing constantly. At present, there are few researches on the batik in Anshun, and the few research results are mostly limited to the batik of a certain ethnic group or the batik process itself. The research on the batik history of the whole Anshun region, especially the "living history" that connects the tradition with the modern, is relatively lacking. From handicraft to Intangible Cultural Heritage, the historical development process, current situation in today's society, and future development of Anshun batik are all worthy of further discussion.

## 2. Methodology

The study of Anshun batik cannot be separated from the perspective of history, because to understand a culture starts from its history, and the group cultural heritage needs historical interpretation (Fang, 2020). Only by placing batik in the historical dimension and standing on the dynamic timeline can we clearly understand its value, understand the significance of the issues to be studied at present, and clarify the development direction of batik in today's society.

This research adopts qualitative research method. According to the "three-dimensional linear time series" of the past, present and the future, the historical process and changes of Anshun Batik are reviewed through searching historical documents and field investigations. Through visiting batik villages and batik companies in Anshun, and interviewing folk batik artists, representative inheritors and batik practitioners to understand the historical changes and current status of Anshun batik, and the sort out the existing difficulties to explore ways to enhance its survivability.

## 3. Spontaneity: Anshun Batik in Traditional Cultural Ecology

Like other traditional crafts, batik originated in the agricultural society and exists in the daily life of local people in the form of labor, carrying thousands of years of aesthetic feelings, creative wisdom and ethical thoughts (Pan, 2012). In Guizhou, batik is used and spread among Miao, Buyei, Yao and other ethnic groups. In order to meet their own material and spiritual needs, they made batik products with their own characteristics. As an area inhabited by many ethnic groups, historically, almost all counties and districts of Anshun have batik, among which the Miao batik in the suburbs of the city and Puding County and the Buyei batik in Zhenning County are the most representative (Qianzhong Editorial Board, 2009; Anshun Ethnic Affairs Commission, 1996).

Different regions and nationalities have formed different styles of batik art. The Miao batik painting is exquisite, the

pattern is delicate and soft, and the color batik is characteristic. The Miao people mostly live in the steep mountain slopes and take mountain rice as their way of life. In batik, it is mainly reflected in the natural patterns of flowers, birds, fish and insects in the mountains, supplemented by geometric patterns. Different from Miao, the Buyei people like water and live in villages built near water. Taking the Shitou Village visited in the survey as an example, there is a Baishui River running through the front of the village, and mountains around the back of the village. The terrain is flat and the transportation is convenient. The patterns on the traditional clothing of women in the village are a direct reflection of this kind of life scene. The patterns are mainly geometric patterns such as swirls and water ripples, and the life scenes such as rivers, roads and village doors are represented by extremely simple and stylized lines, with regular composition and rigorous modeling. "We worship water and the sun, so the patterns are dominated by ripples and solar patterns, symbolizing flowing water and the sun. This pattern is the topographic map of our Shitou village. Look at this, the corrugated curve is the Baishui River, and the triangle is the peak of Biandan Mountain. These are trees, roads and village gate"(interviewed artisan WQJ).

The handicraft rooted in agricultural society is generally a national and regional culture based on region as the scope, family as the unit, blood as the bond, farming time as the transfer and natural economy as the foundation (Jia, 2013). The family is not only the basic unit of production and life, but also the basic place of cultural reproduction and inheritance. Therefore, in ethnic minority villages, intergenerational transmission between mother and daughter in the family is the main way of inheritance, combined with the interaction of skills among women in the same village. Let learners understand and master skills through observation, imitation and practice. "In the past, clothes, shoes were made by ourselves. It would be a shame if we could not make clothes when grew up, so we had to learn to dye cloth, paint wax, embroider, and sew clothes from a young age. There was no schooling in the countryside before. At the age of seven or eight, I began to learn to paint wax, and then I learned to sew clothes when I was older. Basically, I learnt from my mother, or my grandmother. I saw how they drew, and learnt from them. If I didn't understand, I would ask again"(interviewed artisan YXM). "In the past, every woman in our village would do batik, and in leisure time, they would sit together and draw wax. I learned to paint wax from my mother, who helped me draw pictures on the cloth with her fingernails, started with some simple lines, and when she could make a smooth line, she drew it herself. When people in the village sit together and paint, they often teach each other painting methods and patterns"(interviewed artisan MXZ).

Influenced by traditional social values, women in ethnic villages learn cooking, raising livestock, sewing clothes and other housework from their mothers and grandmothers, and acquire a series of production and living skills, including batik technology, through unconscious cultivation and conscious education and instruction by elders in the family field. "When we were young, we learned to make batik at home. I watched when my mother was making batik, and then I followed her to draw. In addition to batik, we also learned to make clothes and shoes."(interviewed artisan WQ). It can be seen that in traditional society, a series of life skills that minority women need to master during their growth are completed in the intergenerational transmission. They gradually acquired

manual skills in the process of oral and physical instruction within the family and communication among village women groups, and gradually internalized their own body skills in practice day after day, continuing the life of batik technology in a habitual way.

At the same time, batik can be widely spread in various ethnic groups, because of its practical function, which can serve People's daily life. As the main characteristic of traditional handicraft, practicality is not only the basis for the survival of handicraft, but also the basic condition for shaping its value. It is embodied in three aspects: dress, chest pocket, waist, hat and other clothing; baby carrier, handkerchief, bed sheet, back, door curtain, tablecloth and other daily necessities; sacrificial rites, weddings and funerals, national festivals, folk activities and other supplies. These supplies accompany daily life and various festival folk activities, and become the medium and carrier of expressing and displaying national culture, national psychology and national belief. In the traditional farming society, due to the relatively stable human and ecological environment, the cultural inheritance presents a certain stability and continuity. Therefore, in the ethnic villages deep in the mountains, batik culture is in a relatively closed and stable space-time, serving people in the form of materialization, maintaining the traditional appearance and the mode of self-production and self-use to continue and pass down from generation to generation.

#### **4. Development: Anshun Batik in the Commercialization Period**

Culture is not in a closed space and time. It is inevitably affected by national policies and economic changes. Since the 1950s, China has vigorously resumed social development. As a traditional sideline form, handicraft industry received great attention from the state and became an important way to earn foreign exchange for exports at that time. Under this circumstance, Anshun Batik began to produce as an enterprise in the 1950s, and established the first batik production and processing organization in Guizhou Province for mass production of batik. After the brilliant development in the 1970s and 1980s, Anshun Batik formed a certain scale and became a leading local export product to earn foreign exchange.

In 1965, Anshun Knitting Factory set up a batik workshop to design and create a batch of batik crafts, which were sent to Guangzhou Export Commodities Fair in March of the following year, winning high praise from people at home and abroad, and signed a contract with Japanese businessmen to produce batik(Anshun Local Chronicle Compilation Committee, 1990), which opened the road of commodity export for Anshun and even Guizhou batik. In 1973, in order to meet the needs of domestic and foreign markets, the batik workshop was independently established as Anshun Batik Factory, the first batik factory in China, which produced a series of batik products combining national crafts with modern life, such as wall hangings, dresses, scarves, backpacks, quilt sets, etc. Besides the traditional blue and white, colorful colors such as red, yellow and green were added to the dyeing. At the export Commodities fair, customers from Panama, Japan, Singapore and other countries have asked for orders. Anshun batik has become the main handicraft of Guizhou export to earn foreign exchange.

As a traditional handicrafts production area and handicrafts batik production area in Guizhou, Anshun batik has

developed vigorously in the 1980s and 1990s. The batik factory not only increased its output, established more than 40 sales points across the country, but also actively cooperated with the outside world to expand the Brand awareness of the enterprise, and created local leading brands such as "Mountain Phoenix Brand". Many enterprises and factories producing batik have emerged in Anshun city and its subordinate counties, and batik has become the pillar industry of handicraft industry. Skilled ethnic minority women and local artists have joined them, such as Miao women Yang Jinxiu and Wang Yueyuan, and local artists Hong Fuyuan. "My father has been the chief designer since the establishment of the Anshun Batik Factory, and I joined the batik factory in 1985, also in the design room, and the master took us to do it. In our spare time, we also paint wax, because we need to understand the whole process of the process to design" (interviewed artist HJT). "In 1988, I went back to Anshun and worked in a batik factory. Originally, the products in the factory were all traditional things such as cloth and clothes. I suggested that the leaders make some handicrafts, such as wax paintings, wall hangings and tablecloths. The leader asked me to try it, and I started designing it myself. I designed it for the leader to see, and began production after the leader's permission" (interviewed artisan WYY).

In the glorious period, the annual output of batik reached more than 1 million meters, and various types of products such as clothing, daily necessities, interior decoration supplies, handmade murals, and tourism products were developed. The material of batik was developed from a single cotton cloth to different materials such as silk, chemical fiber and woolen cloth. The products are not only sold well in domestic provinces and cities, but also exported to 29 overseas countries and regions. The products have won more than 40 awards (Anshun Regional Industrial Annals Compilation Committee, 1998), which once formed a "batik fever". In addition, Yang Jinxiu, Wang Yueyuan and other ethnic women have been to the United States, Canada, Japan and other places to perform wax painting, spreading Anshun batik culture.

During this period, the function of batik gradually changed from practicality to aesthetics, from daily necessities for practical purposes in the past to commodities with economic value, and to meet people's spiritual aesthetic needs in the form of crafts and tourism commodities. Product sales have developed from farmers' self-production and self-use to best-selling domestic and foreign markets. The inheritance of batik appeared in the form of teacher-apprentice inheritance, focusing on technical exchange and learning, with division of labor, collaboration and corresponding industry norms, showing the form of social inheritance. "I majored in art. After graduation I still wanted to engage in art-related work, so I joined Batik Factory with the introduction of my relatives. Then I began to learn batik process and I liked it very much, and have been sticking to it ever since" (interviewed artist XB).

Influenced by national policies and social and economic development, Anshun took the lead in factory-making, industrialization and marketization of batik, leading the traditional self-produced and self-sold batik to enter a new era and become a cultural and economic capital, leaving wonderful traces in the course of the modernization of batik.

## **5. Decline: Anshun Batik in the Early 21st Century**

The first batik Art Festival in Guizhou, China, held in 1992, was the peak of Anshun batik. Since then, private batik companies and workshops have sprung up everywhere, many of them local artists who have worked in batik factories, and the competition in the batik market is fierce. With the process of national economic reform and opening up, state-owned and collective batik enterprises stopped production one after another in the late 1990s. Anshun Batik General Factory, the former industry leader, was also closed in the early 21st century due to the rigid management system, intellectual copyright, industry competition and other issues. At the same time, private batik enterprises and individual workshops met the needs of the current market economy and vigorously developed gift products. However, behind the false prosperity was unscrupulous infringement and imitation. Many businesses had no innovative design ability, could only pirate copy, and ignored product quality in mass reproduction, resulting in a flood of cheap "street stall goods", which completely destroyed the public reputation of Anshun Batik.

"Because batik handicraft market was optimistic, many people had changed their careers to engage in batik production. People who did not know design and batik technology had also set up batik production workshops, and at that time, this type of batik workshop accounted for the vast majority. As a result, pirated and counterfeit products flooded the market" (interviewed artist WC). Hong Fuyuan, who won the title of "China's Top Ten Folk Artists", is one of the most serious victims of piracy in the Anshun batik industry. According to his recollection, of the more than 300 works he devoted himself to creating and designing, more than 200 were counterfeited. Because the batik patterns he designed were copied in large numbers in the market, he fought the first copyright lawsuit of Qianzhong batik in the 1990s, from 1993 to 1998, and finally failed to win.

In addition to the problem of piracy and infringement, there were even printed fake batik on the market. Many batik shops in "Batik Street" sold fake printed products. Merchants fooled customers with fake batik with poor quality and low price, which damaged the reputation of Anshun batik and destroyed the virtuous circulation of the batik market. Under the pressure of low prices of fake batik, real batik was struggling, and it was difficult for craftsmen to make a living. An article in China Quality News in 2005 described Anshun Batik this way: "The annual sales of Anshun batik are less than those of previous batik factories. Even in Huangguoshu Handicrafts Market, the largest batik market in Guizhou province, there are no decent batik handicrafts, and most of the products are rough in workmanship and lack cultural connotation and beauty" (Fan & Meng, 2016). The batik market had entered a vicious circle of low-price competition, and workshops and batik shops had closed down one after another. The high-quality products of the past became fake and shoddy stall goods, and Anshun batik entered the winter.

## **6. Depression: Current Situation of Anshun Batik in the Era of Intangible Cultural Heritage**

In 2003, China began to work on the protection of Intangible Cultural Heritage, and the whole country began to carry out rescue protection work such as classification of

intangible cultural heritage and project declaration. In 2008, Anshun batik was listed in the national intangible Cultural Heritage list, and then Anshun Batik Association was established. A group of local batik artists and artists such as Hong Fuyuan, Huang Kegang, Wang Chong, Xu Bo, Wang Yueyuan and Wu Defen are committed to the inheritance and development of Anshun batik, and have set up batik companies and studios in order to restore the glory of the past. However, with the status of intangible cultural heritage, Anshun batik has failed to revive its glory, and is still in a self-contained depression, facing multiple internal and external difficulties.

Internal dilemma:

First, the inheritance group is aging. It is learned from the field investigation that most people engaged in the batik industry are middle-aged and above, and the inheritors who master the skills are generally older. Batik production in factory and workshops is mostly assembly line work, and workers are skilled in a specific step of the process, such as dyeing, painting wax, etc., but less proficient in the entire technology, let alone a deep understanding of its culture. Only a few local artists and old artisans insist on the inheritance and dissemination of batik, but the strength of the individual is weak, and the inheritance is far from enough. With the decline of the older generation of artisans, batik is at risk of extinction. Secondly, the form of batik is old and single, and the homogenization is serious. Most batik products sold on the market are a simple patchwork of batik patterns and modern products, lacking high-quality design. The quality is uneven, and the patchwork pattern has lost its cultural connotation, which can not cater to modern people's aesthetic.

External difficulties:

The ecological environment on which batik depended disappeared. In the field investigation in Shitouzhai, it was found that women no longer wear their national batik clothing in daily life, and other daily necessities are also modern industrial products. The only batik shops display batik with simple patterns and rough production, or fake batik. Batik has gradually faded out of the daily life of ethnic minorities and is no longer a necessary daily necessities for them. In visiting the Meide Jinguang Batik Factory operated by Wu Defen, a Buyei inheritor who was awarded the title of "Guizhou National batik Art Master", it was found that the factory is now mainly producing hand-woven brocade and native cloth, and has basically separated from batik production. Miao inheritor Yang Tingting's embroidery workshop displays her personal batik works, but mainly sells hand-stitched and collaged fabrics. The batik industry is in a state of depression. The products of large-scale companies are obsolete, homogenized, insufficient innovation, and high prices, while small workshops and studios have problems of small production capacity, low efficiency, and low anti-risk ability, making it difficult to become large-scale enterprises to form industrial development.

In addition, publicity and promotion is insufficient. As a typical representative of traditional Chinese batik, Anshun Batik has taken the lead to go to the world as a commodity, not only has the reputation of the hometown of batik, but also the only city in the batik category to be selected as a national intangible heritage list. However, nowadays, the popularity of Anshun batik is far less than that of Qiandongnan batik. In the traditional communication channels, as well as the Internet, new media and other channels of communication is not enough.

"The impact of the advent of the information age on traditional handicrafts is mainly reflected in the changes of skill forms and survival environment" (Li, 2021). Anshun Batik is no exception. Social changes and cultural culturalization lead to changes in the living environment of batik, which is the main cause of the current situation of Anshun Batik. With the progress of society and the change of technology, the social form constructed by ethnic minorities has changed, the ethnic areas have gradually become open from closed ones, the lifestyle, ideology and aesthetic consciousness of ethnic minorities have changed. Their living habits have gradually been Sinicized and urbanized, and the concept of inheriting traditional culture and art has become increasingly weak. Under the influence of popular culture and fast-paced life, time-consuming and labor-intensive traditional handicrafts are difficult to attract and capture young people in urban modern civilization. The popularity of modern culture has greatly squeezed the living space of batik culture, and the government's insufficient protection for inheritors has caused the dilemma of a lack of successors. In addition, the modern printing and dyeing process of mechanized production has a short production time and high output, and has become the first choice for People's daily necessities with low price and in line with the public aesthetic advantages. More and more ethnic groups tend to choose mechanized products and clothing, which greatly squeezed the living space of traditional batik technology, and to a certain extent, impacted and disbanded the social basis for the inheritance of batik culture.

## **7. Regeneration: Thinking on the Activation and Inheritance Path of Anshun Batik**

"New fixed styles or cultural patterns form new traditions, and people must consciously retain past skills or forms in the new tradition to make it an effective form of connecting the previous and the next" (Fang & Liang, 2020). It is necessary to integrate intangible batik into modern life, combine with people's livelihood methods, cultural psychology, and spiritual needs, become the life experience and memory of the public, and become a part of the local cultural ecology. The possible ways of integrating batik into People's daily life and activating inheritance can be explored from two dimensions of digital development and educational inheritance.

Digital development:

First of all, with the help of digital technologies such as shooting, recording, scanning and 3D modeling, tangible materials such as batik products, tools and materials, as well as intangible information such as crafts, patterns and cultural connotations, are transformed into identifiable, storable and calculable digital formats for information storage. On this basis, digital archive sharing database is built to meet the needs of knowledge dissemination, cultural exchange, academic research, digital experience and other different aspects. Secondly, the use of the Internet to expand the traditional single batik propaganda channel. Network platforms such as Tiktok and Wechat can effectively broaden the display, promotion, supply and marketing channels of batik culture. The government, batik enterprises and inheritance groups can make use of digital media technology to design and produce digital batik products that meet the public's preferences and aesthetics. With the help of new media digital platforms such as Wechat, Weibo, Tiktok and

Bilibili, batik techniques and products can be disseminated through popular short videos, live broadcasts and other forms. Make the public understand the unique charm of batik and its historical, cultural and aesthetic value, and open up a broader cultural communication space for intangible cultural heritage.

Education inheritance:

Education is an important means of cultural transmission, and its strong organizational characteristics can overcome problems such as spontaneity and looseness in batik inheritance, and achieve effective cultural diffusion. School education is mainly aimed at young people. Through school education, the popularization and dissemination of batik culture can be widely expanded, which is conducive to the training of inheritors. And training inheritors is an effective way to enhance the activation and inheritance of batik, because inheritors master the skills and memory of batik, and are the main body of creating and inheriting intangible batik. In addition, different from traditional societies, teenagers in minority areas enter schools to receive modern education at an early age, and lack in-depth understanding and recognition of the etiquette and customs norms, folk beliefs, and national culture in village society, resulting in the stranger and estrangement of local society and traditional culture at an early age (Xiao & Wang, 2021). Coupled with the influence of modern consumer culture, their spiritual life inevitably appears superficial, fragmented, divorced from real life and other phenomena. The integration of batik into education can provide nutrients for the spiritual and cultural life of young people and cultivate their humanistic spirit and artistic quality.

Therefore, it is necessary to give full play to the role of education in the inheritance of batik culture. Batik can be introduced into school education at different stages such as kindergarten, compulsory education, high school, and university, so that students can systematically and comprehensively learn related knowledge of batik. Batik campus activities can be carried out, such as inviting batik inheritors to the school to communicate and interact with teachers and students, organizing students to visit batik museums, batik art galleries, and holding batik works exhibitions, so as to let batik enter students' learning and life and maintain a close connection with traditional culture.

## 8. Conclusion

Located in the mountainous area, Anshun has nurtured unique batik art, which has developed and continued to this day through different historical periods. Nowadays, under the influence of social changes and cultural globalization, it is faced with the dilemma of inheritance. Therefore, it is necessary to rely on the promotion of intangible cultural heritage to strengthen the living inheritance of Anshun batik culture, so as to effectively integrate it into modern life and reflect the purpose of cultural diversity of intangible cultural heritage protection.

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