

Study on "Going Global" of Daoming Bamboo Weaving Based on PESTEL Model

-- Taking Ding Zhizhu Studio as an Example

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Abstract: Like other intangible cultural heritages in Sichuan, Daoming bamboo weaving plays the role of enhancing people's cultural identity and improving the soft power of the national cultural strength, but compared with Shu embroidery and Sichuan opera, its extent and degree of transmission still need to be improved. The PESTEL model is mainly used to analyze the opportunities for the survival and development of enterprises, but there are fewer analyses in the cultural field. Therefore, this paper chooses PESTEL to analyze Ding Zhizhu's studio, to provide suggestions for the development of Daoming bamboo weaving and to supplement the research of PESTEL model in the field of culture. Therefore, corresponding solutions are proposed for other Daoming bamboo weaving artists to learn from and open up new paths for their own development.

Keywords: PESTEL Model; Daoming Bamboo Weaving; Going Global.

1. Introduction

Culture is the soul of a country and a nation. Only when our culture prospers can our country prosper, and only when our civilization is strong can our nation be strong. Intangible cultural heritage is an important component of China's excellent traditional culture. Daoming bamboo weaving is an excellent intangible cultural heritage in Sichuan Province, but compared to other excellent intangible cultural heritages, its development still faces some difficulties. Ding Zhizhu Studio, however, is able to have certain innovations in inheritance and development, thereby helping it embark on its own unique path of development for Daoming bamboo weaving. So, this paper intends to analyze the development experience of Ding Zhizhu Studio, hoping to provide some inspiration to other Daoming bamboo weaving artisans. Although Ding Zhizhu

Studio is engaged in the cultural industry, it is also a commercial enterprise, and the commercialization path can inject new vitality into Daoming bamboo weaving. The PESTEL model, as an effective tool for analyzing the macro environment, is usually used to analyze the external environment of enterprises. However, it also has unique advantages in analyzing the cultural industry and can supplement its research in the field of culture. Therefore, this article takes Ding Zhizhu as an example and uses the PESTEL model to analyze it, providing reference for Daoming bamboo weaving to overcome difficulties and achieve new development.

2. Background

2.1. Current Status of Domestic Research

Table 1. Distribution of topics in PESTEL of Chinese Papers

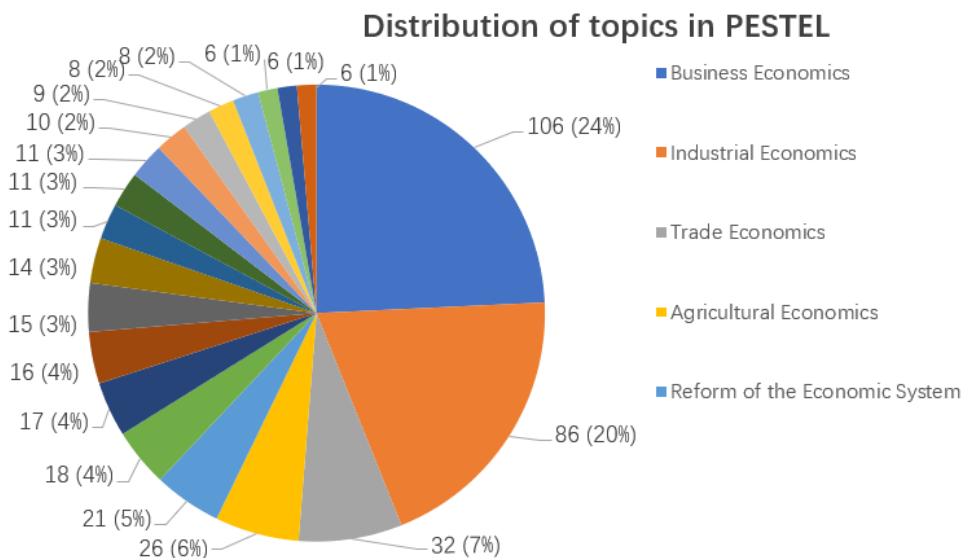
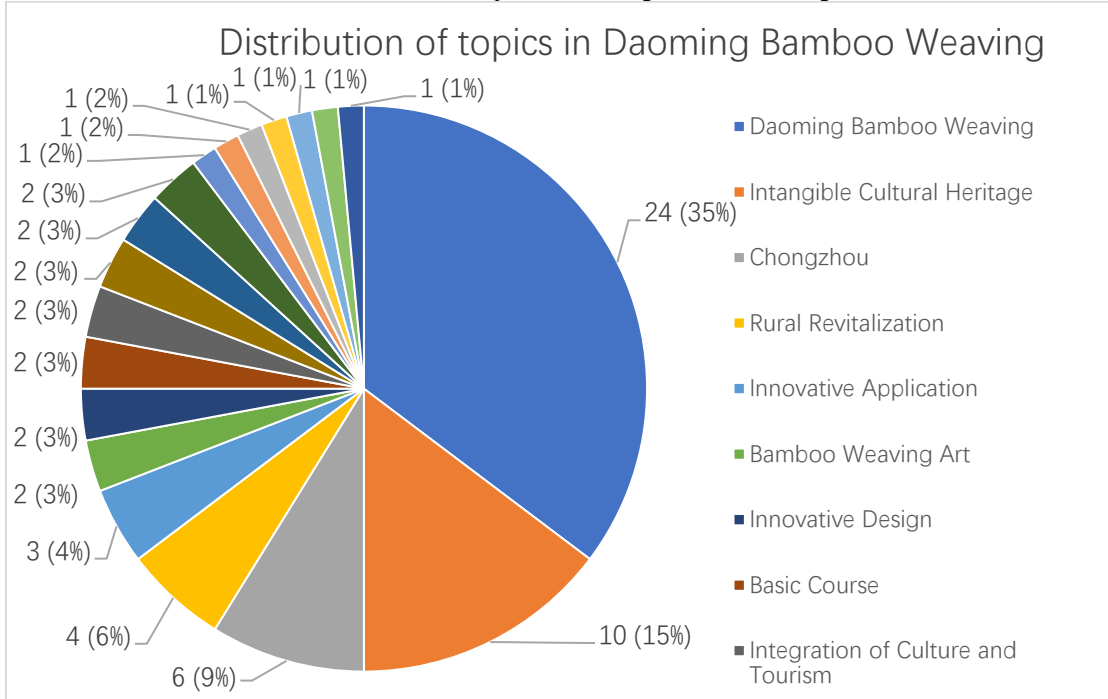


Table 2. Distribution of topics in Daoming Bamboo Weaving

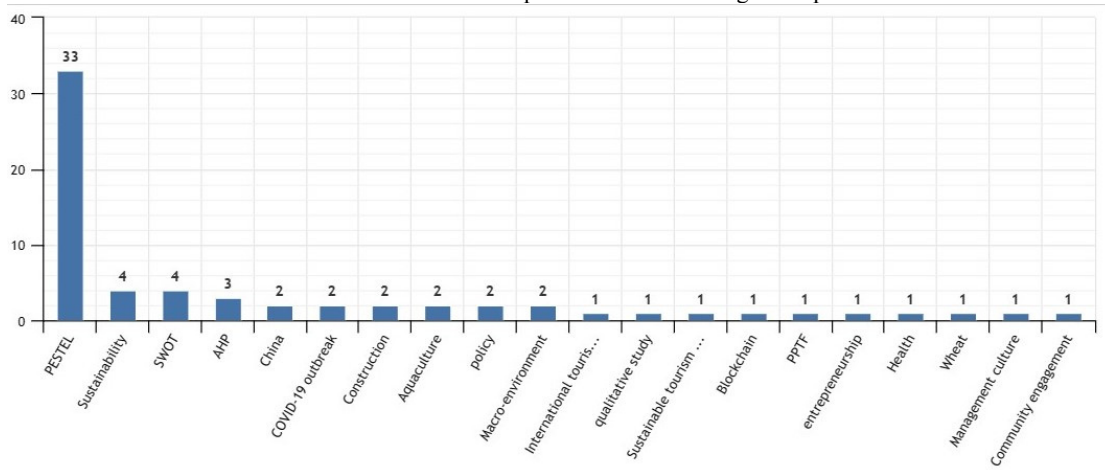


According to the data on CNKI and the main body of the existing literature, the papers that use the PESTEL theory are mainly in the direction of economics, and there are few papers that involve the PESTEL model and intangible cultural heritage, and they do not involve the analysis of the intangible cultural heritage of "bamboo weaving". The themes of the papers on Daoming Bamboo Weaving- are mainly focused on culture, rural revitalization, and design, with fewer analyses using PESTEL theory.

2.2. Current Status of Research Abroad

According to the data on CNKI, foreign-language papers on PESTEL are still largely concentrated in the fields of business and industrial economics, with less cultural relevance. Most of the foreign literature on intangible cultural heritage talks about the development of intangible cultural heritage from a macro perspective, but does not separately study the development of bamboo weaving, for example.

Table 3. Distribution of topics in PESTEL of English Papers



3. History and Current Status of Daoming Bamboo Weaving

3.1. History

It is stated that bamboo weaving has been developed for more than 2,000 years. As early as the Qin Dynasty, local people began to use bamboo to make agricultural tools. Daoming bamboo weaving originated from agricultural tools and later began to be made into daily necessities for self-sufficiency[1]. Local residents produce and sell their own

bamboo weaving products, but the sales scope is limited to nearby towns. The fixed time market between towns is the main sales channel. With the changes of times, Daoming bamboo weaving has become the exclusive name of local bamboo weaving, and being named after a town is the embryonic form of the Daoming bamboo weaving symbol.

Many traditional Chinese handicrafts, such as Daoming Bamboo Weaving, were affected by the introduction of foreign mechanized products into the Chinese market in the early 19th century[1]. With the establishment of new China, in order to protect China's traditional handicrafts, the

government strongly supported and encouraged the development of traditional folk crafts, which led to the revival of Daoming bamboo weaving[2].

3.2. Current Status

In 2007, "Daoming Daily-use Bamboo Weaving Technique" and "Daoming Bamboo Weaving" were listed as intangible cultural heritage of Sichuan Province and Chengdu respectively, which demonstrated the cultural characteristics of Daoming Bamboo Weaving as a daily-use product[3] [5]. The excellent achievements of Daoming Bamboo Weaving cannot only be seen by local craftsmen, but should be seen and understood by more people. The following are the opportunities and challenges faced by Daoming bamboo weaving.

3.2.1. Development Conditions

(1) National Policy Support

Based on the rural revitalization strategy, the Chongzhou Municipal Government proposed the slogan of to promote rural cultural revitalization around the unique "bamboo culture" of Daoming Town, pointing out the direction for the revitalization and development of bamboo art villages. The "Five Cultural Efforts" propose to combine the bamboo weaving industry with cultural and creative industries, fully utilize the favorable resources brought by well-known universities and artists entering the bamboo art village, and create the brand effect of Daoming bamboo weaving[4]. The rural revitalization strategy also emphasizes that intangible cultural heritage projects in rural culture should be tailored to local conditions and fully integrate rural resources.

(2) Excellent Weaving Techniques

According to records, Dao Ming people as early as 2000 years ago in the Qin Dynasty has learnt to use bamboo to prepare agricultural tools, after the end of the Qing Dynasty, before the establishment of new China and the establishment of new China 3 stages of the history of bamboo weaving process[5], Dao Ming bamboo weaving has a lot of weaving methods. The main weaving methods include the "ten" character weaving method, the "human" character weaving method, the "pepper eye" weaving method, and the interspersed weaving method. Although the weaving techniques are relatively complex and the content of the weaving gradually evolves, the concept of the weaving method remains almost unchanged, better maintaining the weaving techniques of our ancestors. The diversity of weaving techniques and the durability of preservation, to a certain extent, can reflect the prosperity of Daoming bamboo weaving and the progressiveness of bamboo weaving techniques. It can be seen that the Daoming bamboo weaving method has very important inheritance significance.

(3) Modern Technology for Dissemination

With the growing popularity of the Internet, the distribution channels of traditional handicrafts have also increased. The short video APP represented by "TikTok" makes the spread of traditional handicrafts easy and interesting. The various interactive functions in the short video app have gained more attention and popularity from traditional culture through comments, discussions, and reposts. Daoming Bamboo Weaving can share the weaving process of bamboo weaving and record the daily lives of bamboo craftsmen through short videos or live broadcasts, allowing people to better understand Daoming Bamboo Weaving.

At the same time, the Internet can also be used to create a user-friendly, visually appealing and tidy online shopping

mall, showcasing Daoming bamboo weaving products, providing detailed product descriptions and high-quality product images. Alternatively, utilizing cross-border e-commerce platforms to sell intangible cultural heritage craft products to overseas markets. It is also possible to expand brand awareness and sales by providing convenient purchasing channels to domestic and foreign tourists and cultural interests. Online freight services can also be utilized to ensure that products can be safely and quickly delivered to customers.

3.2.2. Development Challenges

(1) Modern Industrial Shock

With the development of economy and technology, traditional techniques have been replaced by mechanization, and industrial mechanical production has brought about mass production of products. The variety of products in daily life has become increasingly diverse, and people's needs are also constantly increasing and changing. People are beginning to pursue the convenience and benefits brought by new technologies, but they are increasingly disdainful of traditional handicrafts. For example, compared to bamboo woven bags, customers prefer plastic bags because of their lightness, while businesses prefer plastic bags due to their low cost. At the same time, bamboo woven products are also being replaced by more materials such as plastic and chemical fibers. The market for bamboo woven handicrafts is gradually declining, and many traditional craftsmen are forced to switch to other industries due to their daily needs. Bamboo woven handicrafts have been severely impacted and are facing problems such as market passivity.

(2) Low Popularity

There is competition among various regions in China in the bamboo weaving industry. In Sichuan alone, there are high-quality bamboo weaving industry clusters such as "Liu's bamboo weaving, Qingshen bamboo weaving, and Qionglai bamboo weaving". The advantages of the development status of Daoming bamboo weaving industry are not obvious in the fierce competition. Although there are excellent bamboo weaving techniques and relatively mature production and operation models, there is less investment in building regional characteristic brands and a lack of effective promotion and publicity methods, which makes it difficult for Daoming bamboo weaving to leave a memory. For example, most of the promotional activities of Daoming Bamboo Weaving are carried out in accordance with government policies, with less self initiative investment. Taking the social media account of inheritor Ding Zhiyun as an example, its fan base is relatively small and there is no self funded advertising promotion with the platform. How to establish the unique brand effect of Daoming bamboo weaving among the numerous bamboo weaving industries is an urgent problem to be solved.

(3) Difficulty in Transmission

Bamboo weaving practitioners have mastered this skill mainly through family inheritance, apprenticeship inheritance, and continuous practice. Due to a lack of professional education in design, marketing, and other fields, they are only able to receive remuneration for their craftsmanship, and their products are difficult to sell at high prices. In addition, as they age, their eyesight decreases, their hands and feet become inflexible, and they are unable to engage in fine bamboo weaving, which hinders their enthusiasm for participation. Compared to other industries, the younger generation believes that bamboo weaving has lower income and limited future development, lacking the motivation to spread knowledge.

Another thing is that young people are more willing to accept and try multiple different career paths, which is different from the fixed career concepts in the past. They are more flexible in adapting to different work environments and opportunities. However, the working environment for bamboo weaving is relatively monotonous and less attractive to young people.

(4) Insufficient Innovation

Daoming bamboo weaving artisans may lack sensitivity to design and market demand. They may focus more on traditional craftsmanship and craftsmanship, while ignoring constantly changing market trends and consumer demands. For example, most Daoming bamboo weaving products mainly consist of daily necessities such as cool mats, which are relatively single. Meanwhile, innovation in bamboo weaving is limited by traditional craftsmanship techniques. Bamboo weaving is a special craft that uses bamboo as the main material, but bamboo itself has its limitations and characteristics. This may limit the innovation in design and functionality of bamboo weaving products.

4. Case Analysis on the Successful Development of Ding Zhizhu Studio Based on PESTEL

4.1. Introduction to the PESTEL Model

The PESTEL analysis model is an effective tool for macro analysis of research objects. PESTEL represents political, economic, social, technological, environmental, and legal factors, respectively. American scholars Johnson G and Scholes K proposed the PEST model in 1999[9], which has since been widely used in macro factor analysis. The PESTEL model is an extension of the famous macro factor analysis tool PEST, which adds environmental and legal factors to the PEST model, making the analysis of factors more comprehensive. Therefore, it can not only analyze the external environment, but also identify all forces that have an impact on the research object.

The PESTEL model is primarily employed to evaluate the chances for business survival and growth, but there are few studies in the cultural area. Therefore, the PESTEL model was chosen to analyse the Ding Zhishu Studio to provide suggestions for the development of Daoming Bamboo Weaving and to complement the research on the PESTEL model in the field of culture.

4.2. Basic Status of Ding Zhizhu Studio

Ding Zhizhu Studio, as an excellent case of inheritance and innovation of Daoming Bamboo Weaving, is conducive to providing ideas for other bamboo weavers to "get out of the dilemma". In 2016, the company name became the current "Ding Zhizhu Creative Studio", symbolizing "knowing bamboo is always happy", which is synonymous with the Chinese proverb "contentment brings joy". Founded by Ding Zhiyun, the inheritor of Daoming bamboo weaving, and his daughter Ding Chunmei, there are a total of 20 fixed bamboo weaving craftsmen in the studio, with an average age of 60. At present, the main business is to undertake the three major sectors of large-scale building soft decoration bamboo weaving interior, customized bamboo weaving products, and offering bamboo weaving experience courses. In addition, we cooperate with universities to provide students with traditional bamboo weaving research and internship bases, and also begin to cultivate young bamboo weaving craftsmen. It is a place where traditional and modern communication and

integration are achieved.

4.3. Development Strategy Analysis

4.3.1. Political Factors

(1) Supported by Local Government

Guided by the *Law of the People's Republic of China on Intangible Cultural Heritage*, Chongzhou has included the protection of intangible cultural heritage in the local economic and social development outline, and separately listed the protection funds in the local financial budget. The second is to focus on promoting the protection of intangible cultural heritage. By promoting and showcasing traditional festivals, cultural and natural heritage days, museums, and primary and secondary schools, the awareness of protecting intangible cultural heritage in the whole society is raised. In particular, bamboo weaving art is carried out on campus, and more than 200 teaching experience activities are held, with over 10000 students participating in the teaching experience, which has stimulated the enthusiasm of primary and secondary school students for bamboo weaving culture, it has awakened the awareness of cultural protection among the masses. The third is to organize professional forces to investigate, record, recognize, and file the intangible cultural heritage of the administrative region, and include intangible cultural heritage projects with significant historical, artistic, scientific value, and embodying excellent traditional culture in the representative list at all levels for protection. The fourth is to encourage and support inheritors of representative intangible cultural heritage projects to carry out dissemination and inheritance activities, provide communication venues and funding guarantees, and enable traditional handicraft artists and inheritors of intangible cultural heritage to reflect their own values and social responsibilities in protection and inheritance activities. The fifth is to guide the standardization and development of bamboo weaving technology, and edited and published *Daoming Bamboo Weaving and Its Weaving Techniques*.

4.3.2. Economic Factors

(1) Advantages

1) Clear Product Positioning Based on Market Demand

Ding Chunmei stated that the most important part of the reason why Ding Zhizhu Creative Studio has been able to persist in developing its brand to the present day and become a major player in Daoming Town is because it has come into contact with the business of "customized bamboo weaving" [1]. Around 2010, the concept of "customization" began to rise, and some customers from other places came to request "customized bamboo weaving" from Master Ding Zhiyun. Ding Chunmei and her father repeatedly explored and modified according to the customer's requirements to meet their needs. The various requirements put forward by customers may seem picky, but in fact, they have invisibly broadened the path of innovation and development.

2) Complying with The Policy of "Cultural Tourism Helps Agriculture and Rural Revitalisation".

Under the policy, Ding Zhizhu Creative Studio has been developed into a bamboo weaving creative studio with strong regional characteristics in Daoming Bamboo Art Village; The development model of combining culture, agriculture, and tourism assists Ding Zhizhu Creative Studio in product research and development, production, and sales. Ding Zhizhu Creative Studio is striving to leverage its advantages and become a strong force driving the development of Daoming bamboo weaving.

(2) Limitations

1) Limited Sales Channels And Narrowly Targeted Sales Demographics

Most merchants in Daoming Bamboo Art Village adopt a physical store on-site sales model, with few collaborations with supermarkets and large chain stores. They have the idea of switching to e-commerce, but they are stifled in the cradle due to high costs, lack of price advantage in peer competition, and insufficient management technology. At present, some large bamboo woven construction orders and individual orders are completed through WeChat communication between customers and bosses, resulting in low efficiency and low order quantity. Overall, the sales channels of Daoming bamboo weaving products are relatively narrow, and the promotion and promotion are insufficient.

The price of the products is too high. Ordinary consumers basically will not spend a high price to buy practicality is not strong bamboo crafts, there are a small number of crafts will be enterprises or the government to buy as a furnishings, to create a spatial atmosphere. The high price of bamboo products to a certain extent compressed the brand promotion channels.

2) Incomplete Conversion to Marketability of Research Results with Universities

Ding Zhizhu Creative Studio collaborated with teachers and students from the Product Design Department of the Central Academy of Fine Arts in 2013 to create a batch of bamboo woven products with clever ideas and a strong sense of design. However, this batch of works has only been placed in the local bamboo woven museum for tourists to visit and has not undergone any further expansion and development.

4.3.3. Social Factors

(1) Advantages

1) Active Participation in Bamboo Weaving Cultural Exchanges at Home and Abroad

Ding Zhizhu and other new generation inheritors, Yang Longmei and Xiao Yao, have accompanied the Ministry of Culture to more than 20 countries and regions, including the United States, Britain, Germany, Russia, Greece, South Korea, Türkiye, to demonstrate the intangible cultural heritage and exquisite products of Daoming bamboo weaving and weaving skills. They have established a long-term cooperative bamboo weaving cultural exchange mechanism with the Australian Bamboo Industry Research Institute and the University of Bournemouth in the United Kingdom, making the intangible cultural heritage art go to the world stage. The exhibition hall of the 5th China Intangible Cultural Heritage Expo was completed in 70 hours by 40 bamboo weaving masters led by Ding Chunmei. The bamboo space art installation project, covering an area of approximately 3300 square meters, brought the authentic "West Sichuan Forest Plate" to the site of the Shandong Intangible Cultural Heritage Expo.

2) Further Bamboo Weaving Co-operation in Universities

Since 2014, Ding Chunmei has been attending various exhibitions nationwide every year and studying at the Central Academy of Fine Arts for a period of time, becoming a "non staff student" at the institution. Every year, professors from the Central Academy of Fine Arts open a "green channel" for the eager student, who can attend any class she wants, and provide admission tickets for any lectures or forums she wants to attend. During her studies at the Central Academy of Fine Arts, she attended various courses such as design, art, and marketing; Communicate and learn from the Beijing art and cultural circles on one hand. Going to the Central

Academy of Fine Arts for further education has exposed her to a vast amount of information, brainstorming, and cutting-edge information every day, which has broadened her horizons and enabled her to think at a higher level about the development of Daoming bamboo weaving.

3) Conforming to the Changing Trend of Residents' Consumption Structure

The target users of bamboo weaving products have also become middle- and high-end income earners who have higher requirements on the quality of life and are interested in traditional handicrafts, and this part of the consumers will pay more attention to the visual enjoyment and the highlighting of spiritual culture.

(2) Limitations

Although Ding Zhizhu Creative Studio has primitive influence in the local area of Daoming, it is difficult to establish a brand effect in the bamboo weaving industry and cannot stand out. The studio is facing the dilemma of sustainable brand development, with insufficient brand promotion methods and efforts. Therefore, the brand information cannot be effectively conveyed during the product sales process, and consumers only view it as an ordinary tourist souvenir, rather than a unique product in the world, and cannot achieve sustainable development of bamboo weaving technology.

4.3.4. Technological Factors

(1) Advantages

In 2014, the provincial intangible cultural heritage inheritor Ding Zhiyun and her daughter Ding Chunmei founded Ding Zhizhu Creative Studio, located in Daoming Bamboo Art Village, Chongzhou, the studio to Daoming Bamboo Craft as the basis for the operation and development of the traditional bamboo craft and modern design thinking.

(2) Limitations

It has lower productivity. For completing a bamboo weaving requires at least six steps: removing outer green, splitting bamboo, drying, layering the bamboo into thin strips, scraping strips, and boiling and dyeing, with a large time span[5]. Moreover, customized models like Ding Zhizhu Studio require longer construction periods, more refined craftsmanship, and are time-consuming and labor-intensive, resulting in lower production.

4.3.5. Environmental Factors

The Daoming Town where Ding Zhizhu Studio is located is located west of the Chengdu Plain, under the jurisdiction of Chongzhou It is a high-quality raw material for bamboo weaving products and can provide a large number of high-quality raw materials for weaving items - fans, sun mats, cold mats, pillow mats, and porcelain made bamboo woven tea sets are widely used in daily life, while three-dimensional bamboo woven baskets are durable production supplies.

4.3.6. Legal Factors

Firstly, Ding Zhizhu Studio's products are created based on traditional craftsmanship and cultural heritage, making it difficult to determine their originality. Moreover, existing intellectual property protection laws mainly focus on industrial products and innovative technologies, and the protection of originality for handicrafts is relatively vague. Secondly, even if intellectual property rights are infringed upon, the current intellectual property protection laws have relatively light penalties for infringement and cannot effectively prevent infringers from infringing. Due to the special nature and specific market positioning of bamboo

woven products, their value may not be reflected in legal remedies, resulting in the difficulty of obtaining the appropriate punishment for infringement. So, although Ding Zhizhu Studio has been continuously innovating and promoting the variety of bamboo weaving products, its intellectual property protection is still weak.

5. Recommendations for Daoming Bamboo Weaving to Go Global

5.1. Enhancing Strengths

5.1.1. Compliance with Policy Directions

It is worth noting that in recent years, the state and local governments have formulated a series of macro policies aimed at promoting the development of intangible cultural heritage and cultural and creative industries. Given the introduction of these policies, it is recommended that the bamboo weaving industry actively seize opportunities. In the current socio-economic environment, industrial integration is considered an important means of supply side structural reform, and the complementarity between different industries is becoming increasingly significant.

Given this trend, it is recommended that the bamboo weaving industry focus on seeking deep integration with the cultural tourism industry to achieve complementary advantages and resource sharing, and further promote the common development of the two. And the governments of Chongzhou and Daoming Town have provided strong support for the bamboo weaving industry, providing favorable conditions for the integration of the bamboo weaving industry and cultural tourism industry. Further strengthen cooperation between the government, enterprises, and industry associations to jointly promote the innovative application of bamboo weaving industry in the field of cultural tourism, in order to highlight regional characteristics and enhance brand effect.

Finally, the government should encourage practitioners in the bamboo weaving industry and cultural tourism industry to engage in in-depth cooperation, exchange experience and resources, and jointly carry out innovative projects and activities. Strengthen training and skill enhancement, improve the professional literacy and service level of practitioners, provide better experiences and impressions for tourists, and promote the sustainable development of "intangible cultural heritage+tourism".

5.1.2. Monitoring Market Trends and Refining Product Categories

According to an interview with Ding Chunmei, European style furniture was quite popular in the past few years, but with the changing aesthetic of the times, people are now beginning to favor "new Chinese style" furniture. The original bamboo weaving has just caught up with this trend. The company showcases the material preparation process of bamboo weaving, splitting bamboo, drying, layering the bamboo into thin strips, scraping strips as an important node in the production of finished products, highlighting the unique layered charm of "bamboo" materials. In the process of compiling works, "copper" is used as a medium to integrate bamboo weaving artifacts, combining traditional bamboo weaving culture with modern humanistic needs, so as to inherit and develop this traditional craft of bamboo weaving.

5.1.3. Communication for Greater Popularity

Opening a window for the display of heritage to provide a

living demonstration for people and to realize a two-way interaction between people and non-heritage. For example, heritage bazaar activities are regularly held in the bamboo art village promenade. Regularly organize bamboo weaving skills demonstration competitions and live demonstrations to show the exquisite and skillful handcraft skills of bamboo weavers and the cultural connotation of bamboo weaving. Make full use of Beijing Design Week, Chengdu Creative Design Week, Guangzhou Home Furnishing Expo, etc., to actively promote Daoming bamboo weaving projects to the outside world and promote project development. To strengthen the promotion activities of traditional craft projects and actively participate in domestic and international display and exhibition activities. To make use of China Chengdu International Intangible Cultural Heritage Festival, China Intangible Cultural Heritage Expo, etc., large-scale display and exhibition of Daoming Bamboo Weaving, as well as travelling abroad to participate in various types of exhibitions and exchanges, and so on.

5.1.4. Conservation and Innovation

The inheritance of bamboo weaving should ensure its authenticity. Inheritance is to adhere to the original love, and it is a connecting link between generations. The old should pass it on, the young should take it on, not afraid of hardships and tacit cooperation, to jointly complete the national mission of protecting intangible cultural heritage. This is not only a family centripetal force, but also a sense of social responsibility.

However, it must also be recognized that the current intangible cultural heritage is by no means a static and unchanging "living fossil", it must adapt to the changes of the times. If it can no longer meet people's daily needs, it will be ruthlessly eliminated by the market and disappear with social changes. In that situation, the inheritance of sustainability is even more elusive.

For example, through the combination of intangible cultural heritage inheritance and modern education, Daoming bamboo weaving collaborates with major art schools to jointly build practical bases, introduce high-end design talent resources, and add vitality to the productive transformation of bamboo weaving; At the same time, we actively carry out the "Intangible Cultural Heritage on Campus" activity, incorporate bamboo weaving technology into the curriculum system of quality education in primary and secondary schools to stimulate vitality for the innovation of bamboo weaving.

5.2. Breaking Through Limitations

5.2.1. Broadening Sales Channels and Clarifying Price Positioning

The government should provide sales guidance to shops and individual residents, helping them clarify their respective product positioning and engage in differentiated competition. This can avoid similar product pricing issues in rural tourist attractions, thereby reducing the impact of internal competition on tourists' purchasing desire and suspicion of product value. By rationalizing pricing, it can meet the different purchasing needs of tourists and avoid confusion in product sales within the park.

This is an era of rapid rise of e-commerce. Daoming Bamboo Weaving can use WeChat and Weibo marketing to discuss marketing products, disseminate high-quality and meaningful corporate promotion and marketing information, ensure the quality of content, and thereby increase and retain fans. At the same time, B2C marketing methods need to be

utilized. Choose online store platforms: e-commerce platforms with a large user base such as Taobao, JD.com, and Tmall.

5.2.2. Incorporating Modern Technology to Improve Productivity

In order to overcome the difficulty of large-scale production of bamboo weaving, we encourage bamboo weaving workers to break the shackles of traditional concepts and actively learn modern advanced science and technology. This will help shorten the cycle of early bamboo weaving work and improve production efficiency. However, it should be noted that when using existing technological tools to improve productivity, one should not overly rely on mechanized production, but should focus on maintaining the characteristics and fine craftsmanship of bamboo weaving.

Bamboo weaving artists should maintain the inheritance of traditional bamboo weaving techniques, combine with the development of modern technology, and explore new techniques and design concepts. By using computer-aided design (CAD) technology, design and style development can be carried out during the design phase, greatly saving time and improving production efficiency. But skilled bamboo weavers should pay attention to using existing technological tools to improve productivity and reduce time costs, rather than relying too heavily on machines, rather than injecting their own wisdom into bamboo weaving. Only in this way can bamboo weaving achieve rebirth, rather than becoming a mere mechanical product.

5.2.3. Active Utilization of Integrated Media Platforms to Expand Audience

Firstly, specialized accounts can be created on various social media platforms, such as Weibo, WeChat, etc., to showcase photos and videos of handicrafts, share relevant stories, techniques, and cultural backgrounds. Regularly publish updated content and interact and communicate with users. Secondly, they can use video sharing platforms such as Bilibili, Tiktok, etc. to produce and release teaching videos of related handicrafts, show the production process, share skills, etc. This can attract audiences to learn and understand handicrafts, and increase the product's visibility. Finally, they should establish a dedicated website or online store that displays photos, introductions, stories, and purchase information of handicrafts. Improve website exposure and attract more potential customers through search engine optimization and promotion.

Through the above methods, traditional handicrafts can utilize new media platforms to achieve better dissemination. This will help increase the visibility of handicrafts, attract more potential customers, and bring more business opportunities to the handicraft industry.

5.2.4. Enhancing the Cultural and Aesthetic Level of Craftspeople

The joint creation of designers and craftsmen can help Daoming bamboo weaving overcome market difficulties at the current stage and develop in the future. But the fundamental solution still depends on the improvement of the craftsman's own quality. On the one hand, as inheritors are the carriers and disseminators of traditional cultural genes, their cultural quality, artistic cultivation, and aesthetic ability are directly related to the construction and practice of the entire intangible cultural heritage inheritance ability. On the other hand, due to the essential characteristics of intangible cultural heritage being "intangible" and "active", this determines that

there are inevitably many uncertain factors in the inheritance of intangible cultural heritage. Therefore, inheritors themselves must learn to adapt to ensure the unity of inheritance.

So it is necessary to creatively expand the training channels and methods for inheritors, such as regularly holding bamboo weaving craft competitions and increasing the intensity of skill exchange and exchange among inheritors; Carry out cultural activities such as organizing inheritors to study abroad, teach overseas, and promote exhibitions, in response to national training and study plans for inheritors of intangible cultural heritage, in order to improve their skills and innovation awareness.

6. Concluding Remarks

In today's era, Daoming bamboo weaving is facing a dual crisis of internal and external development, which urgently needs to be solved. This paper uses the PESTEL model to dialectically analyze the development model and concepts of Ding Zhizhu Studio in politics, economy, society, technology, environment, and law. Based on the above analysis, corresponding solutions are proposed for other Daoming bamboo weaving artists to learn from and open up new paths for their own development.

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