

Feasibility of Digital Economy Enabling Sustainable Development of Yangzhou Lacquer Art

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Abstract: In recent years, the integration of digital economy and traditional handicraft industry has enabled the inheritance and innovation of traditional handicraft industry. This paper explores the sustainable development of Yangzhou lacquer art. Combining the case of transformation and upgrading of intangible cultural heritage industry enabled by the digital economy, it proposes a feasible plan for the sustainable development of Yangzhou lacquer art enabled by the digital economy, that is, to update the inheritance mode, expand the market, update the theme, expand the influence, learn from foreign advanced experience, and promote the development of lacquer art industry with the help of the digital economy.

Keywords: Yangzhou Lacquer Art; Intangible cultural heritage industry; Sustainable development; Digital economy.

1. Introduction

Yangzhou lacquer art is one of the four major lacquer arts in China, with a very brilliant history. Due to various reasons, the traditional lacquer art of contemporary China has not been perfectly protected, inherited and updated, and the inheritance of various techniques is also increasingly considered. This research will focus on Yangzhou lacquer art, the representative of China's lacquer art industry. On the basis of investigating the survival status of traditional Yangzhou lacquer art industry and the case of the integration and development of digital economy and traditional handicraft industry, it will deeply analyze how to use the digital economy to enable the development of China's traditional lacquer art industry, so that Yangzhou lacquer art can be inherited and developed.

2. Overview of Yangzhou Lacquer Art

2.1. Brief introduction to the history of Chinese lacquer art

If we use a symbolic traditional skill or utensil to describe China, we all know that China is a country of ceramics and silk. But few people know that China is also a country of lacquer art. China is the birthplace of lacquer art. The Chinese people first discovered and used big lacquer. In ancient documents, "the flowing lacquer and ink on it, "Yu as a sacrificial vessel, ink dyed the outside and Zhu painted the inside."

2.2. Value of Chinese Lacquer Art

The lacquer on lacquerware is a kind of natural lacquer. Its main colors are red and black. It is implicit, quiet, noble and refined. It has the mysterious, solemn and noble beauty of oriental culture. It is a cultural carrier and carries the unique national culture and aesthetic concept of the Chinese nation. The black of Chinese lacquer is not black, but bright in the black. There are some very detailed changes in the black. It is a kind of chaotic feeling of vitality. It is very dark, empty and deep, which shows the Chinese people's cultural understanding of honest character.

2.3. Introduction to Yangzhou Lacquer Art

Yangzhou lacquer art is one of the four major types of lacquer art in China. It originated in the Warring States Period, flourished in the Sui and Tang Dynasties, and reached its peak in the Ming and Qing Dynasties. Yangzhou lacquer art is of great artistic and historical value due to its various types and exquisite skills. Yangzhou lacquer art is famous at home and abroad for its techniques of flat grinding mother of pearl, carving lacquer inlaying jade, and clicking snails. Yangzhou lacquer art is elegant in shape, exquisite in workmanship, and rich in color. Its creation is mostly based on literati paintings, which has the characteristics of rich traditional Chinese handicrafts.

2.4. Development of Modern Yangzhou Lacquer Art

After the founding of the People's Republic of China, Yangzhou lacquerware industry was operated under a public-private partnership under the guidance of the national policy of "protection, development and improvement". 8、 In the 1990s, handicraft exporting countries exchanged foreign exchange for the country overseas, taking foreign trade export as the main development direction. After the reform and opening up in the 20th century, handicrafts and foreign trade were decoupled, and the lacquerware industry ushered in a huge change, from the original export to the domestic market. The adjustment of the industrial structure changed the entire industry, from large enterprises to small ones. The state-owned enterprises were restructured and separated from many private companies, but they were all traditional enterprise ideas and business models. With the development of society, various new forms of artistic expression also have an impact on the survival of the lacquer industry. Like similar industries in other traditional handicraft industries, the lacquer industry faces the threat of loss.

2.5. Digital economy brings new opportunities to traditional handicraft industry

In recent years, the integration of digital economy and traditional handicraft industry has become an endless

example of the inheritance and innovation of traditional handicraft industry. We can't help thinking about whether it is possible to save the declining lacquer art industry by not only thinking about the original idea of realizing the inheritance of lacquer art through lacquer art education, but also integrating the digital economy with the traditional lacquer art industry, so as to realize the inheritance of the entire lacquer art industry rather than a single art, so that lacquer art can serve the public life for a long time.

In addition, looking at the development history of lacquer art from a global perspective, we can see that lacquer art originated in China and has left a strong legacy in Chinese history. However, since the Ming and Qing Dynasties, China's leading position in the world of lacquer art has been replaced by Japan. Japan's English "Japan" also has the idea of lacquer ware. In addition, with the continuous decline of the modern Chinese lacquer art industry, perhaps hundreds of years later, the world and even our future generations have forgotten that lacquer art originated in China. In China, it has developed and expanded its history. Therefore, it is urgent to study the sustainable development of China's lacquer art industry.

3. Problems in the Development of Yangzhou Lacquer Art

(1) Lacquer art has strict requirements for the creative environment. The application temperature of artistic paint shall not be lower than 5°C, and the relative humidity shall be greater than 85%. The production cycle is long and the process is complex, resulting in fewer and fewer people making paint.

(2) The world leading position of Chinese lacquer art has been replaced. Lacquer craft originally originated in China has come from behind by Japan, so that Westerners have also started oriental lacquer art. At present, few young people are willing to learn this art under the pressure of life, which hinders the inheritance of lacquer art.

(3) There are few employees. Around 2008, the country began to re attach importance to traditional crafts, and opened lacquerware majors in major art colleges and vocational schools. Young people began to learn lacquerware and re invest in the industry. However, the employees are far from meeting the market demand. Fortunately, the charm and value of lacquerware itself has made private studios bloom everywhere, and the products have gradually returned to high-end customized collections from daily necessities.

(4) The market coverage is small and the customer base is small. The audience of Yangzhou Lacquer Art is mostly customers in their 40s and 50s. The young people buy less lacquer products, which makes the lacquer products cannot be well publicized, and the young people have a low understanding of lacquer craft and lacquer products.

(5) Lacquer products are sold in a single way, mainly in offline stores. The strength of online marketing is still lacking, which makes the publicity of lacquer products insufficient and the profit is limited. The number of offline stores is small and the coverage is limited.

(6) Lacquer art is not closely integrated with cultural and creative products. The product form is single, which cannot attract the interest and curiosity of young people and cannot meet the requirements of profitability. There are still some deficiencies in the innovation level.

4. Sustainable Development of Yangzhou Lacquer Art

Lacquer art is one of the representatives of China's excellent traditional culture, which has left a brilliant mark in the long river of Chinese culture. With the change of history, lacquer art gradually separated from people's life, and gradually marginalized in the art field. However, although time has stripped off its gorgeous coat, what remains is the crystallization of the wisdom of the working people. Yangzhou lacquerware has a complex manufacturing process. The paint layer is numerous and exquisite, lasting for a long time, and hard to damage. Yangzhou lacquer art is a national intangible cultural heritage. The lacquering technology and the peaceful grinding of mother of pearl in Yangzhou lacquer art were included in the first national Yangzhou lacquer protection list. At present, Yangzhou Lacquer Factory, the main manufacturer of Yangzhou lacquerware, has been awarded the first batch of "Chinese time-honored brands". These advantages and honors fully illustrate the artistic and historical value of Yangzhou lacquerware. Based on the data collected in this social practice, our team came up with the following plans to promote the sustainable development of Yangzhou lacquer art.

4.1. Inheritance mode should inherit tradition and bring forth new ones

According to the staff of the factory, Yangzhou lacquer art inheritance is mainly divided into the traditional mode of teacher leading apprentice and school education. There is a big deviation between the undergraduate training direction and the junior college training direction in the school education inheritance mode. Undergraduate lacquer art education cultivates talents of lacquer art and creators of lacquer painting. Lacquer painting is the product of lacquer art and has a very high aesthetic value. However, it has a high degree of personalization, a small market and is difficult to scale production. Lacquer art education in junior colleges trains lacquerware making technicians, and the lacquerware workers trained are skilled, but lack creativity. According to the manufacturer, the lacquerware production environment is poor and the work task is heavy. Most of the undergraduate graduates are unwilling to choose to go to the lacquerware factory for employment. Most of them set up personal lacquerware studios. Moreover, the technical level of undergraduate graduates is low, so they prefer to work with college graduates. Although the inheritance mode of "teacher leading apprentice" is no longer popular in most fields, the lacquer industry attaches great importance to the accumulation of experience and teaching by example. The employees trained by the school are inexperienced, and they must follow the skilled master to improve the level of lacquer production.

At present, the national level masters of Yangzhou Lacquer Art are basically concentrated in Yangzhou Lacquer Art Factory, and most of them have accepted the training mode of "master led apprentice". Based on the above analysis and the actual situation, we believe that we should combine the advantages of the three kinds of inheritance. First of all, we must attach importance to the traditional model of "master leading apprentice". Lacquer factories and schools should strengthen cooperation and set up joint training classes for masters; Students should go into the factory to learn more about the production process of lacquerware and learn more

practical skills. Undergraduate lacquer art education needs to give play to its artistic advantages, develop in the direction of lacquer art design, and create more and more modern themes. Lacquer art education in junior college needs to strengthen students' skill training, encourage students to enter the factory and adapt to the lacquerware production mode. At the same time, it is necessary to strengthen the students' understanding of the history of lacquer art and the cultivation of their ability to create and appreciate lacquer art.

4.2. Expand the market and update the theme

Lacquer was an indispensable decoration in ancient times. From huge screen plaques to women's hairpin jewelry boxes, lacquerware was closely connected with people's daily life. After field research, we found that the current mainstream lacquerware theme is still flowers, birds, fish and insects, which has deviated from the current aesthetic needs. And this kind of lacquerware is mostly used for the decoration of institutional hotels, with the price up to millions. This production mode severely limits the lacquerware market and is one of the main reasons for the gradual decline of lacquerware. In recent years, with the improvement of living standards, private customization consumption has developed rapidly. With the help of the Internet economy, some personal lacquer workshops have emerged. Most of these studios only have one or two people. They use WeChat and other platforms to receive orders. They mainly engage in small lacquer art customization, including lacquer art pens, jewelry, expensive watches, etc. However, this model has not received the attention of mainstream lacquerware manufacturers, and the market is difficult to expand due to the limitation of personal level and production time. We suggest that the leaders of the lacquer art industry call on the whole industry to attach importance to the innovation of themes and develop themes that meet the aesthetic needs. In addition, we should attach importance to the development of the personalized market. In addition to accepting the traditional large-scale lacquerware production, we must also divide a part of the manpower to make high-quality and inexpensive ordinary objects with greater market demand.

4.3. Expand the influence of Yangzhou lacquer art

Yangzhou lacquer art was selected into the first batch of national intangible cultural heritage, which shows that the state attaches great importance to Yangzhou lacquer art. However, the society knows little about Yangzhou lacquer art. At present, the whole society is experiencing a national upsurge and a revival of cultural heritage. Compared with the upsurge of intangible cultural heritage industries such as porcelain and tea making, the national lacquer industry is still unknown. This is an important reason to limit the development of the lacquer art market and the lack of successors in the lacquer production technology. Therefore, we need to expand the social influence of Yangzhou lacquer art. We believe that we can take measures such as setting up a Chinese Lacquer Art Museum, holding a national tour exhibition of lacquerware, and creating cultural and creative products of lacquer art.

4.4. Learn from Japan's advanced experience

Just as "China" means porcelain, "Japan" means lacquer. Lacquer art has gradually evolved into Japanese painting art since it was introduced into Japan in the Tang Dynasty. Since

modern times, Japanese painting lacquer art has surpassed Chinese painting art and become the world's best. Japanese society has attached great importance to the inheritance of painting skills since the Meiji period. Through the establishment of the Tokyo University of Technology, the organization of painting masters, the establishment of the Guoguang Club and other measures, and the cooperation with facilities and brands such as Bailikin and Montblanc, the inheritance and development of painting skills have been guaranteed, which is worth learning from in China.

4.5. Promoting inheritance and innovation of lacquer industry with the help of digital economy

We investigated the Taobao operation of Yangzhou Lacquer Factory, a leading enterprise of Yangzhou lacquerware. Limited by the traditional business market, the manufacturer is not very interested in e-commerce channels, and the Taobao store interface seems outdated. In recent years, the rapid development of digital economy has constantly stimulated the vitality of traditional cultural industries, such as the famous cultural and creative brand of the Forbidden City. At present, the platform economy, online celebrity economy and e-commerce are developing vigorously and have strong social influence. We suggest that we use VR and other technologies to establish a digital museum of Yangzhou lacquer art, so that people can easily understand the history and value of Yangzhou lacquer art and appreciate outstanding masterpieces. The popularity of live streaming media can also become a breakthrough in promoting Yangzhou lacquer art. At the same time, we should attach importance to the role of e-commerce, innovate the marketing mode of lacquerware, and adapt to the current e-commerce sales mode.

5. Conclusions

Chinese lacquer art has a history of nearly 10000 years, and Yangzhou lacquer art is one of the most brilliant pearls on the crown of Chinese lacquer art. Although the wave of modernization has made Yangzhou lacquer art lose its former glory, as an important part of the excellent traditional Chinese culture, the crystallization of the wisdom of the Chinese people, and the accumulation of five thousand years of Chinese history, we cannot ignore the decline of Yangzhou lacquer art and even the world's traditional art. It is our unshakable responsibility to protect, inherit, and carry forward the wealth left by our ancestors. For Yangzhou lacquer art, the whole society should attach importance to its future and strive to explore the sustainable development path of Yangzhou lacquer art.

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