

Investigation and Study on the Influencing Factors of Intangible Cultural Heritage Paper-cutting Inheritance

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Abstract: With the rapid development of the economy, nowadays we no longer suffer and worry about "not covering the body and not having enough to eat", we begin to pursue spiritual resonance and aesthetic synchronization: more and more people are interested in traditional culture, more and more national fashion brands emerge, and more and more traditional skills are exposed, loved and inherited. However, under the background of "promoting excellent traditional culture and strengthening national cultural self-confidence", there are still many traditional arts that have encountered difficulties. This article takes intangible cultural heritage paper-cutting as an example to summarize the influencing factors in development and inheritance, innovatively seek to explore a new path, let it inject fresh blood, and keep innovation.

Keywords: Intangible Cultural Heritage; Folk Paper Cutting; Inheriting Innovation.

1. Background Overview

According to archaeology, Chinese folk paper-cutting can be traced back to the sixth century AD at the earliest, and has been continuously improved. In the Tang Dynasty, it was in a period of great development. Du Fu's "Peng Ya Xing" once said, "Warm soup washes my feet, and paper-cutting evokes my soul". The paper-cutting of the Tang Dynasty in the British Museum, the "Shuanglu Pagoda" unearthed in the Mogao Grottoes in Dunhuang... It can be seen that the level of paper-cutting at that time was superb, and then to the present-day Yuxian paper-cutting, Zhongyang paper-cutting, Yueqing fine-grain paper carving, it can be said that since its birth, the art of paper-cutting has never been interrupted in Chinese history, and it was included in the first batch of national-level intangible cultural heritage lists in 2006 and 2009 respectively. Representative List of Intangible Cultural Heritage of Humanity under the Convention for the Protection of Intangible Cultural Heritage.

However, in recent years, it seems that fewer and fewer people will truly understand folk intangible cultural heritage paper-cutting. A large part of the reason is that people's leisure methods have gradually moved away from paper-cutting; for another example, there is a fault phenomenon in the inheritors of paper-cutting technology. Its "easy to learn but not refined" characteristics are far from the convenient, efficient and convenient lifestyle pursued by contemporary young people, and it is difficult for the younger generation to be patient; in addition, most of the paper-carving works on the market today are window grilles, zodiac signs, and children. To a certain extent, it has derailed from the trend of the times due to insufficient innovation, and it is even more difficult to attract the younger generation to stop. Therefore, we must find ways to mobilize the curiosity and enthusiasm of the public, dig deep into the potential space of the younger generation, and let it inject fresh blood and maintain integrity and innovation.

2. Relevant Policy Support

The protection of folk paper-cut in my country can be traced back to the 1950s. Under the guidance of the artistic

policy of "A hundred flowers bloom and the old bring forth the new", many staff members of the cultural department began to go deep into the folk, engaged in the excavation, research, support, sorting and promotion of folk art and craftsmanship. In many areas where paper-cut art is more developed, state-owned paper-cut factories have also been established with the support of the local government. As a characteristic export commodity, paper-cut is exported to many countries and regions in the world through foreign language bookstores and other channels. Today, China's social structure has undergone tremendous changes, and the living environment of folk paper-cut has also undergone major changes. However, until today, the multi-party support for paper-cut by the state and all sectors of society has not stopped and has been continuously improved.

3. Influencing Factors of the Inheritance of Cutting and Carving Paper

3.1. The Public's Understanding of Traditional Paper-Cutting Culture has Certain Limitations

Through the collection and inspection of online materials and offline questionnaires, we found that 13% of people practice paper-cutting regularly, 16% practice occasionally, 71% have never tried it, and most young people do not know that paper-cutting is an intangible cultural heritage art, and professional paper-cutting artists are also dwindling. So, in the absence of channels and difficult access, how can people have a deep understanding?

Secondly, cutting paper carving is not only the common window grilles and zodiac signs on the market, but also dyed paper cutting, Dai paper cutting, Yueqing fine-grain carving and hundreds of other styles of cutting paper carving with distinctive local characteristics. The complexity is far beyond what the public thinks. Therefore, in the basic understanding of cutting paper carving, the public has great limitations, and more stay in "I think", "I think", rather than "I have done it" and "I know".

Table 1. National protection policies for intangible cultural heritage in recent years (part)

Release time	Department	Policy name
October 17, 2003	UNESCO	Convention for the Safeguarding of the Intangible Cultural Heritage
November 2003	Ministry of Culture	"Draft Law of the People's Republic of China on the Protection of National Folk Traditional Culture"
March 2005	General Office of the State Council	"Opinions on Strengthening the Protection of China's Intangible Cultural Heritage"
December 2005	General Office of the State Council	"Notice on Strengthening the Protection of Cultural Heritage"
May 20, 2006	State Council	Included in the first batch of national intangible cultural heritage list
October 2006	Ministry of Culture	"Interim Measures for the Protection and Management of National Intangible Cultural Heritage"
September 28 - October 2, 2009	UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage	Included in the "Representative List of Intangible Cultural Heritage of Humanity"
Year 2011	Standing Committee of the Eleventh National People's Congress	Intangible Cultural Heritage Law of the People's Republic of China (Order No. 42 of the President of the People's Republic of China)
Year 2017	General Office of the Central Committee of the Communist Party of China	"Opinions on Implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture"
Year 2021	General Office of the State Council	Opinions on Further Strengthening the Protection of Intangible Cultural Heritage
Year 2022	General Office of the Central Committee of the Communist Party of China General Office of the State Council	Letter on agreeing to adjust and improve the inter-ministerial joint meeting system for the protection of intangible cultural heritage (State Office Letter [2022] No. 13)
Year 2022	General Office of the State Council	"14th Five-Year Plan" Cultural Development Plan
Established "China Intangible Cultural Heritage Network · China Intangible Cultural Heritage Digital Museum"		

3.2. The Promotion Channel of Traditional Paper-Cutting Culture is Relatively Simple

By searching for "paper cutting" on Baidu, WeChat Mini Program, app stores, etc., most of the displayed APPs and Mini Programs are only suitable for children; there are relatively few special activities related to paper cutting in online reports. Except for a small number of cultural protection bases, which are held regularly, it is actually difficult for more people to come into contact with excellent paper cutting works; the mainstream media does not pay enough attention to it: we will see the Weifang International Kite Festival in the news, but it is difficult to see the International Exhibition of Paper Cutting; the older generation of craftsmen studied hard all their lives, but in the end they were forgotten by the public because they did not catch up with the new media.

Moreover, due to the single promotion channel of paper cutting and carving culture, it means that it is blindly placed in Douyin, Xiaohongshu may not work. Merchants need to first investigate and understand what channels and APPs different age groups are used to for information? Which promotion channel do you more recognize? Where are you willing to buy? These three core questions. Then decide the promotion method, such as whether you need live streaming and so on.

3.3. Insufficient Audience Analysis

Jin Yuanpu, director of the Institute of Cultural and Creative Industries at Renmin University of China, once said that, like Hollywood movies, being able to target the common needs of audiences from different cultural backgrounds is the key to its success. Similarly, the same is true for the

promotion of traditional paper-cut culture: at present, the domestic audience is mainly enthusiasts and inheritors in the region, supplemented by some researchers and media experts; foreign audiences are more dispersed, and no one has done relevant data surveys in the materials that can be queried so far. Therefore, without fully refining the audience group, how can we expect to make good use of the cultural "world language" to spread China's excellent culture?

4. Development Status of Paper Cutting and Carving

At this stage, the inheritance of intangible cultural heritage paper cutting presents the phenomenon of "hot at both ends and cold in the middle". The older generation of inheritors is obsessed with the polishing of paper cutting skills. In response to the national policy of "intangible cultural heritage entering the campus", the younger generation is working hard to learn the introduction of paper cutting. The middle generation of young people, especially young college students, has obviously appeared a "fault" in the inheritance and development of intangible cultural heritage paper carving. How to integrate excellent intangible cultural heritage culture with the ideological and political education of college students, so that paper cutting and carving culture can gain a firm foothold in the turbulent world cultural trend, and cultivate the cultural self-confidence and cultural belief of the younger generation is worthy of our deep consideration. However, we also know that it is not far to pass on the inheritance with a single blood, and any industrial development requires a good circular development system. Therefore, it is also very important for culture to "go out" and commercialize and drive development.

5. Solutions and Ideas

(1) Creating merchandise products

Integrate the cutting and carving elements into the ornament room, such as adding the cutting and carving pattern to the clothes of the emotionally stable pig; designing the cutting and carving style clothes and hairpins for the Tang lady's healing ornament; designing the pen holder into the cutting and carving style lucky bag style; making the background of the alarm clock into a cutting and carving pattern, etc. Promote the cooperation series with mature merchants.

(2) Private customized service

For example, some people want to carve a portrait as a gift to the other party; some people want to carve a blueprint of his ideal and hang it at home to encourage; some people want to carve a poem as a plaque, etc. Customers can design their own patterns, or put forward personal ideas for relevant craftsmen to create independently.

(3) Joint name with designer/brand

Cooperate with well-known or representative studios/brands to set off a national trend. For example, some small designs on shoes/clothing inject ingenuity, hide mysteries and other joint products, and enter the public eye.

(4) Opened a paper-cutting cultural center

Open an offline cultural center and divide it into three parts: experience area, work area, and physical store area. It is not only necessary to show the history and connotation of cutting and carving paper to the public, but also to promote the handicraft of cutting and carving paper in the modern era of informatization, so not only will the designed works be exhibited in the cultural center for offline sales; it will also partially transparent and open the production process to arouse the curiosity of customers, place orders on site or make them by hand.

(5) Businesses need to conduct meticulous market research, design works that are close to the needs of the people, and realize a virtuous circle of development of their own industries.

(6) Merchants need to know enough through research what channels and APPs are used to different age groups to understand information? Which promotion channels are more recognized? Where are you willing to buy? These three core questions. Then decide the promotion method, such as whether you need live streaming and delivery, etc.

(7) Various new media platforms

Mini Program - Make an independent APP, in addition to including the sale of finished products, there are also paper cutting tutorials specially designed for different age groups: children, simple love, animal patterns, etc.; teenagers to youth, vases with more complex patterns, characters, etc.; Old age, beautiful meaning, simple operation of happy characters,

lucky characters, window grilles, etc. And a skill exchange board for various professional paper-cutting craftsmen.

WeChat official account - regularly send articles on the historical changes of paper-cutting, art appreciation, current predicaments, field visits, heritage significance and national policies to raise people's awareness.

Douyin, Xiaohongshu, QQ video, etc. - build official accounts, record various creative videos, combine life with tradition, implant product information in the introduction, attract fans, and divert the flow of products; or add product links for consumers to buy directly.

6. Conclusion

President Xi said at the report meeting of the 20th National Congress of the Communist Party of China on October 16, 2022: "Chinese path to modernization is a modernization that is coordinated with material civilization and spiritual civilization. We continue to cultivate the material foundation of modernization and inherit Chinese civilization." Efforts are made to alleviate the main domestic contradiction that the current economy and culture cannot meet the needs of the people, and "adhere to the position of Chinese culture, improve people's livelihood and well-being, and improve people's quality of life." Therefore, we need more people to see the predicament of cutting paper, give methods and strategies, and see the big from the small, so that the public can know that the so-called inheritance is not a problem that can be alleviated by a single person or a small group of people, and it is not a simple problem that can be alleviated by the name of "intangible cultural heritage". It requires more people's attention and input. And also hope that, as a result, some development ideas can be given to more folk skills, so as to drive everyone into the public's field of vision and maintain integrity and innovation together.

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