

# Research on the Development of Intangible Cultural Heritage Traditional Handicraft Education Inheritance and Socialization Inheritance

Jinling Li

*Shandong Vocational College of Industry, Zibo, Shandong, China*

**Abstract:** *The work of "intangible cultural heritage" is innumerable, and its identification, protection and inheritance are the key points. Strengthening the protection of intangible cultural heritage and carrying out inheritance and innovation has always been the theme of intangible cultural heritage protection in many countries today. In a diverse and affluent material society, intangible cultural heritage plays an important role in cultural maintenance, emotional relief and aesthetic expansion. The current inheritance method is already "stylized", and it also presents two results of educational inheritance in colleges and universities, including vocational colleges and natural social inheritance. This paper analyzes the two inheritance methods, and proposes a development method that combines and divides the inheritance, and aims to achieve the purpose of inheriting the intangible cultural heritage handicraft skills.*

**Keywords:** *Educational Inheritance, Socialized Inheritance, Parallel Inheritance*

## 1. Inheritance Value and Development Orientation of Traditional Handicrafts in "Intangible Cultural Heritage"

### 1.1 Handicraft as an Intangible Cultural Heritage Suitable for Operation

In the six categories of "intangible cultural heritage", the handicraft component is highly operable and has the cumulative factor of traditional arts and crafts, so it has a strong dispersion in social production and life. Whether it is "intangible cultural heritage entering the campus", intangible cultural heritage cultural tour, or research and training programs with colleges and universities as the main body, great efforts have been made to promote intangible cultural heritage into life. Inheritance and protection of intangible cultural heritage are one, and the dispersion of intangible cultural heritage also determines the diversity of inheritance methods.

### 1.2 Continuation of Educational Heritage

With thousands of years of development history of arts and crafts, the service object of its handicraft products determines the form and nature of its inheritance, that is, serving the nobles. The inheritance of education is mainly based on family inheritance and teacher inheritance, forming a family style or family name. From the development of arts and crafts to artistic design, the concept of big design has been enhanced, and the tradition and the modern have a connection and dialogue. School heritage becomes mainstream. To a certain extent, the unification of educational models and the selection of categories are guaranteed.

### 1.3 Spontaneous Consciousness of Social Inheritance

In addition to colleges and universities, vocational colleges, and arts and crafts research institutes (institutions), social inheritance is the most common form of inheritance of intangible cultural heritage. Social inheritance takes the market as the target and is naturally eliminated and selected according to social needs. Since 2006, intangible cultural heritage has been protected for more than ten years, and it is currently in the stage of accelerated protection. The selection of handicraft categories is also increasing. And the continuous expansion of new media has continuously promoted the conscious and spontaneous inheritance.

## **2. Marketization and Artisticization of Qilu Traditional Handicrafts**

In his "One-Dimensional Man", Marcuse blamed the popularization and commercialization of art for making it a tool of a repressive society, leading to the one-dimensionality of people and culture. The power of technology... has deprived society as a whole of the principles of negativity and critical thinking. For intangible cultural heritage, or for art, this sociological inspiration should be a critique of tradition and solidification by inheritance, change and innovation. To think about how handicraft skills are passed on is not only a matter of educational methods, but also the research, development and utilization of them. At the operational level of social capital, the spontaneous protection of the people also shows its advantages. For example, the intangible cultural heritage protection innovation base for training and research adopts a 1+1 model, where inheritors and inheritors, mentors or students are combined, traditional craftsmanship and popular elements, ecological concepts, innovative designs, and practical functions are combined to highlight their respective craftsmanship. The most wonderful aspect. It not only promotes the development of the "Intangible Cultural Heritage Cross-border Incubation Project", and creates cross-border creative works with core craftsmanship or elements of intangible cultural heritage, but also simultaneously realizes the possibility of joint communication between education, commerce, art and media.

Daily use promotes inheritance, and inheritance promotes daily use. The standardization of inheritance, vitality, protection and production of intangible cultural heritage lies in its use. It should be pointed out that human-based "use" is not only a convenient and practical material function, but also includes the educational function of achieving ideal personality, which is the inevitable pursuit of "intangible cultural heritage" inheritance education. The innovation of intangible cultural heritage is not subversion, but a gradual development. Non-genetic inheritors should not be overly commercialized, but should adhere to the top standards of traditional craftsmanship. In particular, inheritors need to maintain a mind of cultural insight, enhance their ability to reflect, avoid short-sightedness, treat cultural heritage in an appropriate way, inherit and carry forward.

## **3. Carriers and Conditions for Non-Genetic Inheritance of Traditional Handicrafts**

### ***3.1 Education Inheritance has Achieved Relatively Good Results***

In the process of cultural inheritance and craft restoration, maintenance, and archive protection, universities, scientific research institutions, cultural and art research institutes, creative industry parks, handicraft workshops, craft exhibition halls and other places have become important bases for the preservation and research of handicraft skills. At present, 54 of the 143 ordinary colleges and universities in Shandong Province (excluding independent colleges) have followed or established art and design departments and majors, and each has its own emphasis on majors. The combination model with government cultural departments as the main body and regional colleges as the main research and education bases became the main space for the inheritance of local "intangible cultural heritage" at that time. And with prefecture-level universities as the main body, a "circle art movement" form of regional protection has been formed.

Ludong University and Yantai University have built Jiaodong Cultural Research Institute based on the traditional handicraft skills in Jiaodong area to spread the culture of old and time-honored brands. Weaving techniques in Jiaodong area (knitting techniques, velvet embroidery, cloth art, mallet lace techniques, drawstring techniques, cushions, hand knitting), gold chute smelting techniques, gold-inlaid tin tea sets, folk custom pendants, mold carvings, curium porcelain, etc. The well-known manual skills are specially protected by special personnel.

Taishan Academy is in the form of sugar painting, clay figurines, tiger head shoes and hats, old coarse cloth, inlaid tin, Dongping fishing drums, dough sculptures, and Taishan shadow play. Select projects that are suitable for students to operate and related to their majors, and integrate exploration, protection and scientific research under the leadership of the instructor.

Weihai Vocational and Technical College has set up the Lu Embroidery Museum of the Art College, and has a Lu Embroidery Art Troupe under it. Some vocational colleges in Weihai also offer such handicraft courses and handicraft classrooms. The Intangible Cultural Heritage Lu Embroidery Society under the Intangible Cultural Heritage College of Weihai Vocational College sincerely invites Lu embroidery masters from all walks of life to learn their skills.

At the level of intangible cultural heritage protection, Linyi University is committed to the brand

project of foreign cultural exchange. It has successively organized "Wooden Spinning Toys", "Color Printing Cloth", "Grass Willow Weaving", "Paper Painting", "Ocarina (Whistle)", etc. to Australia, Egypt, Malaysia, South Korea and other countries, as well as Hong Kong, Macau, Taiwan, etc. Regional exhibitions and exchanges. Second, at the professor level, organize the Yimeng Excellent Traditional Craft Revitalization Project Symposium attended by folk craft masters and non-genetic inheritors every year, recruit apprentices to pass on their skills, jointly develop new products with enterprises, formulate specific marketing methods and build promotion platforms. Not bad.

The cultural department in Laiwu first carried out comprehensive protection and innovation of the national "intangible cultural heritage" tin sculptures, and incorporated them into the education curriculum of Laiwu Vocational Technical School and Special Education School. It not only established a tin carving research institute, but also gathered tin carving artists to open workshops and stores, open the portal to spread the word, and professionally study the modeling of tin carving products for daily use and the export path of artistic products. Invite craftsmen to teach in the classroom, help special groups to master skills and promote employment.

Zibo Zichuan handicraft glaze and ceramics rely on the advantages of traditional industries to form a good interaction of industrial innovation with Shandong University of Technology and Zibo Vocational College. The transformation of legacy into artwork.

Taking Binzhou College as an example, the creative transformation and innovative development work of "turning shells into sea porcelain and turning sea porcelain into art" continues to ferment. The school's professional teachers put sea porcelain art in the classroom for learning, and jointly created with the local sea porcelain group, which promoted the popularization of the product department, such as mining its own value, and promoting the development of shell porcelain into fire-fighting supplies. Shell porcelain has a high melting point and protects The product research and development of clothing and gloves is included in the classroom. At the same time, the fire resistance of shell porcelain as a high-end decoration and decoration material in interior design has also been widely observed, designed and activated in the student group. It is the best teaching material and experimental material for innovative handicrafts in the region. .

Relying on the rich resources of Weifang paper-cutting, Yangjiabu woodblock New Year pictures, Gaomi ash New Year pictures, antique copper products, metal crafts and other regional resources, Weifang College has linked the New Year picture production institutions and research departments to achieve a breakthrough with a win-win combination of "folk customs + folk arts". sexual development. Specializing in the creation and research of traditional Chinese figure paintings and Shandong modern New Year paintings. In addition, the pilot teaching of Yangjiabu woodblock New Year pictures and kites has been carried out in some primary and secondary schools, and a training base and a training center for inheritors have been established to recruit local secondary and high school graduates, and hire artists to teach them, integrating skills inheritance and education. spread in one.

Other local colleges and vocational and technical colleges such as Heze College, Zaozhuang College, Dezhou College, etc., the original hometown culture carries "nostalgia", and folk customs integrate "experience", which has become an important factor in the development of local economic development and cultural construction. In particular, many folk customs performances have played a basic role in "useless use", enhancing cognition and inheriting culture.

### ***3.2 Promotion and Problems of Social Inheritance***

On the whole, regional "intangible cultural heritage" inheritance is relatively systematic; handicraft workshops are strong, but also fade; non-"intangible cultural heritage" crafts rarely enter the vision of inheritance and protection. With the construction of the national creative industry park, many design workshops in the front and the back have begun to promote the development of cultural and creative brands. With design as the medium, the work content is similar to "Hundred Works", which enriches the way of handicraft skills dissemination and the way of creative design. form of development. However, the model of workshops in various regions is not increasing. On the contrary, after investigation, it is found that the production of individual handicrafts is only carried out under the name of regional cultural brands, but little effort is made in design, appearing quickly and disappearing. Also fast. With the deepening of research, the number of manual skills that can be included in the "intangible cultural heritage" protection category has continued to increase, and many "false intangible cultural heritage" have also been removed.

#### **4. The Integration of Traditional Handicraft Education Inheritance and Social Inheritance**

In the protection of intangible cultural heritage, the most fundamental thing is to protect the inheritance practice, the inheritance ability, and the inheritance environment. For educational inheritance, the integrated education system based on the cultivation of "intangible cultural heritage" inheritance talents is a relatively systematic form of inheritance. Generally speaking, short-term research and training programs and school curriculum education can only learn from the superficial form of intangible cultural heritage, and the improvement of internal cultural cultivation cannot be controlled. New consumer demand and aesthetic fashion should be judged and promoted, so as to provide a creative reference basis for non-genetic inheritors and heirs. What's more important is to learn from tradition and history to drive innovation.

##### **4.1 Properly "Increasing the Burden" of Professional Education**

The most important thing in professional education is the system construction of cultural cultivation and cultural identity. Due to the lack of original space and material support, the economic model of handicraft skills is disintegrated, and it is passively updated in the urbanization construction. The disintegration of material space may directly lead to the disappearance of non-material culture and the loss of the original development momentum.

###### 1) The idea of handicraft inheritance and education of "promoting industry with handicrafts"

Considering the regional layout and the agglomeration effect of the industrial structure, the revival and development of its handicraft skills is the main path to realize industrialization, and it will also form the practical expansion of targeted poverty alleviation with characteristic industries in poor and remote areas. Traditional culture requires differentiation and individualization, while industrialization requires standardization and normalization. The combination of the two is contradictory, but more congruent. On the one hand, the basis of industrialization lies in the fact that handicraft skills can become local resources for development, and whether the materials can be obtained locally, are economical and applicable, and whether the purpose of utilization can be achieved in the process of mining and sorting skills, that is, whether handicraft skills can be developed into characteristic industries. On the other hand, in order to achieve industrialization of handicraft skills, it is necessary to guide consumer fashion, and to strive for excellence in handicraft skills is to deeply inherit traditions, spread culture, and strengthen its economic benefits.

###### 3) The concept of "promoting craftsmanship with craftsmanship" for local craftsmanship talents

Specifically, it is necessary to combine the cultivation of talents with the protection of handicrafts. Training funds and training programs must be solidified, and educational purposes can be achieved through government actions and co-construction projects by governments, enterprises, and cultural institutions, so that skill transfer can be complete. It is also possible to do research and development of a certain type of product in the name of the school, and directly cultivate talents with skills and innovation ability. The focus of intangible cultural heritage protection is not to protect specific handicrafts, but to protect the craftsmanship that may be lost and disappear, or to confirm and ultimately preserve the craftsmanship through handicrafts.

###### 4) The regional non-genetic inheritance method of "teaching with art"

On the one hand, strengthen the industrial layout of handicraft-intensive areas, enhance college education and vocational education, and implement hierarchical education. The "Intangible Cultural Heritage" fair will focus on sculpture, calligraphy, painting and paper-cutting, weaving and embroidery, folk ceramics, the four treasures of the study, jewelry, clothing accessories, classical furniture, ethnic musical instruments and other types of folk art. In the "corners"-impoverished areas, deep mountainous areas, rocky mountainous areas, remote areas, old revolutionary base areas, etc., they must be taken out and laid out. Placed in course teaching, especially vocational teaching and social training. On the other hand, craftsmanship and education are distributed to the countryside. Achieve poverty alleviation, vocational education and handicraft inheritance go hand in hand.

##### **4.2 Vocational Education: Seeking Jobs by Profession, Promoting Profession by Profession**

Vocational education can cultivate a large number of high-level skilled talents urgently needed in our country. Some vocational colleges in Shandong, such as Qingdao Vocational and Technical College and Shandong Zibo Vocational College, have produced many college brands. What kind of talents do

light industrial enterprises need? Enterprises can develop skills education based on fixed positions and jobs. At the same time, enterprises can follow market demand, promote innovation and entrepreneurship in colleges, and promote the reform of vocational education and teaching. At the same time, school-enterprise practice linkage education. Specifically, it includes vocational school teachers' enterprise practice and vocational education group-based schooling. In particular, there are many small, medium and micro enterprises that follow the operation mode of arts and crafts companies since the founding of the People's Republic of China, and the talents they cultivate are also oriented. This tradition is correct and conducive to the development and transformation of vocational education.

### ***4.3 Consciousness and Spontaneity of Social Inheritance***

#### (1) Creators should guide handicrafts to daily life

According to the difference between mature handicrafts and endangered handicrafts, we can divide them into two development orientations. One is the "transformation of traditional skills into the people"; The needs of secular life have developed to the present, and some of them have become an important part of the new urban folk customs, and their cultural differences are still there, but their production lacks the development of manual skills. The rigid preservation of traditional handicraft skills is contrary to the law of natural evolution. The practice of productive protection should be involved as soon as possible, and traditional skills should be introduced into the contemporary industrial system and developed in the market circulation. The second is the "transformation of traditional skills into vulgarity". Handmade skills are constantly being integrated into folk tourism activities. Although it has driven the surrounding villagers to participate in production activities, it can benefit from tourism activities. The commitment of social responsibility is profit-seeking. If these handicraft categories are dispersed for public participation, they can be produced at any time in poverty-stricken areas and become stronger over time, forming an agglomeration effect.

#### (2) Market, object perception and objective education

At present, the market for most mature categories of handicrafts is relatively stable. The reason is that most of them can be done by hand or mechanized to form economies of scale. Some of them become daily necessities, and the other parts of handicrafts develop into works of art, and even some high-end, endangered handicrafts can only be mastered by one or a few artists, forming a new "artistic ability".

#### (3) Contextualized community inheritance

##### 1) Norms of community inheritance

Intangible cultural heritage is the way of life and historical and cultural traditions of the people in the community where people live. It enables people to enhance their cultural awareness and take measures consciously and proactively to pass on intangible cultural heritage. This is the most important and most important aspect of intangible cultural heritage protection. arduous task. "It is mainly manifested in the related concepts of community participation and community identity. The most important and difficult task of intangible cultural heritage protection is to cultivate the cultural awareness of the community, and to encourage and support the community to voluntarily pass on the intangible cultural heritage.

##### 2) The dissemination of handicraft life aesthetics in vertical communities

The inheritance of handicraft skills can use the nature of vertical communities to achieve "people divided into groups" and achieve directional communication. The space and pattern of community neighbors are constantly formed in the process of participating in handmade manufacturing, and the harmonious relationship between neighbors is enhanced in the process of labor. Especially in the case of ethnic minorities, especially in the need of poverty alleviation and poverty alleviation, the left-behind women and elderly people are organized to order parts for processing and sample customization, which can quickly complete the order with the strength of a team building a district. Some scholars have pointed out that the modernization of traditional handicrafts: first of all, it is necessary to stimulate creativity, protect the individuality of the majority of craftsmen, tap the value of creative handicraft, stimulate the inspiration of craftsmanship according to aptitude and the potential of meticulous handicraft, and restore and develop endangered or degraded excellent craftsmanship. and elements.

##### 3) Cultural awareness and cultural awareness

What also cannot be ignored is the persistence of civil society groups, social organizations, individuals, especially handicraft workers, to their skills. This is a kind of cultural awareness, and it is a conscious participation of the public in the inheritance and protection of handicraft skills in intangible cultural heritage. Therefore, to give full play to the role of the main body of inheritance must also become the top priority of protection work. They represent not only an important force in communication, but also the origin and support of a product and a skill to brand and industrial development. As an inheritor, it is more important to learn from tradition and history to promote innovation. As a practitioner, or a researcher, the responsibility is even greater. "Cultural foresight is a matter of intellectuals".

## 5. Educational Problems in the Inheritance of Traditional Handicrafts

Satisfying the level of people's material and spiritual life is the most important lack of handicraft products at present. On the one hand, the nature of handicrafts determines that many cannot enter professional education; the popularity of intangible cultural heritage on the online platform does not mean that any product can enter classroom education. On the other hand, the inheritance of non-"intangible cultural heritage" handicrafts and their products is limited, the generation of inheritors is broken, the transformation of family businesses, and the new generation of inheritors do not have the ability to continue, some even do not have professional foundation, and some are from art schools. Graduated, but also encountered great difficulties in the process of innovation and entrepreneurship, and the pursuit of economic interests hindered the cultural dissemination of local intangible cultural heritage. The integration of educational inheritance and social inheritance may bring conflicts. Due to the difference in the inheritance form of the two, the handicraft entering the classroom reflects the integration of market demand and professionalism; the handicraft inherited by socialization is diffuse, which also determines the long-term transmission of its inheritance. When the two forms of inheritance develop in parallel, it does not focus on one side, but goes hand in hand, constantly improving the way of protection and the form of inheritance, so that it can enter the professional and non-professional fields through extensive market research, so that handicraft can be used by more institutions. And people to recognize, discover and mine its value, so as to expand the ways and means of intangible cultural heritage protection.

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