



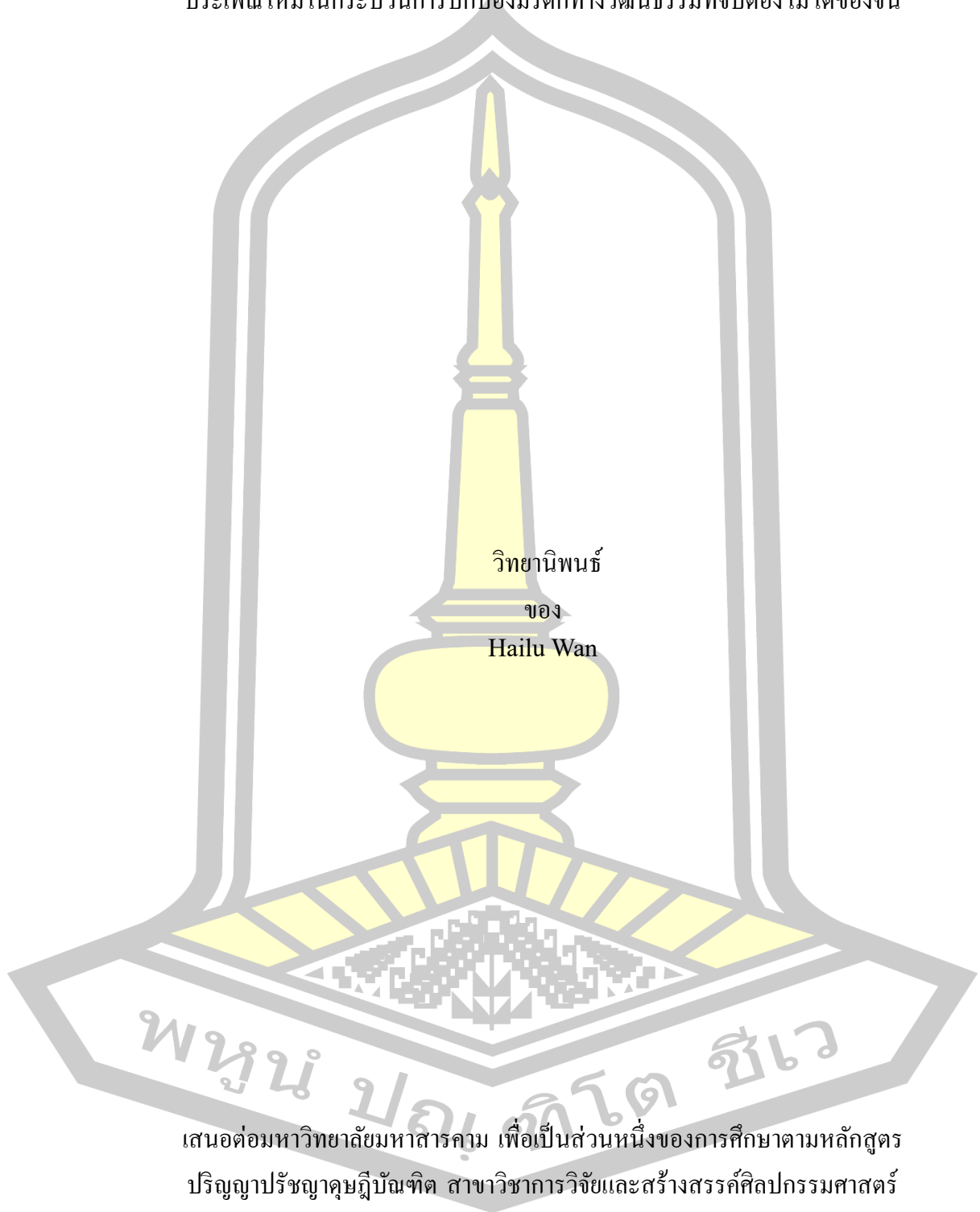
Bamboo Weaving Art of Flower Bamboo Hat of Maonan Nationality in Guangxi:  
Community of Practice and the Invention of Tradition in the Process of China's  
Intangible Cultural Heritage Protection

Hailu Wan

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
December 2023

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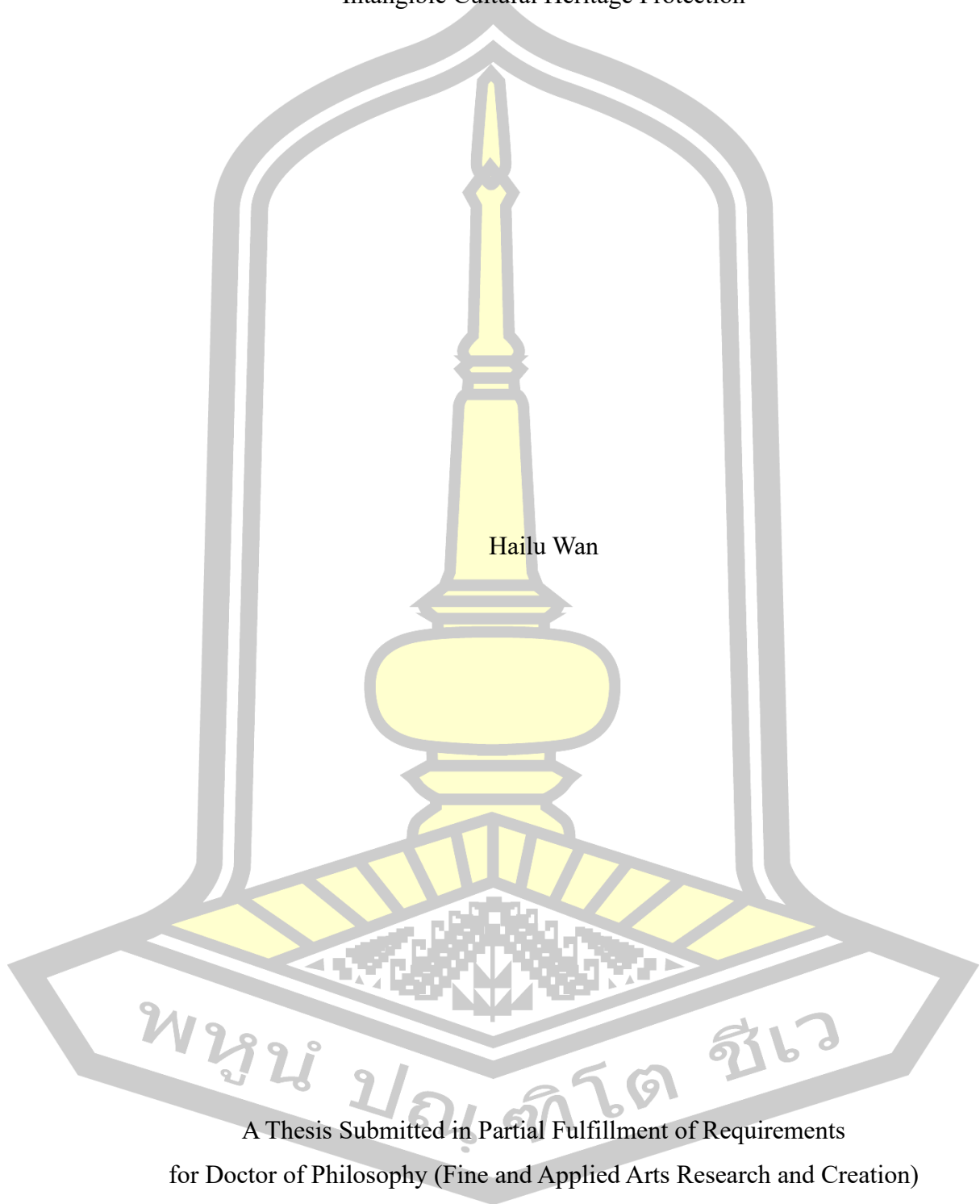
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ของ  
Hailu Wan

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A Thesis Submitted in Partial Fulfillment of Requirements  
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December 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Hailu Wan , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

( Li Yingfeng , Ph.D.)

Advisor

(Associate Professor Sakchai Sikka ,  
Ph.D.)

Committee

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Asst. Prof. Vuthipong  
Roadkasamsri , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts  
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

<b>TITLE</b>	Bamboo Weaving Art of Flower Bamboo Hat of Maonan Nationality in Guangxi: Community of Practice and the Invention of Tradition in the Process of China's Intangible Cultural Heritage Protection		
<b>AUTHOR</b>	Hailu Wan		
<b>ADVISORS</b>	Associate Professor Sakchai Sikka , Ph.D.		
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### ABSTRACT

The flower bamboo hat of the Maonan ethnic group in China is eye-catching for its exquisite technology and art of hand weaving, as well as its status as a token of love. The flower bamboo hat is the most outstanding artwork in the Chinese bamboo weaving hat category, showcasing the cultural and artistic characteristics of local ethnic minorities in Guangxi. The changes that occurred in Chinese society from 1949 to 2020 caused a crisis in the inheritance of the culture and art of the flower Bamboo hat. Throughout the history of modern Chinese handicraft development and social changes, the Maonan culture has carried out the invention of tradition on the flower bamboo hat in the inheritance process, and has gradually formed a flower bamboo hat practice community for skill inheritance. The Maonan ethnic group has revitalized its culture through various means, inheriting the technology and art of hand weaving of the flower bamboo hat.

This study is a qualitative research. The survey targets both key populations and the general population. The method of purposeful field research is adopted, and the tools used include basic investigation, observation, literature reading, network communication and so on

The purpose of this research is to inherit the traditional cultural skills of the flower bamboo hat of the Maonan ethnic group in China and develop the community of practice. And explore the relevant theories and methods of protecting and inheriting intangible cultural heritage, and propose some specific suggestions and reflections on the protection and inheritance of intangible cultural heritage. By studying the culture of the Maonan ethnic group and the skills of flower bamboo hat, research showcases the actual situation of the inheritance of Chinese intangible cultural heritage from the perspective of ethnic minorities. At the same time, this research also provides theoretical exploration and inspiration for the protection and inheritance of intangible cultural heritage.

The research value of this research mainly has four aspects. 1. Other readers can have a new understanding of the development laws of modern Chinese society and Chinese intangible cultural heritage skills based on this research, especially the development of traditional cultural skills in the Maonan Flower Bamboo hat. 2. This research explains the special value of the Maonan Flower Bamboo hat from three dimensions: politics, culture, and economy. 3. This research focuses on the Maonan ethnic culture and the investment of traditional innovation in the flower bamboo hat after Reform and Opening-up (1978AD-2020AD). 4. This research has promoted the localization of the community of practice theory in the field of intangible cultural heritage craftsmanship in China.

This research investigates the inheritance practice of traditional cultural skills of the Maonan ethnic group, explores the protection and inheritance of intangible cultural heritage in China, and proposes some practical suggestions and theoretical support. Through field research data, this research has confirmed the role of the invention of tradition and community of practice in skill inheritance and cultural inheritance. At the same time, it provides reference and reference for the formulation and practical work of intangible cultural heritage technology policies. This research proposes specific suggestions such as collaborative learning for the intellectual cultural heritage skill group, which can help promote the practice of protecting and inheriting intellectual cultural heritage skills. The concept of this research uses the theory of the invention of tradition and community of practice to study the history, change, inheritance and practice of flower bamboo hat. Combining with the Chinese social background, it conducts research on Maonan Lebensraum, traditional cultural skills and other traditional cultural skills, and obtains the inheritance and development of traditional cultural skills of China's intelligent cultural heritage.

In summary, the period from 1949 to 2020 was a period of rapid development in Chinese society, and social changes caused a crisis in the inheritance of traditional cultural skills of the Maonan ethnic group. In the inheritance of skills, group learning practice groups replaced traditional individual learning, saving the handmade weaving techniques of the flower Bamboo hat. At the same time, the invention of tradition was conducted on the culture of the Maonan ethnic group. The invention of traditional innovation of the Maonan ethnic group has not fundamentally changed the traditional flower bamboo hat and Maonan culture, but still maintains the spiritual core of the traditional flower bamboo hat and Maonan culture.

Keyword : Maonan ethnic group, flower bamboo hat, intangible cultural heritage, community of practice, the invention of tradition

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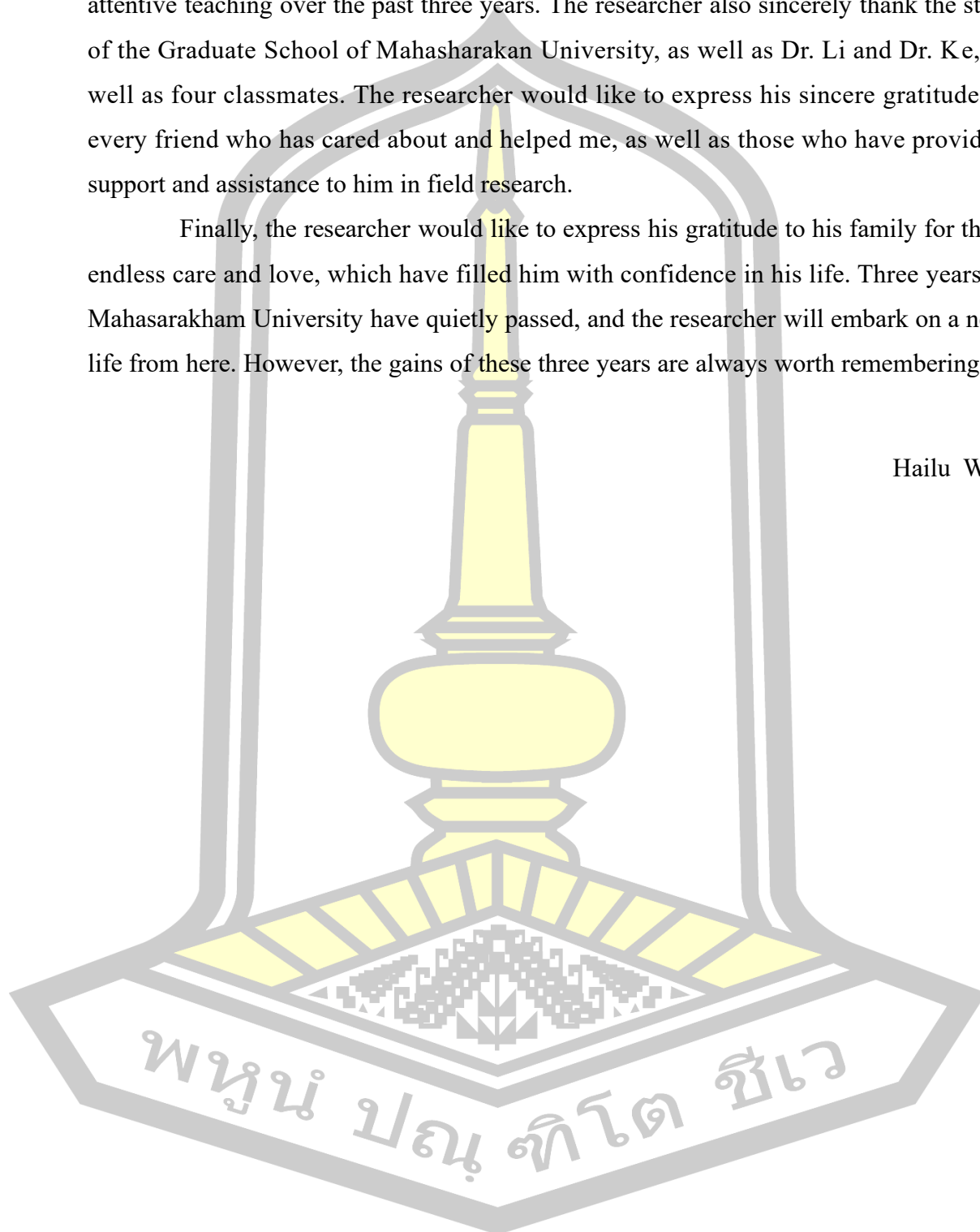
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Hailu Wan





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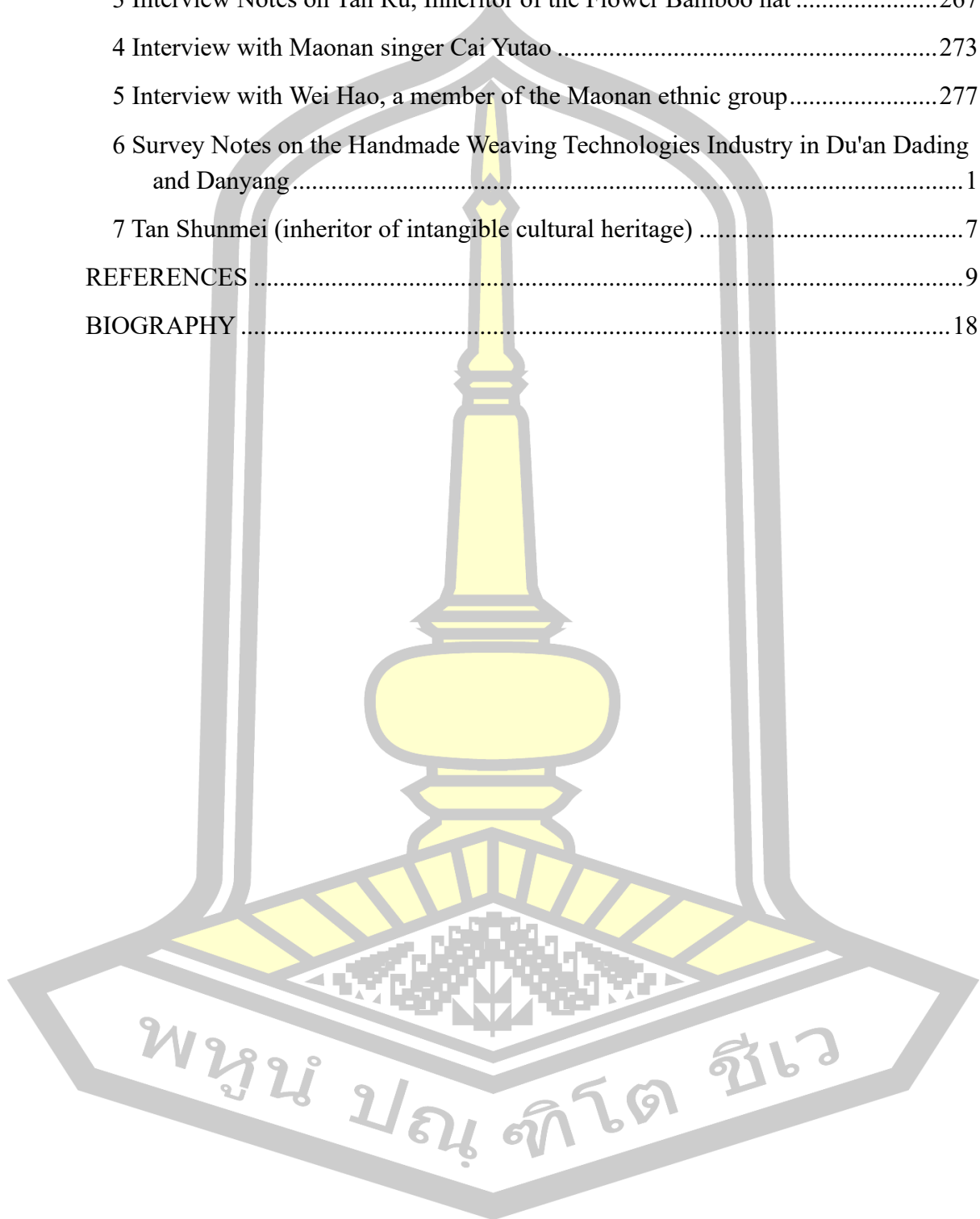
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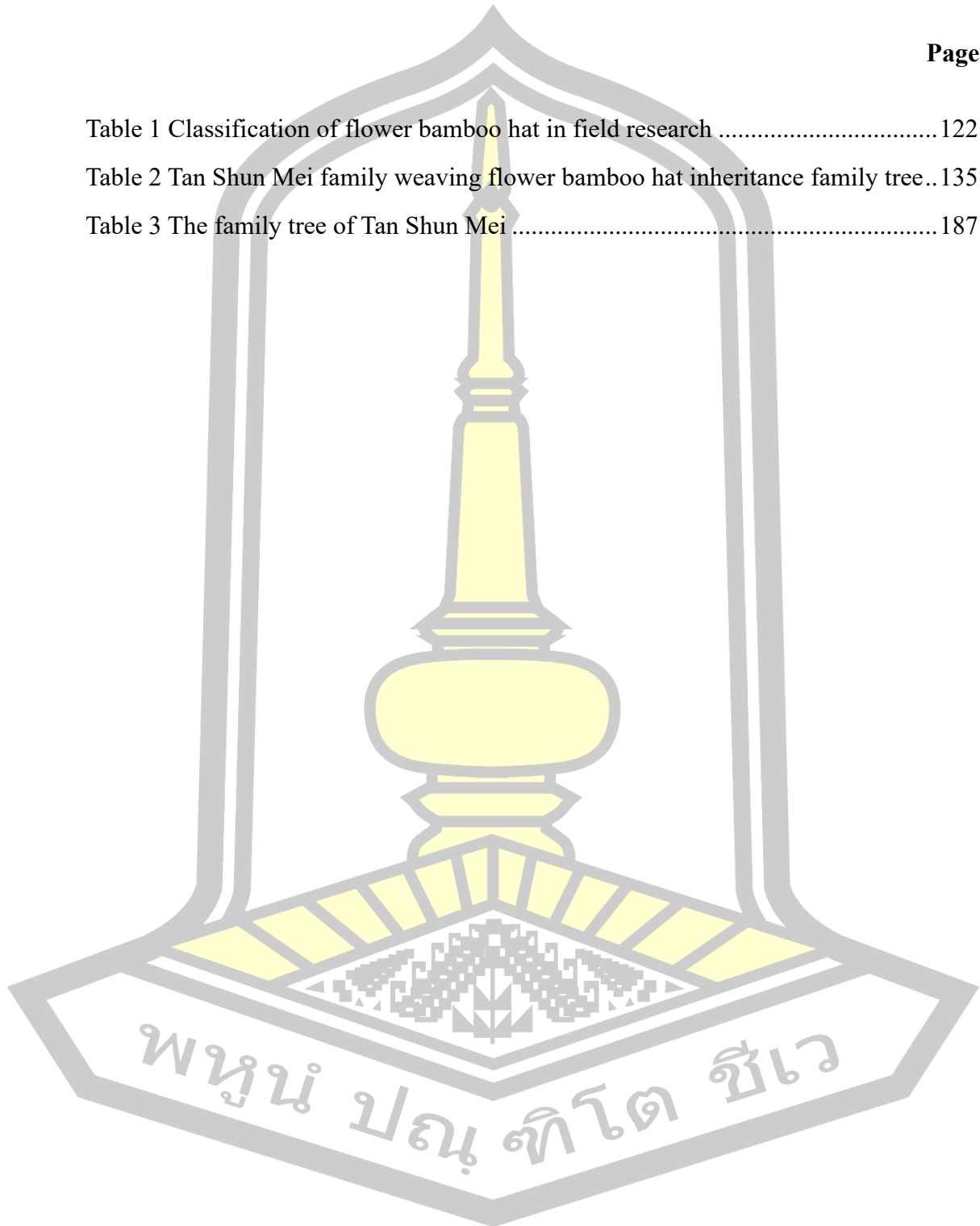
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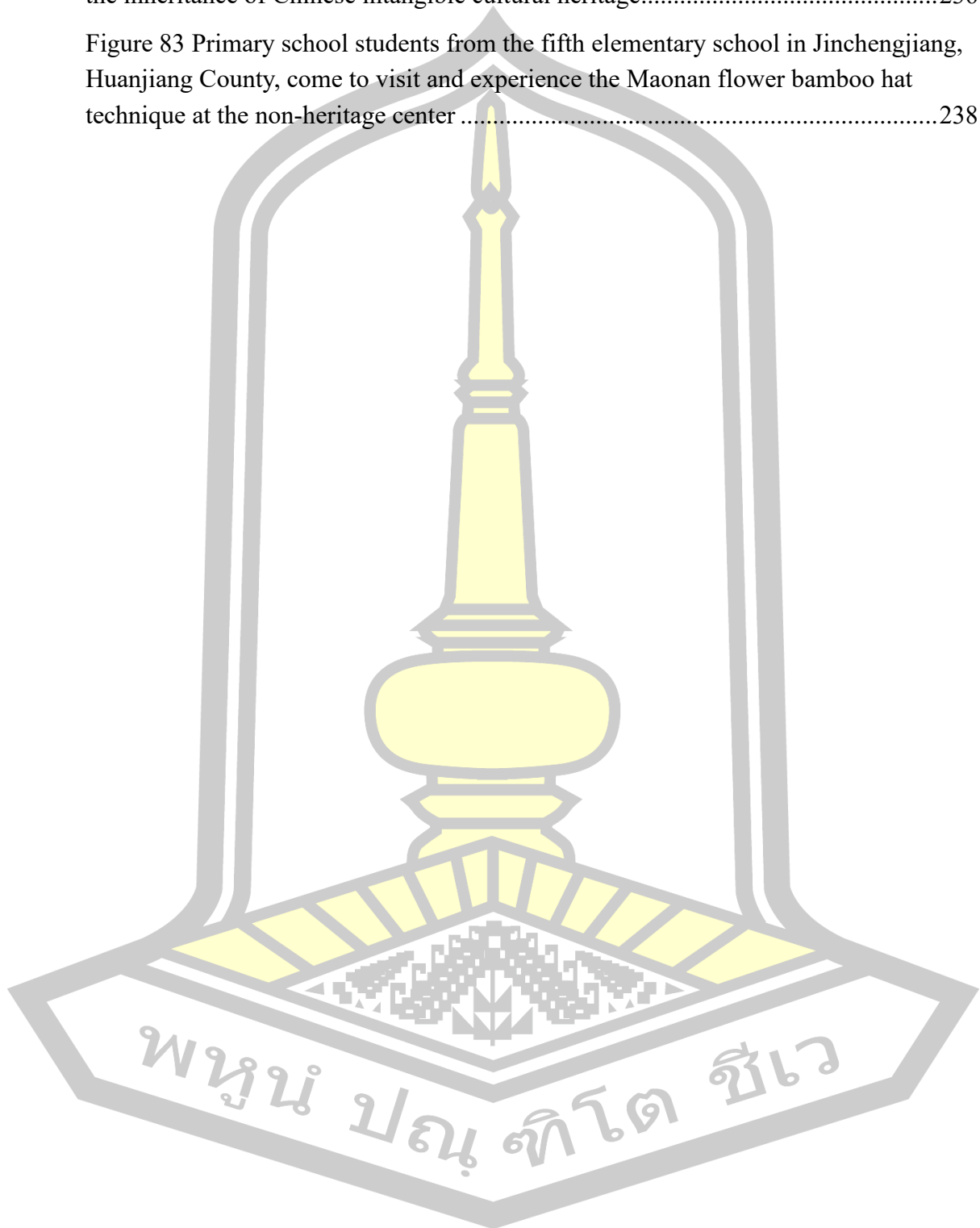


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## Chapter I

### Introduction

#### 1.1 Background

Huanjiang Maonan Autonomous County is located in Guangxi, China, under the jurisdiction of Hechi City in the northwest of Guangxi Province. Since the establishment of Huanzhou in the twelfth year of Tang Zhenguan (638 AD), it has a history of over 1380 years. The total population of Huanjiang County is 378200, of which the Maonan ethnic group has a population of 60000. Maonan ethnic group is a unique ethnic minority that has lived for generations in the Huanjiang region of Guangxi, China.

In history, the Maonan Flower Bamboo hat has attracted attention from the world as an exquisite handmade weaving technique and a love token. The Flower Bamboo hat is a masterpiece of Chinese bamboo weaving hats, with strong cultural characteristics of local ethnic minorities in Guangxi. The establishment of the People's Republic of China and the mid to late stages of the Reform and Opening-up have led to a crisis in the inheritance of flower Bamboo traditional cultural skills. Throughout the history of modern Chinese craftsmanship and social development and changes, the Maonan ethnic group carried out the invention of tradition on the flower Bamboo hat, and also formed a community of practice for the inheritance of flower Bamboo hat skills. The Maonan ethnic group has revitalized the Maonan ethnic culture through various means, inheriting the skills of flower bamboo hat.

The flower bamboo hat is a hat made by the traditional folk techniques of the Maonan ethnic group. In May 2011, the handmade weaving techniques of the Maonan ethnic flower bamboo hat were approved by the State Council of the People's Republic of China and included in the third batch of national level intangible cultural heritage projects in China. The flower bamboo hat has a beautiful design and complex weaving

techniques. Flower bamboo hat is called "Dingkahua" in the Maonan language, and it has two meanings in the Maonan language: 1. The hat is divided into two layers, with beautiful patterns on the upper and lower layers, and the hat is like a flower. 2. "Dingkahua" also has a second meaning. When a beautiful Maonan girl wears a flower bamboo hat, the girl wearing the hat is as beautiful and beautiful as a flower. The flower bamboo hat is a national level intangible cultural heritage handicraft in China, with strong cultural and artistic value. The standard diameter of the flower bamboo hat is about 50CM, presenting a conical shape. The hat is divided into two layers, the upper surface layer has a decorative pattern layer, and the bottom layer has a decorative pattern layer.

The flower bamboo hat can only be woven by hand, and skilled weavers need 9-12 days to complete a flower bamboo hat. The completed flower Bamboo hat brim is decorated with red tassels, topped with a red fluffy ball, creating a beautiful and beautiful overall. Flower bamboo hat is a traditional must-have dowry item for Maonan women before getting married. Before getting married, Maonan couples will receive flower bamboo hat as a love gift from men. Therefore, the flower bamboo hat has an important cultural status in the marriage customs of the Maonan ethnic group, and is therefore regarded by Maonan women as a special symbol of obtaining love and happiness.

Nowadays, the traditional cultural value of flower Bamboo hat outweighs its practical value. Handmade flower Bamboo hats are priced around \$100- \$200, and few people wear them on a daily basis. The researcher may have this question: will these hand woven hats be replaced by hats produced by modern factories? Will a product disappear if it loses its market? Through research, it is found that the reproduction of traditional crafts is also an important part of social and cultural development. Since modern times, with the gradual replacement of traditional handicraft production by machine production and the historical process of commodity economy replacing natural economy, traditional agricultural civilization has been fragmented, and traditional crafts

have also revealed multiple setbacks and awkward situations in the century long national experience(Wang, X. 2016).

However, the flower bamboo hat of the Maonan people has not disappeared in the face of these crises, but is gradually moving towards revival. Modern Maonan people wear traditional costumes and flower bamboo hats during festivals to showcase their folk culture. The local government department will specifically order flower bamboo hats from craftsmen as gifts for guests. Foreign tourists will also purchase flower bamboo hats as tourist souvenirs. The flower Bamboo hat has been showcased in various ethnic dances and music works, gradually becoming a prop for artistic performance. These are new functions of the flower Bamboo hat that have emerged with the development of the times. Tradition is also changing under social influence, and tradition is also being invented.

China's Reform and Opening-up has had a certain impact on the development of traditional craftsmanship, but it also provides new opportunities for the protection and revitalization of traditional craftsmanship. After the Reform and Opening-up of China in 1978, there have been changes in social and economic aspects, and various native Chinese cultures have been affected by social and economic changes, and some traditional handicrafts are on the verge of disappearing. The decline of traditional skills is caused by various reasons: economic development: With the development of the economy, people's living standards and ways of life have undergone tremendous changes, and modern production methods and technologies have gradually replaced traditional skills, leading to the gradual decline of traditional skills. Social-cultural transformation: The transformation of social-cultural factors leads to a decrease in people's demand for traditional craftsmanship products, leading to the decline of traditional craftsmanship. Education loophole: The modern education system places low emphasis on traditional skills and lacks education and cultivation of traditional skills, leading to the decline of the inheritance of traditional skills(Sun, M. 2020). Technical reasons: Traditional techniques require long-term study and practice to

master, but with the development of the times, the loss of technical personnel and the emergence of new technologies have led to the loss and loss of traditional techniques. Therefore, in order to save the decline of traditional craftsmanship, it is necessary to increase support for traditional craftsmanship, reassess its value, and provide appropriate inheritance and protection for it.

On the one hand, with the development of the economy, the improvement of people's living standards, and changes in consumer attitudes, the demand for traditional skills gradually decreases. Due to the increase in labor costs, the production and sales of many traditional crafts no longer have economic benefits, and many traditional crafts have disappeared. On the other hand, with the acceleration of industrialization, many tools and equipment produced by traditional techniques are no longer suitable for current production needs. There are also many traditional techniques of production that are difficult to meet market demand. Under the promotion of globalization, the production and lifestyle of ethnic minorities have quietly changed. How to protect and inherit ethnic minority characteristic cultural handicrafts, maintain the diversity of ethnic culture, and promote the development of ethnic culture to adapt to the contemporary environment are all challenges for all humanity(Liao, X., 2020).

The current Chinese government attaches great importance to the development of culture and is protecting various types of intangible cultural heritage. With the development of society, the Maonan ethnic group has an economic foundation to protect their own culture, in order to avoid cultural assimilation between themselves and other ethnic groups. The Maonan ethnic group invented tradition, using flower bamboo hat as a carrier to spread their own ethnic culture, enhance national identity and cultural identity. The flower bamboo hat has been passed down through the invention of tradition, and the traditional cultural skills of the Maonan ethnic group have been passed down. The Maonan Flower Bamboo Hat has also undergone collective inheritance and development. By studying the Maonan Flower Bamboo Hat skill training course, the researcher can consider and protect the process of inheriting national skills from the

perspective of modern organizational science. Reflect the historical process of the entire Chinese government's protection of intangible cultural heritage cultural projects through the Flower Bamboo Art Community of Practice.

In addition, with the development of society and the acceleration of people's pace of life, many people are no longer willing to spend a lot of time and energy learning and practicing traditional skills. Therefore, many traditional techniques face the risk of being lost. The inheritance of intangible cultural heritage skills requires a lot of practice and learning, and efficient skill learning is also a challenge that troubles the world. Perhaps the researcher can obtain new ideas and methods from other fields to transform the traditional traditional cultural skills industry. The background of community of practice can be traced back to research in knowledge management and histology. The researcher can consider intellectual cultural heritage as a core asset of regional culture, and the inheritance of intellectual cultural heritage is an important means of knowledge management. Organizational science focuses on group learning and innovation in organizations, believing that organizational learning and innovation require the establishment of an effective community network(Rong. 2022). The community of practice theory promotes the sharing and practice of intellectual cultural heritage skills and knowledge through the collaboration and learning of integrated cultural heritage inheritance communities. Through the support of information technology, community members can communicate and collaborate more conveniently, thereby promoting organizational learning and innovation.

The invention of tradition in the intangible cultural heritage culture of Chinese ethnic minorities provides a "time space". In the "time space", the researcher will discover how some customs and habits were generated, fixed, and evolved from top to bottom or from bottom to top, thus becoming the invention of tradition. In addition, with the development of information technology, the popularization of online platforms and social media, the intangible cultural heritage culture has also been widely promoted and disseminated through these channels. Many inheritors and enterprises of intangible



cultural heritage culture are also actively utilizing online platforms to push the intangible cultural heritage culture to a broader stage. Therefore, in the past, the intangible cultural heritage culture in China has received more widespread attention and support, and has achieved significant development.

### **1.2 Research objectives**

In this research, the researcher has set four research objectives as follows:

Research objective 1: To study the development of Chinese society and intangible cultural heritage skills since the establishment of the People's Republic of China

Research objective 2: To study the value of Maonan ethnic culture and flower bamboo hat skills

Research objective 3: To study the community of practice for inheriting the flower Bamboo hat skills of the Maonan ethnic group

Research objective 4: To study the invention of tradition and suggestions for inheriting Maonan traditional cultural skills in the flower Bamboo hat of the Maonan ethnic group

### **1.3 Research questions**

1. What is the development of Chinese society and intangible cultural heritage skills in the context of the establishment of New China and the Reform and Opening-up?

2. What is the value of the culture of the Maonan ethnic group in the Huanjiang area and the handmade weaving techniques of the flower bamboo hat?

3. In the face of the inheritance and development of the flower bamboo hat technique, what methods have society and the Maonan ethnic group used to inherit the flower bamboo hat technique. What is the relationship between the Maonan ethnic skill inheritance training course and the knowledge community of practice?

4. What changes have taken place in the flower bamboo hat of the Maonan ethnic group? Has the tradition of the Maonan ethnic group also undergone changes, and has the change in flower bamboo hat affected the tradition of the Maonan ethnic group. Is

the new occurrence of tradition among the Maonan ethnic group a change in tradition or a creation of new traditions? What are some suggestions for inheriting the traditional cultural skills of the Maonan ethnic group?

#### **1.4 Definition of terms**

##### **Intangible Cultural Heritage skills**

This item appears with different names in different cultural contexts, such as "arts and crafts", "folk handicrafts", and "folk crafts". After literature research, it was found that these different naming methods all represent the handicraft skills of Chinese intangible cultural heritage. Therefore, the name 'intangible cultural heritage' is used in this research. The traditional inheritance of intangible cultural heritage relies on informal education mechanisms such as oral transmission, personal education, apprenticeship, and family based education. This approach still plays a role today. Although it has irreplaceable advantages, there are also inherent shortcomings, such as the lack of innovation caused by closed thinking and the narrowing of its transmission scope due to limited dissemination. The term 'intangible cultural heritage' means traditional forms of production, handmade display appreciation handicrafts, and functional handicrafts. In this research, The researcher will conduct research on the techniques, content, form, and materials of traditional intangible cultural heritage techniques.

##### **Handicraft skills**

This item means the technique and art of creating, making, and processing items by hand. Handicraft is an important component of human civilization development, which includes the production of simple handicrafts to high-end artworks and handicrafts. Handicraft plays an important role in artistic value, cultural inheritance, economic development, and other aspects. In this research, handicraft techniques mainly refer to Maonan flower bamboos, hat handmade weaving techniques, and other handmade handicrafts and daily necessities.

##### **Reform and Opening-up**

This item means a series of policies adopted by China after the Third Plenary Session of the 11th Central Committee of the Communist Party of China in December 1978. The policy of domestic reform and Opening-up to the outside world has been implemented. Internal reform refers to consciously adjusting productivity, promoting the development of productivity, and promoting comprehensive progress in various undertakings while adhering to the socialist system, in order to better realize the fundamental interests of the people. Opening-up to the outside world is an inevitable choice to accelerate China's modernization construction, in line with the characteristics of the current era and the overall trend of world development, and is a basic national policy that must be adhered to for a long time. After the end of the Chinese Cultural Revolution in 1976, Reform and Opening-up eased the tense political pressure and released the long-term oppression of Chinese society and culture. This is seen as the beginning of the liberation of the entire country from the Cultural Revolution, and the Reform and Opening-up also marked the establishment of a socialist market economy system. In this study, Reform and Opening-up mainly refer to two directions, namely the process of Reform and Opening-up carried out in the area around the Yangtze River. The Reform and Opening-up period in other regions of China.

### **The Invention of Tradition**

This item means the invention of tradition of Maonan culture and flower bamboo hat. Maonan culture and flower bamboo hat have been influenced by social change and economic development and have produced new traditions. This part of new traditions can be divided into two types after the researcher identified them, namely, the new invention of tradition of Maonan and the expansion of traditional application scope. This research focuses on two aspects of the investigation of trade. One is the reconstruction and new construction in the flower bamboo hat culture of the invention of tradition. The second floor Bamboo has its own reconstruction and new construction in the invention of tradition as an artwork.

### **Community of practice**

In this study, this item includes spontaneous learning of flower bamboo hat skills, as well as government sponsored training courses for Maonan ethnic group's intangible cultural heritage flower bamboo hat, and skills training for Maonan ethnic group relocation. The researcher can consider the training, production, sales, and other organizations related to the flower Bamboo hat skills as a community of practices that share a common focus and engage in production practices.

### **Contemporary**

This item means the period from 1978 to 2020, especially the period of rapid development of social reform in China from Reform and Opening-up in the Huanjiang region to 2020.

### **Intangible Cultural Heritage**

This item means various traditional cultural expressions passed down from generation to generation among the people of various ethnic groups in China, as well as physical objects and places related to traditional cultural expressions. Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and a nation, and an important component of excellent traditional culture. In this research, intangible cultural heritage refers to the handicraft skills passed down between relatives in most ethnic regions, as well as the skills passed down from generation to generation between teachers and apprentices.

### **Inheritors of Intangible Cultural Heritage**

In this study, this term means individuals who directly participate in the inheritance of intangible cultural heritage and enable it to be inherited. The responsibility of representative inheritors of intangible cultural heritage at all levels is to continue the mission of traditional culture and demonstrate the top-level practical ability of intangible cultural heritage culture. In the inheritance of intangible cultural heritage culture, inheritors also integrate their own personality into inheritance practice, ensuring the sustainable inheritance of intangible cultural heritage. The inheritors of intangible cultural heritage in this study mainly refer to those who inherit intangible

cultural heritage projects such as handmade weaving techniques.

### **New China**

This entry means that the People's Republic of China was established on October 1, 1949.

### **Du'an Mang Weaving Technique**

This item means one of the traditional handicraft weaving techniques of the Yao ethnic group, which refers to a type of weaving product with Yao ethnic characteristics woven from bamboo, vines, grass, etc., widely used in daily life, such as clothing, housing, and utensils. Mangbian is famous for its bright colors, exquisite patterns, and unique structure.

## **1.5 Concepts and conceptual framework**

The Invention of Tradition was proposed by British man Eric Hobsbawm (1917-2012), whose main viewpoint is that the traditional act of invention is a cultural custom. This cultural custom is considered a tradition and seems to have a long history. But the fact is that these customs and habits are relatively new and even consciously invented by identifiable historical actors. The phenomenon of the invention of tradition is particularly evident in ethnic regions and the modern development of nationalism. It creates a national identity that promotes national unity and legitimizes certain systems and cultural customs. The concept and terminology of the invention of tradition have been widely applied to various cultural phenomena. In the historical process of the invention of tradition, there are often two situations: new construction and reconstruction. New construction and reconstruction are two forms of expression of the invention of tradition. New construction is the creation of new technologies or products through new thinking and creation, while reconstruction is the improvement and optimization of the invention of tradition to enhance its functionality and performance.

the invention of tradition is divided into new construction and reconstruction in this research. The process of the flower Bamboo hat changing from a regular hat to a

flower Bamboo hat can be considered as the new construction part of the invention of tradition. The "New Tradition" protects the flower bamboo hat skills of the Maonan ethnic group, as well as the ethnic culture, awareness, transmission and display of the Maonan ethnic group. To understand the theory of the invention of tradition, it is important to recognize that traditional or traditional skills are not static and unchanging, but are constantly evolving through human actions to address new challenges and opportunities. The process of this invention is driven by the consciousness of stakeholders.

The main difference between the innovation of tradition and traditional innovation lies in their level of innovation and their impact on society. the invention of tradition refers to a new technology or product that has never existed before, which has unique innovation and innovation, and has changed people's way of life after its birth. Traditional innovation refers to the process of improving and innovating the invention of tradition, typically utilizing modern technology and design advancements to improve and enhance the functionality and efficiency of the invention of tradition.

The reconstruction of the invention of tradition can usually be considered as a form of traditional innovation, as they are all improved and optimized based on the invention of tradition. Traditional innovation is the process of improving and innovating the invention of tradition to enhance its functionality and efficiency, typically utilizing advances in modern technology and design to achieve this goal. The reconstruction of the invention of tradition is also similar, which improves and enhances the existing technology or product to meet new needs and application scenarios.

However, the difference between the two lies in the degree of improvement and scope of impact. Traditional innovation places greater emphasis on technological and design improvements to enhance the functionality and performance of the innovation of tradition. The reconstruction of the invention of tradition emphasizes comprehensive optimization and improvement to meet new needs and application scenarios, including changing the appearance, structure, and usage of the invention of tradition. Therefore,

the reconstruction of the innovation of tradition may have a broader impact and far-reaching changes, while traditional innovation focuses more on technological and functional improvements.

In summary, the reconstruction of the innovation of trade can also be considered as a form of traditional innovation, but the difference between the two lies in the degree of improvement and scope of impact. In this research, only the reconstruction and new construction of the invention of tradition are discussed.

community of practice

community of practice is the research concept of this study.

A community of practice is an organized group of people with a common interest in a specific technology or business field. Everyone voluntarily organizes to work and learn together around this knowledge field, and to share and develop knowledge in this field together. The term 'community of practice' was first coined by the Swiss, Etienne Wenger, and is defined as 'a group of people who pay attention to a certain topic and have a passion for it. They increase their knowledge and skills in this field through continuous communication and exchange.' Wenger believes that learning is a socialized activity where people learn most effectively within a group. The so-called "practice" here refers to actively participating in learning and practicing together. Community of practice, as an organizational form, creates a large number of communication channels and opportunities for groups. Its communication methods may be through regular meetings or idle time for discussions, and through network systems such as email, discussion areas, and online conversations to connect with each other. Community of practice is a form of regular collaborative communication that involves sharing information, improving skills, and actively working to improve the flow of knowledge in the field. The Maonan ethnic group has created many organizations of varying sizes to protect the inheritance of their own flower bamboo hat skills. These organizations present a state of knowledge community of practice, focusing on the theme of flower bamboo hat and practicing handicrafts. Through the resume

community of practice, the researcher has found that group learning of intangible cultural heritage skills, followed by group practice, can more efficiently complete knowledge learning and practice. This has a huge practical significance for the inheritance of intangible traditional cultural skills that are at risk worldwide.

The community of practice of intangible cultural heritage techniques is a community that gathers practitioners engaged in traditional intangible cultural heritage techniques. This community of practice can have many different forms and objectives, but the main purpose is to promote, inherit, and develop the intangible cultural heritage skills.

Community members can share their experiences and skills, exchange learning experiences, help each other solve practical problems, and jointly explore how to better promote and inherit the intangible cultural heritage skills. At the same time, communities can also showcase the charm and value of intangible cultural heritage skills to the public through organizing exhibitions, performances, training and other activities, promoting the inheritance and development of intangible cultural heritage.

For the Intangible Cultural Heritage Craft Community of Practice, the key is to establish a good communication platform to promote interaction and cooperation among community members. At the same time, attention should be paid to publicity and promotion to attract more people to participate in the inheritance and development of Intangible Cultural Heritage Craft. In addition, the community should actively seek support from the government and various sectors of society, strive for more resources and funding, and provide better conditions and environment for the inheritance and development of intangible cultural heritage skills.



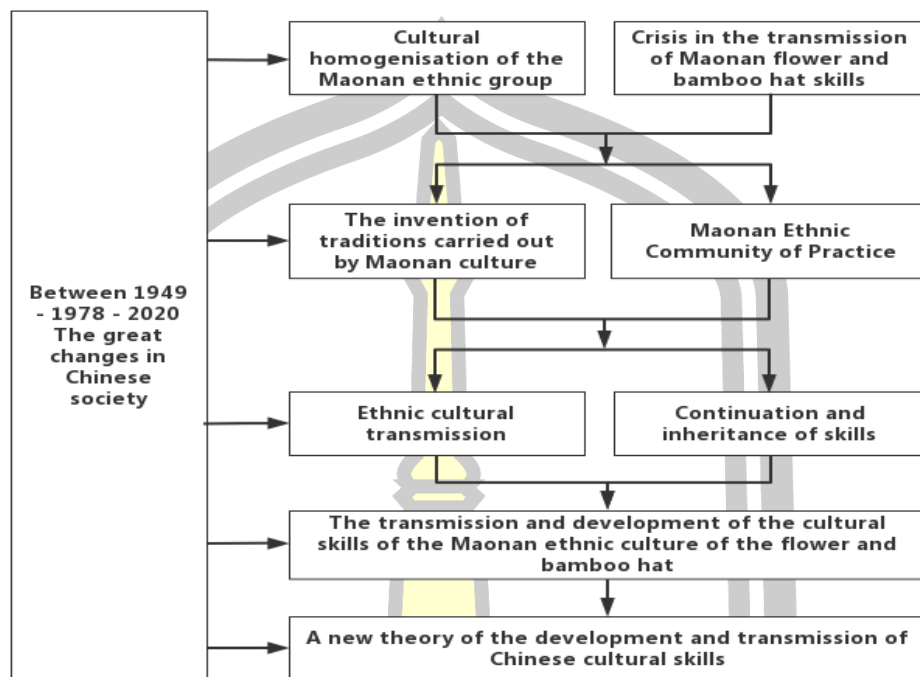


Figure 1 Conceptual Research Framework

Source: Wan Hailu Provide

This research focuses on the flower bamboo hat of the Maonan ethnic group, with a research background of Reform and Opening-up in China until 2020. The changes and development of Maonan culture and flower bamboo hat can reflect the protection and inheritance of the intangible cultural heritage skills of Chinese ethnic minorities in social development.

### 1.6 Research Methodology

This research adopts the qualitative analysis research method. Qualitative research refers to acquiring keen insight by exploring questions, understanding event phenomena, analyzing human behavior and views, and answering questions. Qualitative research is conducted almost every day in every workplace and learning environment. In the field research, the researcher mainly interviewed the national inheritance masters, college teachers and students of flower bamboo hat.

The interviewees include Chinese inheritors of intangible cultural heritage, Chinese scholars protecting intangible cultural heritage, and The researcher studying the flower bamboo hat system. The interview content includes: the development trend of Chinese ethnic skills in the process of protecting the intangible cultural heritage, the impact of the intangible cultural heritage protection process on the weaving art of Maonan flower bamboos, the inheritance of Maonan flower bamboos hat weaving technology, and the application of Maonan flower bamboos hat weaving technology. On the other hand, The researcher have collected and analyzed the development process and artistic characteristics of the Maonan Flower Bamboo hat in modern China based on previous literature.

Based on these two aspects of information, the researcher focused on studying the social environment of the Maonan ethnic group, the development process of the Maonan flower bamboo hat, the invention of tradition of the Maonan flower bamboo hat, and the community of practice of the flower bamboo hat.

## **1.7 Data collection**

### **1.7.1 Research population and information providers**

**Research population:** The Maonan ethnic group is a minority ethnic group in China, mainly distributed in Guangxi, Guizhou, and other places. This research objective is to understand the traditional production techniques, historical background, cultural significance, and other aspects of the Maonan Flower Bamboo hat. The researcher need to communicate, investigate, and observe relevant groups of the Maonan ethnic group. The research population of this research is only composed of the following large groups, and representatives are selected for interviews and observations. Representatives of the Maonan ethnic group, artisans engaged in the production of Maonan flower bamboo hats, inheritors of intangible cultural heritage participating in the protection of skills, representatives of Maonan ethnic culture, and ordinary cultural enthusiasts of Maonan ethnic group

Maonan ethnic weaving inheritor: The flower bamboo hat is a traditional handmade hat of the Maonan ethnic group. The researcher need to find, contact, and exchange ideas, interviews, and observations with flower bamboo hat producers or craft inheritors.

Representative of Maonan culture: possessing Maonan identity or having a good understanding of Maonan culture, possessing strong ethnic identity and cultural identity, and having a certain influence or cultural dissemination ability in society.

**Sample group:**

This research will use Tan Sujuan (Interview Date: December 2021) , the inheritor of the intangible cultural heritage, and Qin Min (Interview Date: May 30, 2021) mother and daughter, as key information providers for Maonan The researcher. They both have years of flower bamboo hat and made weaving techniques. Tan Sujuan is a national level inheritor of flower bamboo hat weaving intangible cultural heritage. The other is a provincial-level inheritor of intangible cultural heritage, who is in a period of upward mobility in her life. As a inheritor of the new generation of handicraft skills, she has a good ability to spread intangible cultural heritage. The work experiences of the above two individuals can serve as representatives to showcase the social development of Huanjiang and the development and changes of Maonan ethnic culture, flower bamboo hat.

At the same time, this research selected Tan Ru (Interview date: September 19, 2022) , Cai Yutao (Interview date: November 16, 2022) , Wei Hao (Interview date: November 16, 2022) , and others as general information providers to conduct research on the handicraft skills of intangible cultural heritage. At the same time, The researcher conducted visits and surveys on weaving bases in the Anyang and Dading regions of Du'an to obtain general information on handicrafts.

**Key information provider:**

**Person 1: Tan Sujuan** (1967-) is a national level inheritor of the Maonan ethnic group and the Maonan ethnic group in China. She was born in Xianan Township,

Huanjiang Maonan Autonomous County. Tan Sujuan, born in September 1967, is a female member of the Maonan ethnic group. She is from Songlangtun, Xianan Village, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region. She is the inheritor of the bamboo weaving (Maonan flower bamboo hat and make weaving techniques) and is the fifth generation inheritor of the weaving flower bamboo hat. Tan Sujuan was awarded the representative inheritor of the autonomous region level intangible cultural heritage project in 2009; On December 28, 2017, she was selected as the representative inheritor of the fifth batch of national level intangible cultural heritage representative projects. Representative inheritor of the autonomous region level intangible cultural heritage project (flower bamboo hat weaving) and a master of folk crafts in Guangxi. In 2019, Tan Sujuan was appointed as a visiting professor by Guangxi Academy of Arts, and entered a university to teach the handmade weaving techniques of Maonan flower Bamboo hat. Her works have participated in various exhibitions multiple times, and her skills have received praise from the industry and society.

The researcher chose Tan Sujuan as a key information provider mainly for two reasons: firstly, Tan Sujuan was born in 1967 and has experienced the Chinese Cultural Revolution, Reform and Opening-up Reform and Opening-up to this day. After these periods of time, Tan Sujuan witnessed the period of rapid economic development in China, and also witnessed the tortuous development of traditional cultural skills of the Maonan ethnic group. Her life experience can provide the researcher with a better understanding of the changes and developments in the handicrafts of the Maonan ethnic group during the period of Reform and Opening-up to now. Secondly, Tan Sujuan is the only national level inheritor of intangible cultural heritage in the Maonan Flower Bamboo Hat, and there is only one person worldwide who has received this title. This title represents that Tan Sujuan is recognized by the Chinese government as an intangible cultural inheritor. Her flower bamboo hat works can represent the top-level craftsmanship level of traditional Maonan flower bamboo hats in Handmade weaving

techniques.

**Person 2: Qin Min**(1987-) is a Maonan ethnic group from Xianan Township, Huanjiang Maonan Autonomous County, Guangxi. She is the inheritor of the provincial intangible cultural heritage's bamboo weaving in Guangxi Autonomous Region. She had a strong interest in the Handmade weaving techniques of the original Maonan flower bamboo hat since childhood. Afterwards, she followed her mother (Tan Sujuan) to learn how to weave flower bamboo hats for more than a decade. Through specialized research on the Handmade weaving techniques of flower bamboo hats, she was able to weave diverse pattern patterns, gradually innovating from a single pattern color to a more diverse one.

Qin Min combines handicrafts with computer design technology to integrate the flower bamboo hat weaving process into more daily life and artistic crafts. Through the innovative invention of the handmade weaving techniques of the flower Bamboo hat, Qin Min, as the inheritor of the handmade weaving techniques of the flower Bamboo hat, works diligently and has strong innovation ability. He has developed other weaving crafts and has received good market recognition, inheriting traditional handicrafts and promoting national culture.

Tan Sujuan and Qin Min have trained over 800 people in the inheritance and training of traditional skills of the Maonan ethnic group, driving multiple impoverished households to relocate from different places to use the idle farming period to weave flower bamboo hat products to generate income, alleviate poverty, and become rich. The flower Bamboo hat brand jointly operated by Qin Min and Tan Sujuan has become a well-known brand of Maonan ethnic culture.

The reason why the researcher chose Qin Min as a key information provider is mainly due to three factors: firstly, Qin Min was born in 1987 and personally experienced the period of rapid economic development in China at the end of this century, as well as the rapid development and changes in the Huanjiang region. Qin

Min is proficient in computer technology and has received higher education. She has her own unique understanding of the development of intangible cultural heritage culture in the new era. Secondly, the age difference between Qin Min and the researcher is relatively small, making communication more convenient and their personalities easier to communicate. Qin Min will post some information about flower Bamboo hat on social networks for external dissemination and influence, which has a certain degree of dissemination. Finally, Qin Min is the inheritor of intangible cultural heritage at the Guangxi Autonomous Region level. This title represents that Qin Min is also recognized by the government as an intangible cultural inheritor. Her flower bamboo hat works can represent the high level of craftsmanship in the Handmade weaving techniques of the Maonan ethnic flower bamboo hat.

**General information providers:**

Tan Ru (1987-) is a member of the Maonan ethnic group. She is a representative inheritor of the intangible cultural heritage of Maonan flower bamboo hat at the Guangxi Autonomous Region level and a master of arts and crafts in Hechi City. She was born in Xianan Township, Huanjiang Maonan Autonomous County, Guangxi (the hometown of Chinese folk literature and art). Since participating in the Maonan Ethnic Flower Bamboo hat training course held at Xianan Township Cultural Station in November 2009, she has developed an interest in Maonan Flower Bamboo hat and make weaving techniques. In the past decade, she has been engaged in the weaving of Maonan flower bamboos, repeatedly trying and inheriting handmade weaving techniques of Maonan flower bamboos hat. She has also established a handmade weaving techniques studio of flower bamboos hat and innovated flower bamboos hat technology products. She has contributed to the inheritance and development of Maonan flower bamboos hat weaving industry, and she herself has a unique perspective on Maonan culture.

Cai Yutao: a member of the Maonan ethnic group. He was a representative of the 10th National Minority Ethnic Group in China in December 1992, a member of the

Hechi Youth Federation, and a director of large-scale events. He graduated with a bachelor's degree in ethnic music performance from Guangxi Academy of Arts. He studied as a graduate student at the University of Sinakaningville. He has won more than 12 second prizes in major domestic awards such as the "CCTV Youth TV Singer Grand Prix", "Peacock Award", and "Red Bronze Drum". From 2015 to 2019, he went to Germany, Austria, South Africa, Vietnam, Australia, the United States and other countries as a government scholar to study and perform multiple times. In 2018, he participated in a performance at the 60th anniversary celebration party of the establishment of Guangxi Zhuang Autonomous Region. In 2017, he was invited to serve as the editor and director of the 30th anniversary of the establishment of Huanjiang Maonan Autonomous County. Cai Yutao is a professional propagandist for Maonan culture and art, conducting performance and promotional activities externally. Cai Yutao has over ten years of directing experience and has his own understanding of the dissemination of Maonan culture. Cai Yutao is also a teacher from the Huanjiang region who teaches professional courses to students. Therefore, the researcher chose Cai Yutao for an interview to obtain information related to the Maonan ethnic group.

Wei Hao (1980-) is a member of the Maonan ethnic group. He has lived in the Xianan community of the Huanjiang River since childhood and has studied the cultural customs of the Maonan ethnic group to a certain extent. He is a Maonan ethnic group with a sense of cultural consciousness. Wei Hao works in the local cultural department of Huanjiang, conducting publicity and research on cultural policies in ethnic minority areas of China. At the same time, he has certain research capabilities in the policy aspect of the cultural department. Wei Hao's relevant viewpoints can serve as a reference for the local cultural department to provide suggestions for local culture, thus having certain reference significance.

The researcher conducted surveys and visits to rural Handmade Weaving technologies industries in ethnic minority areas in Disu Town and Dading Town, Du'an Yao Autonomous County, Guangxi Autonomous Region. Through visits and

observations conducted in January 2023, the researcher obtained first-hand information. Du'an Yao Autonomous County in Hechi City is one of the key counties for rural revitalization in Guangxi. The county is rich in nearly a hundred types of wild rattan and bamboo, with over 4000 households and 65000 people engaged in weaving and processing all year round. There are 30 enterprises in the county engaged in manual weaving industry, with the entire industry scale ranging from 30 million to 40 million US dollars. Nowadays, Du'an rattan weaving products have evolved from a single bamboo weaving fabric in the past to a mixed weaving of rattan, grass, wood, leaves, grass, bark, stem, palm, and other materials, as well as a dyeing process of over 300 series and 15000 varieties. The rattan weaving handicrafts in Su Town, Du'an City are renowned both domestically and internationally for their unique materials, novel styles, aesthetic applicability, high-quality and affordable products. They are known as the "hometown of Chinese bamboo, rattan, grass, and awn weaving handicrafts", and their local rattan weaving products are exported to more than 20 countries and regions such as the United States, France, Japan, and the United Kingdom. The production, sales, transportation, and customs declaration of these handmade bamboo, rattan, grass, and awn weaving handicrafts all have a one-stop industrial chain, which is of typical significance for studying the development of handicrafts in ethnic minority areas.

The interviews between the general information provider and the group mentioned above were conducted in an informal manner, with relatively free interviews and truthful results that can reflect the authenticity of the information source.

### **1.7.2 Research data collection**

Interviews, surveys, observations

### **1.7.3 Documentary research and image data research**

The links between documentary research and impact data research have advanced in line with the progress of the research. The research sites focus on libraries and



archives that preserve the history of the development of traditional Chinese arts and crafts, China's cultural policies and the process of China's economic Reform and Opening-up.

1) Research includes regional information, history, laws and regulations, statistics, policies, etc.

2) Pictorial information for research includes audio data, slides, images, videos, for analysis of research. This information will be collected and analysed by means of reproduction, audio and video recording.

#### **1.7.4 Field work**

The collection of relevant materials for the field survey is concentrated in museums, archives, and the Huanjiang intangible cultural heritage conservation centre, where various records of the Maonan ethnic group are collected for the original data collection.

Relevant information was also consulted at the more authoritative local government and research institutes.

### **1.8 Scope of the study**

#### **1.8.1 Study site/space**

The Guangxi Zhuang Autonomous Region, or "Gui" for short, is a provincial administrative region of the People's Republic of China. Guangxi is located in the south of the motherland, between  $104^{\circ} 28' \sim 112^{\circ} 04' \text{ E}$  and  $20^{\circ} 54' \sim 26^{\circ} 24' \text{ N}$ , with the Tropic of Cancer running through the central part. It borders Guangdong Province to the east, Beibu Gulf to the south and faces Hainan Province across the sea, Yunnan Province to the west, Hunan Province to the northeast, Guizhou Province to the northwest, and the Socialist Republic of Vietnam to the southwest. Guangxi has a land area of 23.76 sq km and a sea area of about 4 sq km. By the end of 2017, the total population of Guangxi was 56 million. At the same time, Guangxi is an autonomous

region for ethnic minorities, mainly Zhuang, and is the province with the largest ethnic minority population in China.

Huanjiang Maonan Autonomous County (Zhuang: Vanzgyangh) is part of Guangxi Hechi City and is located in northwest of Guangxi. Huanjiang County is located in the northwest of Gui Yunnan-Guizhou Plateau At the southeastern foot of the Yunnan-Guizhou Plateau, Huanjiang Maonan Autonomous County is located at a distance of Jinchengjiang District 18 kilometres from Nanning Huanjiang Maonan Autonomous County is the only Maonan Autonomous County in China, established in 1987, with a total area of 4,572 square kilometres . According to the seventh census, as of November 1, 2020, the resident population of Huanjiang Maonan Autonomous County was 276,076. There are 14 ethnic groups living in the county, including the Maonan, Zhuang, Han, Miao, Yao, Shui, Mulao, Dong and Buyi.

The Maonan people are one of the less populated mountainous ethnic groups in China, with a total population of 100,000 according to the national census. The Maonan people are generally good at weaving all kinds of bamboo products such as bamboo hats and cool mats from bamboo. Huanjiang Maonan Autonomous County is located in Hechi, Guangxi Zhuang Autonomous Region, China, with a subtropical monsoon climate and a total population of about 375,000, of which 68,000 are Maonan.

From a political perspective, the cultural protection policy of Huanjiang Maonan Autonomous County is consistent with and representative of the cultural policy of the central government.

From an economic point of view, the level of economic development in Huanjiang Maonan Autonomous County is largely in line with and representative of small towns in other Southeast Asian developing countries.

From an ethnic perspective, Huanjiang Maonan Autonomous County is an autonomous minority region, with 14 other ethnic groups living there, including the Maonan, Zhuang, Han, Miao, Yao, Shui, Mulao, Dong and Buyi, etc. It is in this multi-ethnic area of mixed areas that cultural identity and ethnic identity are best investigated.

The original birthplace of the flower bamboo hat is located in Huanjiang Maonan Autonomous County, where the vast majority of the weavers of the flower bamboo hat in the country reside and live. Huanjiang Maonan Autonomous County is the most primitive and core gathering area of the Maonan ethnic group in the world, and also the only Maonan Autonomous County in China.

At the beginning of the birth of the Maonan Flower Bamboo hat, it was only a primitive daily necessities made by individuals. However, with the development of the economy and tourism industry, the development of transportation, and the progress of society, the flower bamboo hat has changed from individual production to group production, and its distribution areas are also distributed throughout China. But only the Huanjiang Maonan Autonomous County is the birthplace of the flower bamboo hat, and only the Maonan flower bamboo hat can represent the Maonan ethnic art works.

For all these reasons, the researcher also chose Huanjiang Maonan Autonomous County as the interview site for the fieldwork.

### **1.8.2 Duration**

Study period: 1978 to 2022

Time frame: 44 years

## **1.9 Literature review**

This researcher has read a large amount of relevant literature. The current research gap is the research on the invention of tradition and community of practice in the process of inheriting the skills of flower Bamboo hat, without direct reference materials. There is relatively rich information on the cultural customs of the Maonan ethnic group regarding the skill of flower bamboo hat. The literature features a situation where there are more journal research and fewer master's and doctoral research.

There are still many high-quality books and doctoral research available for reference in the theory of the invention of tradition in other ethnic cultural systems and

the theory of community of practice in other fields. These related studies have reference value for this research. There are many scholars studying ethnic skills in China, but there are few studies using a global perspective to study Chinese ethnic skills. The research on contemporary Chinese ethnic skills is constrained by the cultural perspective of local The researcher themselves, but in contrast, foreign The researcher do not study Chinese culture and only use mainstream international aesthetics and other ideas. This research adopts advanced theories of cross regional and cross-cultural groups to study this minority culture. Therefore, the review and research of literature mainly focuses on the following three aspects.

### **1.9.1 China's Economic and Social Development from 1978 to 2020 and the Development of Intangible Cultural Heritage Handicraft Skills**

Through literature review, this researcher found that in terms of society, current research by Chinese scholars mainly focuses on Reforming and Opening-up in the social and economic fields, improving policies and laws, and the rapid development of the Internet and industrialization. Most of the literature is based on internal factors related to the economy and society, analyzing and studying the reasons and impacts of Reform and Opening-up on the rapid development of China's social economy. The above research is a top-down process of economic and policy transition from closed to open, which has also promoted the revival of traditional cultural skills.

For example, (Chen, Y., 2019) has sorted out the history of Chinese arts and crafts, and also discussed the functions of the history of arts and crafts. This research lacks research on the linkage between the history of arts and crafts and the development and changes of Chinese society, and lacks the impact of government administrative actions on the history of arts and crafts.

For example, (Song, J., 2021) reviewed the development of handicrafts after the establishment of the People's Republic of China, and summarized the experience of the spiral rise of intangible cultural heritage handicrafts.

At present, literature research has been conducted, and The researcher have found that most of the literature is related to cultural policies issued by the Chinese government, cultural development, and handicraft innovation. There is a lack of research areas that analyze a certain art category or phenomenon in combination with the historical background.

In terms of culture, existing literature mainly focuses on how Chinese art and culture have changed after the protection stage of China's intangible cultural heritage, and how to respond to the influence of world art and culture. There is a significant proportion of research on traditional techniques in art and culture, and this type of research literature accounts for a considerable proportion. The reasons for the frequent publication of such research literature are as follows: 1. The development of society requires the updating and creation of culture, which stimulates academic The researcher to study art and culture and the organization of art and culture. 2. Against the backdrop of global cultural exchange and integration, the Chinese government has begun to encourage the building of confidence and cultural identity through traditional Chinese culture, as well as the cultural renaissance of ethnic minorities. 3. Due to China's development, other countries also hope to learn about China's art and culture, and Chinese national art has a high recognition worldwide, such as ceramics, fabrics, etc. These have also promoted the research enthusiasm for traditional ethnic skills.

After the Reform and Opening-up in the 1980s in China, the introduction of Western political ideology accelerated China's national democratic consciousness and objectively promoted the progress of China's national process. At the same time, some literature also analyzes China's political situation from the perspective of China's economic Reform and Opening-up policy formulation, elaborates on the background and reasons for China's Reform and Opening-up policy formulation, as well as specific provisions on the specific content and impact of China's Reform and Opening-up policy.

In this research, The researcher will analyze the development and change of national skills after China's Reform and Opening-up and the social change brought

about by China's Reform and Opening-up. On this basis, the changes in traditional Chinese ethnic skills and the changes in Maonan ethnic skills were analyzed. Compared with existing literature, this research focuses on the period of Chinese Reform and Opening-up as the background of traditional Chinese ethnic skills, and conducts a comprehensive analysis of the development of Reform and Opening-up and ethnic skills. The impact and reconstruction of China's reform and Opening-up on Chinese ethnic skills reflect the impact of China's reform and Opening-up on Chinese society and ethnic minority traditional cultural skills.

### **1.9.2 Study on the Development History of Chinese Intangible Cultural Heritage Ethnic Skills**

The traditional crafts of China are like a river that continues the Chinese nation (the Chinese nation consists of People's Republic of China The collective name of the 56 ethnic groups officially defined by the government, the Chinese nation is the name of the community representing all modern Chinese ethnic groups. The Chinese nation comprises a total of 56 ethnic groups, the The Han Chinese are the the main ethnic group The Han Chinese are the main ethnic group in China, accounting for population 91.51% of the population, while there are 55 other ethnic groups, accounting for 8.49%. Together, the Han Chinese and the 55 ethnic minorities make up the great Chinese nation. The concept of the Chinese nation(Cao, L. ,2022) was first proposed by Liang Qichao in his 1902 book "On the Great Trend of Changes in Chinese Academic Thought", and related historical and anthropological theories include Fei Xiaotong's "Pluralism and Unity" and Xu Jonas's "The Transformation and Mixing of the We and the Other"). The cultural lineage of the Chinese culture. Different types of traditional arts and crafts have different characteristics in different eras, and a wide variety of traditional crafts have distinctive national styles and local characteristics.

For example, (Min, X., 2021): In addition to inheritors, the cultural ecology of intangible cultural heritage handicrafts is increasingly integrated with government, The

researcher, modern design and art practitioners, cultural and tourism industry operators, consumers and other participants. Faced with the constantly changing socio-cultural and technological ecology in the context of social transformation, the inheritance and innovation of intangible cultural heritage handicrafts face more complex choices and tests, resulting in semantic, functional, and situational transformations, presenting an ecosystem of business alienation and diversification. The researcher used a cultural perspective to propose innovative design methods for the inheritance of traditional cultural skills of intangible cultural heritage in the new era of society, which has certain reference significance for the inheritance of intangible cultural heritage of the Maonan ethnic group.

(Tu, D., 2017) One of the important issues facing urbanization in China is the scarcity of cultural resources. The biggest problem the researcher faces is how to transform the intangible cultural heritage into cultural resources and capital that can support urban globalization and modernization, as well as how to transform the national and regional intangible cultural heritage into universal global cultural resources. The researcher used a design perspective to propose their own conclusion on how to respond to the openness and utilization of urban development and the development of intangible cultural heritage skills, that is, to take practical measures to achieve the normal survival of intangible cultural heritage and prevent economic globalization and modernization of life from damaging it. The research conclusion of this researcher has certain reference significance for how to deal with changes in social background and the protection and development of intangible cultural heritage culture in this research.

In summary: in summary:

1. For the development and theory of Chinese ethnic skills, most of them have been studied by local Chinese scholars, lacking attention from the perspective of international culture.

2. The academic nature of research is lacking. Most of the research literature on traditional Chinese craftsmanship is conducted from the perspective of studying history

and technology, lacking artistic and cultural aspects, and a combination of synchronous research with the current development of Chinese society.

3. The interdisciplinary nature of disciplines is weak, and most research on traditional Chinese techniques is based on a single disciplinary perspective of cultural studies, design studies, or art studies, lacking interdisciplinary research.

### **1.9.3 Community of Practice and the Incident of Tradition**

(Guo, Q.,2019)with the emergence and rise of modern urbanization and consumer culture, the ethnic tourism and cultural industry has emerged in ethnic minority areas. In this process, some old traditions have been recreated. From this, it can be seen that during the period of social change, some ethnic regions will consciously create and invent a part of their traditions for certain purposes. Therefore, for the emerging traditions, the researcher needs to think about their essential purpose and meaning. Through the invention of tradition, ethnic culture can be protected, but some ethnic cultures may also be lost due to their invention.

(In Liu, Y.,2022), the author deeply explains and theoretically sublimates the phenomenon that Chinese traditional Qixi has almost become Chinese Valentine's Day - a new festival created for the sake of Western Valentine's Day culture. The author studied the practical needs of Chinese culture in the face of Western popular culture and the proliferation of nationalism. Traditional festival culture is promoted by the government, while economic interests drive commercial capital to join. Merchants, under the banner of "traditional culture," consciously invent traditional culture. All factors together contributed to the transformation of Qixi to Chinese Valentine's Day. Traditional culture can expand its influence through the invention of tradition, and these "new traditions" may also be consciously invented by the capital. And this new invention will also be gradually legalized and evolved by some experts and scholars in the historical process.

(In ,X., 2012), The researcher had a clearer understanding and understanding of



the community of practice in enterprises.

(Shanmugavalli N.,2019)draws conclusions on the development of teachers from two aspects: young teachers can achieve better growth through sustained professional development and continuous learning.

(Elkomy, M. M. & Elkhail, N. H.,2022) studies the promotion of community of practice on group common knowledge in the process of group online learning. The author has verified that interactive communication between online learning and group knowledge can ultimately increase the effectiveness of knowledge transfer and group knowledge practice.

(Zheng ,H., 2008)argues based on literature that there are two ways to "invent" modern traditions: modern endows tradition with a new meaning different from the past (reconstruction), and modern creates corresponding new traditions (new construction). Secondly, the author analyzes the two directions of modern "invention" tradition: the positive and negative aspects of modernity. He elaborated on the relationship between tradition and the past, present and future, invented the social functions of tradition, and the importance of correctly grasping the relationship between tradition and modernity. This importance is particularly reflected in the fact that every trend of thought in contemporary China, as a gathering point for various trends of thought, cannot be separated from the handling of the relationship between tradition and modernity.

In summary, in combination with the traditional craftsmanship of Chinese intangible cultural heritage, the concepts of "community of practice" and "the invention of tradition" have emerged.

"Community of practice" is mainly composed of the community of practice of the Maonan flower bamboo hat skill and the reproduction of the community of practice of the flower bamboo hat skill.

"The invention of tradition" is presented in three aspects in the Maonan Flower Bamboo hat: firstly, it is an artistic product. In terms of the form, style, materials, tools, and other aspects of the Maonan Flower Bamboo hat, "invention" is manifested in the

artistic level. The second is the artistic process, which is related to the social function, social significance, and practicality of the Maonan Flower Bamboo hat. The third is the form of art, including the art forms of Maonan flower bamboo hat, newly emerging art forms, etc.

This research adopts the research concept of histology (community of practice) and the research theory of ethnology (the invention of tradition) to study the inheritance of the Maonan flower bamboo hat technique and the Maonan culture. This research belongs to qualitative research, involving art, histology and anthropology. Compared with single discipline research, interdisciplinary research will increase the academic value of current research.

### **1.10 Benefits of the study**

The research results of this article can serve as a "research thinking book" for the study of ethnic minority culture and art. This research will promote the research progress of ethnic minority culture and art in other countries and regions through theoretical perspectives such as the community of practice and the investment of traditional investment in the flower bamboo hat of the Maonan ethnic group.

(1) This research has an intuitive understanding of the development of Chinese society and the development of traditional skills in intangible cultural heritage from 1978 to 2020. This research provides the researcher with a brief understanding of the history of Chinese society, the inheritance and innovation of Chinese intangible cultural heritage culture, and promotes the protection and inheritance of intangible cultural heritage. This research aims to cultivate cultural confidence and pride in Guangxi, promoting cultural exchange and integration. At the same time, the skill of intangible cultural heritage is also changing with the development of society.

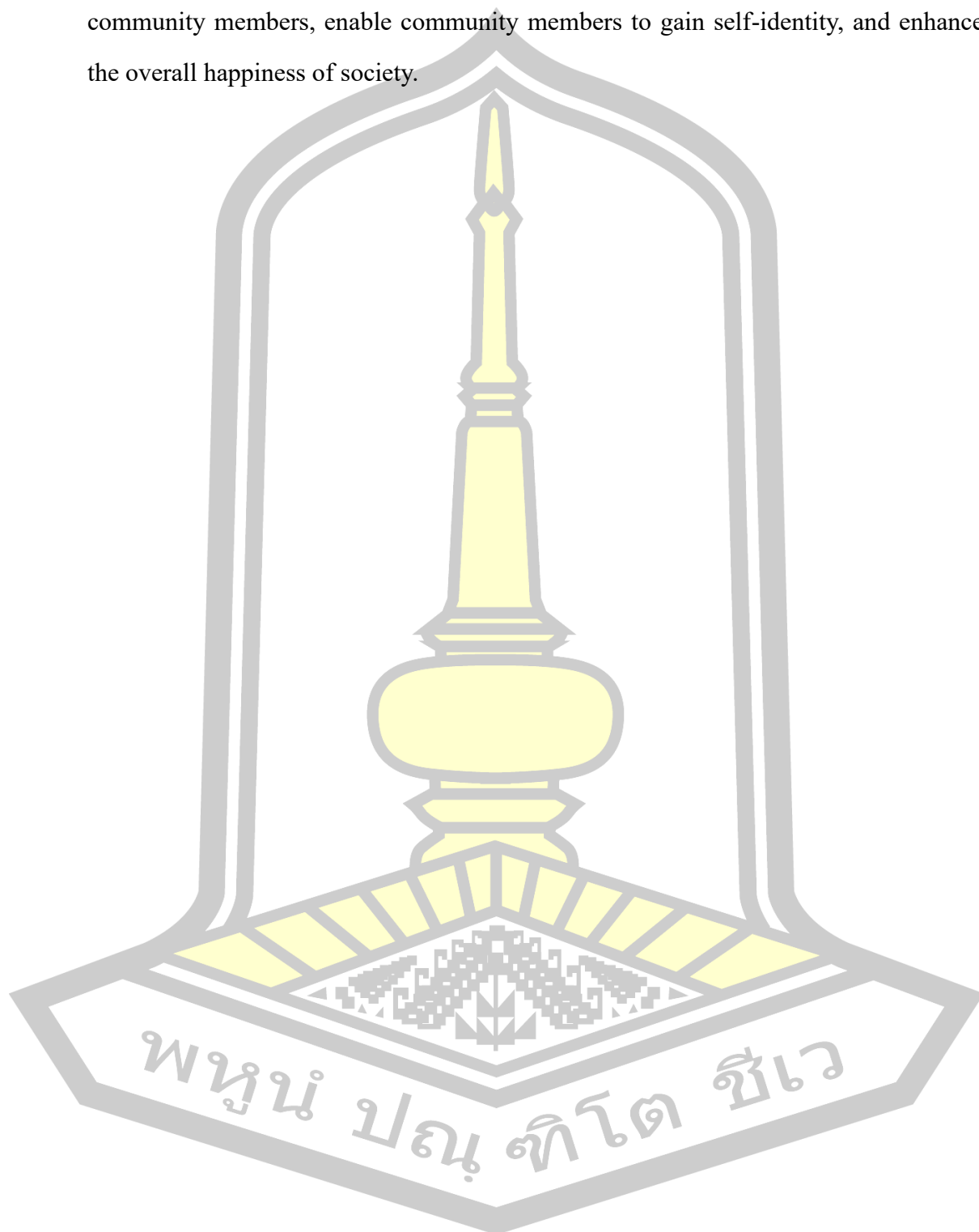
(2) This research investigates the value of traditional cultural skills of the Maonan ethnic group, which can help humanity better understand the history, culture, and production and lifestyle of the Maonan ethnic group. This can enhance the external

cultural identity of the Maonan ethnic group. Protecting and inheriting the intangible cultural heritage culture of the Maonan or other ethnic groups can help us inherit traditional cultural skills more efficiently, facilitate future generations to inherit and promote traditional culture, and enrich our spiritual world. Inheriting and protecting the intangible cultural heritage culture can also promote local economic and cultural development, attract tourists to visit and experience the local intangible cultural heritage culture, and drive the development of local tourism, handicraft industry, and cultural industry. In addition, protecting and inheriting the intangible cultural heritage culture is beneficial for maintaining ethnic diversity and cultural diversity, promoting communication and unity among different ethnic groups in the region, and thus enhancing overall social harmony and stability.

(3) This research investigated the changes in the flower bamboo hat of the Maonan ethnic group, which is of great significance for protecting the traditional cultural skills of this ethnic group. The research documented the historical origins, production techniques, usage methods, and significance of the flower Bamboo hat. Inherit and promote the handicraft making skills and cultural traditions of the Maonan ethnic group, and enrich the traditional cultural diversity and intangible cultural heritage of Chinese ethnic minorities. This helps to enhance national pride and cultural identity. Studying the invention of tradition in ethnic regions can deepen the understanding of culture and promote cultural exchange and integration. It also helps to break cultural barriers and enhance understanding and respect between different cultures. It can also promote the development of cultural resources, thereby driving economic development.

(4) Studying the community of practice of flower Bamboo hat can continue and develop traditional culture. A community of practice can increase people's sense of identification and pride in traditional culture, and maintain the diversity of national culture. Learning the community of practice can also enhance social skills and community cohesion, strengthen connections and cooperation within the intangible cultural heritage cultural community. The application of community of practice can

enhance professional skills and creativity, promote equality and participation among community members, enable community members to gain self-identity, and enhance the overall happiness of society.



## Chapter II

### An Overview of the Development of Chinese Society and Intangible Cultural Heritage Skills from 1949 to 2020

#### Chapter Introduction

This chapter investigates the social development of China from 1978 to 2020, as well as the development of some traditional skills in intangible cultural heritage, as the research objective. Research has found that the social reform of New China is not a sudden formation, but a result of gradual reform and gradual Opening-up and development. In the gradual Opening-up and development of society, the development of traditional techniques in China's intangible cultural heritage has also shown a consistent trend. The researcher also conducted literature research to determine the correlation between the development of the social transportation industry and regional traditional cultural skills. Afterwards, the researcher conducted a survey on the Handmade Weaving Technologies industry in Du'an, Guangxi, and discovered the reasons that constrained the development of ethnic minority intangible cultural heritage skills. At the same time, the researcher proposed considerations for the inheritance and revitalization of ethnic minority intangible cultural heritage skills in China.

#### 2.1 The Development of Chinese Society from 1949 to Reform and Opening-up in 1987

The nearly 30 years from the establishment of New China on October 1, 1949 to the Reform and Opening-up in 1978 were the most magnificent, winding, and arduous period in the history of New China. In the first thirty years, the people of the whole country, through self-reliance and hard struggle, built New China into a prosperous socialist country on the basis of ruins, with a population increase of 400 million. In that era, the older generation of Chinese entrepreneurs completed the country's industrialization

construction and transformation of agricultural production conditions in a unique way, providing a sufficient material foundation and accumulation for China's economic development.

At the beginning of the founding of the People's Republic of China, the poverty and backwardness were unimaginable: agriculture had no modernization or mechanization, and was completely dependent on the weather for food, with extremely low production and sales. At the same time, various types of river disasters occur frequently, such as drought and waterlogging disasters, and various types of disaster victims are displaced. In 1949, China had almost no industrial system or technology, only some dilapidated old factories. Due to the lack of industry, China has been repeatedly bullied and humiliated by people over the past century, becoming the "sick man of East Asia"(Yang, G., 2019).

At the beginning of the founding of the People's Republic of China, the foundation of railways, transportation, and agriculture was extremely weak, with an illiteracy rate of 80% and almost no healthcare system. In such a national context, after thirty years of hard work and struggle, in the early stage of reform, China has neither external nor domestic debt, and has a complete industrial system. The average annual increase in railway mileage is 1000 kilometers, more than 80000 reservoirs are built, grain production has increased from 130 million tons to 305 million tons, the illiteracy rate has decreased to 20%, and the medical and health system for the whole population is basically established(Wang, H., 2018). The average life expectancy has increased from 35 years to 65 years. In agriculture, the governance of major rivers has been completed, and many large-scale projects have been built to turn floods into water conservancy, making farmers' millennium dreams come true.

Through thirty years of construction, China underwent earth shaking changes until 1978. By the late 1970s, China had become an industrial country with large bases and a complete range of industries such as oil, coal, electricity, steel, machinery manufacturing, aerospace, aviation, atomic energy, chemical industry, and light textile industry. It was

able to manufacture heavy products such as cars, trains, jet planes, raw bullets, hydrogen bombs, 10000 ton ocean liners, and electronic computers, and became able to launch carrier rockets Satellites and other technological powers have entered the world's advanced ranks in many fields.

### **2.1.1 What happened to Reform and Opening-up in China**

In the era of socialist reform, China was one of the countries that proposed economic management system reform (Wang, H.,1991). As early as the mid-1950s, China's national leadership gradually realized the drawbacks of the traditional socialist system in its governance practices, and had the idea of changing the traditional system. It also explored and attempted economic system reform in the late stages of China's first five-year plan and the early 1960s. But the true socialist reform began at the Third Plenary Session of the 11th Central Committee of the Communist Party of China in 1978.

Reform and Opening-up is a policy implemented by China at the Third Plenary Session of the 11th Central Committee in December 1978, which aimed to reform domestically and open up to the outside world. China's domestic reform began in rural areas. In November 1978, Xiaogang Village in Fengyang County, Anhui Province implemented a household contract responsibility system of "dividing farmland into households and taking responsibility for their own profits and losses", marking the beginning of China's domestic reform. This reform made the first breakthrough in rural areas and quickly implemented reforms in various economic fields throughout the country. At the same time, in cities, the autonomy of state-owned enterprises has been significantly improved. Reform, including economic system reform, is to transform the highly centralized planned economy system into a socialist market economy system; Political system reform includes developing democracy, strengthening the legal system, separating government from enterprises, streamlining institutions, improving the democratic supervision system, and maintaining stability and unity. Opening-up mainly refers to Opening-up to the outside world, and in a broad sense, it also includes Opening-

up to the domestic market. Reform and Opening-up is one of the basic points of the basic line of the the Communist Party of China in the primary stage of socialism and the only way for China to become rich and strong.

On July 15, 1979, the central government officially approved Guangdong and Fujian provinces to implement special policies and flexible measures in their foreign economic activities, marking a historic step of Reform and Opening-up. Opening-up to the outside world has become a basic national policy of China, and China's path to becoming a strong country is a strong driving force for the development of social welfare. Reform and Opening-up established the socialist market economy system. In 1992, the Southern Talks announced that China's reform had entered a new stage. Reform and Opening-up have brought about tremendous changes in China. The 14th National Congress of the Communist Party of China held in October 1992 announced that the most distinctive feature of the new era was Reform and Opening-up, and China's reform entered a new era of reform. In 2013, China entered a new era of comprehensively deepening reform. Deepening Reform and Opening-up requires adhering to the socialist direction(Guo, H., 2023).

Reform and Opening-up is one of the two basic points of the basic line of the the Communist Party of China in the primary stage of socialism (Zhang, X., 2018). Since the Third Plenary Session of the 11th Central Committee of the Communist Party of China, the general principles and policies for socialist modernization construction have been the path to a strong country and the source of vitality for the development and progress of the Party and the country. Reform, that is, internal reform, is to consciously adjust and reform aspects and links that are incompatible between the relations of production and the productive forces, superstructure and the economic foundation, promote the development of productive forces and the overall progress of various undertakings, and better realize the fundamental interests of the broad masses of the people, on the premise of adhering to the socialist system. Opening-up, also known as Opening-up to the outside world, is an inevitable choice to accelerate China's modernization construction, in line with the



characteristics of the current era and the overall trend of world development, and is a basic national policy that must be adhered to in the long term.

In order to accelerate economic development as soon as possible, the second generation of leadership led by Deng Xiaoping changed the image of the Communist Party and socialism in the minds of the people. The purpose of this reform movement is to maintain the socialist system as a prerequisite, change the management system and policies that are not suitable for production development, and establish a market economy system under socialism.



**Figure 2** Deng Xiaoping (August 22, 1904 - February 19, 1997)

**Source:** From Baidu Encyclopedia, October 27, 2022

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### 2.1.2 Achievements of Reform and Opening-up in China

Since the late 1970s, China's economy has grown rapidly. In 2010, its gross domestic product surpassed that of Japan, becoming the world's second largest economy.(Wang, X., 2020) With the economic strength, people's living standards, and comprehensive national strength reaching a new level, the prosperity of the Chinese nation has gradually become a reality. According to preliminary calculations, the gross domestic product in 2020 was 101598.6 billion yuan, an increase of 2.3% compared to the previous year. Among them, the added value of the primary industry was 7775.4 billion yuan, an increase of 3.0%; The added value of the secondary industry was 38425.5 billion yuan, an increase of 2.6%; The added value of the tertiary industry was 55397.7 billion yuan, an increase of 2.1%. The proportion of added value in the primary industry to GDP is 7.7%, the proportion of added value in the secondary industry is 37.8%, and the proportion of added value in the tertiary industry is 54.5%(National Bureau of Statistics of China. 2021).

By the early 1990s, China had further promoted the transformation from a planned economy system to a market economy system through Reform and Opening-up, and the Chinese handicraft industry had also undergone changes. Most of China's state-owned collective handicraft enterprises were restructured or closed down. After experiencing a brief period of production stagnation, private and individual handicraft enterprises naturally emerged in the market economy like mushrooms after rain, gradually becoming the new force of handicraft skills that adapt to the market economy environment.

Reform and Opening-up have led to the following changes in Chinese handicraft skills:

(1) Economic development: China has been implementing the Reform and Opening-up policy since 1978, with rapid economic development and accelerated urbanization and industrialization, which has had a significant impact on the inheritance and development of intangible cultural heritage traditional cultural skills.

(2) Education reform: With the development of society, the reform and improvement

of the education system have gradually been promoted, which has had a significant impact on the inheritance of intangible cultural heritage traditional cultural skills.

(3) Cultural policy: The government has begun to strengthen the protection and development of intangible cultural heritage traditional cultural skills, proposing many relevant policies and laws to protect and enhance the value of intangible cultural heritage traditional cultural skills.

(4) Social awareness: With the development of society, people's awareness and importance of intangible cultural heritage traditional cultural skills have gradually increased, which has greatly helped to protect and inherit intangible cultural heritage traditional cultural skills.

At the beginning of the Reform and Opening-up in 1978, the government took a series of convenient measures in policy, capital, export trade, foreign exchange management, and other aspects to promote the expansion of production for handicraft enterprises in the form of foreign trade. In the early 1980s, a handicraft industry production system was formed, with state-owned and collective ownership as the main form of economy, supplemented by urban and rural individual households and township enterprises, and a combination of professional production and sideline processing. By the late 1980s, institutional reform was imperative. In 1987, the China Intangible Cultural Heritage Traditional Crafts Association was established, marking the separation of industry associations and government guidance functions in the handicraft industry, shifting from government orientation to market-oriented organizational management in the enterprise industry.

China's Reform and Opening-up has innovated the path of socialism with Chinese characteristics and formed the theoretical system of socialism with Chinese characteristics. The 30 years of historical experience can be summarized in one point, which is to combine the basic principles of Marxism with the specific reality of China, follow our own path, and build socialism with Chinese characteristics. At the current development rate, China's per capita gross domestic product exceeded 10000 US dollars

in 2020, steadily moving towards the ranks of high-income countries according to World Bank standards. By around 2022, the per capita gross domestic product can reach 12000 US dollars, which can break through the middle-income trap and enter the ranks of high-income countries. China not only broke the "Western centrism" but also falsified the "end of history" theory through Reform and Opening-up. China has explored a new path of modernization that is different from the West but more suitable for its own development, expanding the path for developing countries to move towards modernization, and providing new choices for countries and ethnic groups in the world who hope to accelerate development while maintaining their independence.

Through Reform and Opening-up, various classes in China have gradually achieved a transition from independence to a moderately prosperous level, ushering in a transition from a moderately prosperous level to a strong one. With the economic strength, people's living standards, and comprehensive national strength reaching a new level, the prosperity of the Chinese nation has gradually become a reality. Especially since the 18th National Congress of the Communist Party of China, the cause of the Party and the state has achieved comprehensive and groundbreaking historical achievements, and profound and fundamental historical changes have occurred.(Qu, Y., 2022) China firmly ranks as the world's second largest economy, the largest manufacturing country, the largest trading country in goods, and the largest foreign exchange reserve country. China uses the Chinese solution to solve the contradiction between the people's growing needs for a better life and unbalanced and inadequate development, and constantly promotes the all-round development of people and the common prosperity of all people. The people's sense of gain, happiness, and security is growing. China is increasingly approaching the center of the world stage, promoting the construction of a community with a shared future for mankind, and its international influence, charisma, and shaping power are gradually increasing(Qu, Y., 2022).

## 2.2 A Brief Narration of Modern Chinese Handicrafts

Before the 19th century, many of the world's top handmade luxury goods were produced in China. In ancient times, China was not only a farming society, but also a society in which agriculture and handicrafts coexisted. Many farmers were craftsmen, such as carpenters, blacksmiths, silversmiths, stonemasons, etc., and some provided raw materials or semi-finished products for handicraft industrial city. Through the study of historical materials, it can be found that the handicraft industry and agriculture and animal husbandry developed together in the Primitive Society of China in history. There are numerous categories of traditional Chinese craftsmanship, covering clothing, food, housing, and transportation, covering all ethnic groups and regions. The people of all ethnic groups in China have jointly created a large number of traditional crafts in their long-term social life practices, which contain the cultural values, ideological wisdom, and practical experience of the Chinese nation. They are an important component of the intangible cultural heritage. Chinese folk art has a long history and rich and colorful content. It is a cultural accumulation created and enjoyed by the people for thousands of years. It is the creation of people's wisdom, an important component of folk culture, and an art of the masses, daily life, and folk customs. It is a classification in the field of art.

The development of Chinese folk arts and crafts has been a great project since ancient times. Chinese Paper Cuttings, kites, sculpture, weaving, and ceramics are all part of folk arts and crafts, as well as New Year pictures, embroidery, jade, and lanterns, which have a long history, are also part of Chinese folk arts and crafts. Traditional handicrafts are an important component of Chinese traditional culture. Handicraft refers to a unique personal style artwork created through manual labor, and the main source of the products of the artwork is still the direct manual work of the artisan. Handmade products are different from mass-produced goods through industrial mechanization.

In ancient China, women generally learned some related skills in clothing making, and some women's embroidery was their specialty. Whether it was mandarin ducks playing in the water or double dragons playing with pearls, these patterns were

embroidered lifelike. Embroidery is divided into Su embroidery, Xiang embroidery, Yue embroidery, Shu embroidery, Bian embroidery, and Long embroidery, which represent the different folk crafts in different places. Most of the folk embroidery works in Shanxi are made by rural working women.

The Opium War of 1840 gradually reduced China from a feudal society to a semi colonial and semi feudal society, and also began modern Chinese history. The invaders opened the doors of feudal society in China with guns and cannons, and began to sell goods at low prices and plunder raw materials in the Chinese commodity market. The emergence of low-priced sales of large quantities of industrial goods severely damaged China's self-sufficient feudal handicraft economy at that time. The handicraft industry continued to go bankrupt, and some palace crafts that originally served the feudal aristocracy gradually shifted to export oriented. However, the market for traditional civilian crafts was severely damaged, and the overall development of the handicraft industry was very difficult.

The Taiping Heavenly Kingdom period was a peasant revolution in modern Chinese history. During the Taiping Heavenly Kingdom period, significant reforms were carried out in society, and economic strategies at that time promoted the development of the handicraft industry. During the Taiping Heavenly Kingdom period, certain achievements were made in dyeing and weaving techniques, metal coating techniques, carving techniques, color paintings, New Year paintings, and other aspects.

The Westernization Movement rose in China from 1860 to 1890. China introduced advanced production equipment and technology from the West on a large scale. China's modern industries such as machine reeling silk, spinning, paper making, printing, etc. were founded during this period. These enterprises are the foundation of China's modern industry. At the same time, the handicraft industry has also developed from manual methods to the coexistence of manual machine methods, which has led to a transformation in the production methods of modern handicraft industries.

In 1911, the Bourgeois revolution led by Sun Yat sen overthrew the feudal system of

the Qing Dynasty and established the Republic of China. After the "New School" of the national bourgeoisie proposed the new proposition of "saving the country through science" and "saving the country through industry", Cai Yuanpei advocated for the new cultural movement in the early Republic of China, such as "replacing religion with aesthetic education". The changes in aesthetic concepts led to positive changes in the development of China's handicraft industry. Machine printed fabrics, clothing, commercial art, and other industries have developed to some extent, but under the exploitation and oppression of the bourgeoisie, the production enthusiasm of the working people was not high.

During the period of Kuomintang rule from 1912 to 1931, the development of handicraft skills in old China was slow. After the beginning of the War of Resistance Against Japan, the turbulent situation in China hindered the development of handicrafts due to the impact of the Japanese invasion of China.; After the victory of the War of Resistance Against Japan, the United States controlled industrial trade in the Kuomintang ruled areas, and the United States engaged in low-priced trade dumping, resulting in the closure of Chinese factories and the destruction of handicrafts. The handicrafts in the Jiefang District became a highlight of the development of Chinese handicrafts in the old China period, and also created a foundation for the establishment of the new Chinese handicraft system. Under the correct economic and cultural policies of the the Communist Party of China, the dyeing and weaving technology, ceramic technology, Perry technology, wood technology, weaving technology, etc. in the Jiefang District have all been developed, which has become the golden period for the development of handicrafts in New China.

The establishment of the People's Republic of China ushered in a new era of development for Chinese handicrafts, but during this period, handicrafts also underwent a tortuous process of development. After the establishment of the People's Republic of China, various skilled individuals engaged in cooperative movements and collaborated with each other through the cooperative model in creating, inheriting, and producing

skills. At that time, it was proposed to implement the policies of "letting a hundred flowers bloom, bringing forth new things through the old" and "protecting, developing, and improving" in handicraft skills. In the production of the handicraft industry, the principles of "practicality, economy, and aesthetics" should be followed. After the establishment of the People's Republic of China, the handicraft industry has been restored and developed, and a prosperous scene has emerged.



**Figure 3** Lang Shaoan, the first generation of "Noodle Man Lang", was the first group of traditional folk craftsmen to be fostered after the founding of New China.

**Source:** From Surfing News, February 17, 2023



During the "Ten Year Rebellion" period, the development of the handicraft industry was influenced by the extreme leftist trend of thought, and at one point, it showed a backward development trend; Since the Reform and Opening-up, the handicraft industry in China has developed rapidly, and the traditional handicraft industry has received market attention (Lu, X., Li, B., Li, Y., & Zhang, Y.2013). The handicraft industry has become increasingly important in the national social economy, and international exchanges have continued to expand. The handicraft industry in China has integrated into the development of handicraft culture worldwide.

The history of Chinese skills reflects the unique life interests of the Chinese working people, contains rich and profound social history information, and represents the aesthetic ideals of the people. Chinese folk art has a long history, a long history, and a complex variety. For example, (Niu,le, J. ,2021) points out that handicraft works not only meet people's daily needs, but also possess aesthetics, reflecting the unique cultural characteristics of China. At the same time, these handicrafts are also important content of people's spiritual life and a valuable asset of national culture. National technology and art are the sum of material and spiritual culture, and also a symbol of the level of historical development of the region's ethnic groups. At present, there are a total of 56 ethnic groups in China, with the Han population accounting for 91.5% of the total population. The other 55 ethnic groups have a relatively small population and are referred to as ethnic minorities. China officially joined the Convention for the Protection of the World Cultural and Natural Heritage in 1985 and implemented the Intangible Cultural Heritage Law of the People's Republic of China on June 1, 2011. This law is formulated to inherit and promote the excellent traditional culture of the Chinese nation, strengthen the protection and preservation of the Intangible Cultural Heritage. The inheritance and protection of China's intangible cultural heritage are mainly carried out by the National Intangible Cultural Heritage Center and the Ministry of Culture and Tourism of China, with the participation of governments at all levels and universities. The current policies issued by

the Chinese government are to restore cultural traditions, build cultural characteristics, and support the diversity and diversity of Chinese culture through relevant policies.

### **2.3 The tortuous development of the handicraft industry after the establishment of New China**

At the end of the nineteenth century, a group of European and American artists, led by the well-known British artist W. Morris was a supporter of the Arts and Crafts Movement. They emphasized that traditional skills with a long history are a crystallization of human wisdom as well as a valuable artistic heritage. Arts and crafts should not only be preserved and developed in the face of capitalist industrial production and advanced science and technology. Morris emphasizes that the best artist is still a worker, and even the most humble folk artist is an artist. In the modern commercial pursuit of profit, some unbearable ornate style and counterfeit, low-quality crafts are produced to meet the public's desire for vanity and luxury life, which artists do not tolerate. Artists must promote what are referred to as "vulgar" techniques. It is people's art, reflecting mankind's great ideas in a simple and concise artistic style, a true and pure art that cannot be replaced by modern society.

The importance and role of techniques in human culture, art, and material culture life have gradually been recognized since the 1960s, leading to a revival of techniques(Zhang, M., 2012). Artists have studied American Indians, Eskimos, and Blacks' primitive social skills, traditional skills, and tribal skills. Many artists and artisans work on pottery, glass, enamel, wood carving, furniture, weaving, and other techniques that are more appealing than the standardized and monotonous industrial products on the market. Natural plant dyeing, pottery wheel drawing, glass blowing, embroidery, and knitting with stick needles are all popular handicraft techniques. Fruit and food baskets woven by hand from natural materials such as wheat straw, corn husks, and reeds are more popular than plastic products that can contaminate food. Because of the reduction in working hours in countries such as Europe and the United States, people have more free time at home, so

household skills such as embroidery, quilting and patchwork bedspreads, crochet knots, dolls, and egg painting are flourishing.

When New China was established in 1949, China desperately needed to develop industrialization(Zhang, M., 2012). Agricultural exports were low in value at the time, and China required foreign exchange to purchase industrialization equipment from other countries. Developing light industry in exchange for foreign exchange to support the construction of national heavy industry became another way to meet the country's foreign exchange needs at the time. Other countries praised the products made by the old generation of artists with traditional skills for their exquisite craftsmanship and national characteristics. Against this backdrop, traditional performing arts experienced a "golden period" of rapid development and growth, ushering in a glorious era for the skills and laying the groundwork for their revival today.

The scale of the Chinese national handicraft industry expanded rapidly as a result of a series of state policies. Prior to the establishment of New China, the export value of handicraft products was only in the tens of thousands of dollars in the worst year, but between 1952 and 1956, the total export value increased to 244 million yuan. Foreign exchange was exchanged for 9 million dollars in 1952, and it increased to 28 million dollars in 1956, a four-fold increase in four years. During this time, China acquired industrial technology and products through export trade of national skill products with foreign countries, which made a significant contribution to China's future development and construction. The Beijing Arts and Crafts Service Department opened its doors in 1954 as China's first store specializing in handicraft products (pictured below). The Fine Arts Service Department was opened exclusively for foreign guests, offering a variety of unique handcrafted items for purchase. Relevant departments also buy various handicrafts as national gifts, and the Fine Arts Service Department is in charge of preparing handicrafts for overseas exhibitions. At the time, the new China needed to be understood and recognized by other countries as soon as possible. Special national handicraft techniques served as cultural carriers in diplomatic activities, and these artworks were

recognized by foreign countries while consuming relatively few resources, and they became preferred objects. Because of their unique characteristics, China concentrated on training the entire industry and embarked on the "industrialization" path at the time (Yang, B., 2019, February 12).

China centralized handicraft production by establishing "handicraft cooperatives," which were well-known for producing high-quality goods. During the planned economy era (October 1949-December 1956), the government encouraged skill development by supplying raw materials to various cooperatives, providing tax breaks, and purchasing finished goods. At the time, the government organized its intervention in the "cooperatives" of the skill industry, and the mechanism for passing down skills to teachers and apprentices underwent significant changes. The feudal hierarchy of Shi, Agriculture, Industry, and Commerce in ancient China was completely changed with the founding of New China in 1949 (Explanation: The social structure of China during the feudal period has been depicted by the words "Shi, Agriculture, Industry, and Commerce" since ancient times. In Guanzi, it is said that the four people of the state are the Shi, farmers, industrialists, and businessmen. It's a very cautious thing to do. However, with the establishment of New China, the previously oppressive environment of artisans was changed, and artisans were granted full freedom and respect for their work. The exchange and integration of traditional skills became more convenient against the backdrop of an egalitarian society, and new ways of exchanging and integrating skills emerged, while a large number of apprentices were trained to master their skills. Older artists collaborated, observed and learned from one another, and attended technical exchange meetings. These measures altered the previous closed system of training masters and apprentices, cultivating a large number of new talents. Many factories have formed study groups that provide courses in literature and art as well as teaching skills. During their three-year apprenticeship, apprentices were free of production pressure and could focus on learning their craft. Evaluations and visits are held on a regular basis, and the combination of training at various art colleges and

traditional folk ways of helping and learning has produced a number of rapidly growing skilled individuals.

Traditional skills in feudal China had a very strict master-apprentice system in the master-apprentice model(Fan, S., 2019). Typically, the master would teach and pass on the skills to formal disciples. There are three stages in the first stage: introduction to the door, apprenticeship inspection, and worship ceremony, and two stages in the later stage: passing on the art and leaving the master. However, the limitations of this master-apprentice transmission system are becoming more apparent. Often, the apprentice mimics and repeats the master's techniques, emulating and repeating them constantly and mechanically. The apprentice must also follow the master's rules, but he or she is not free to use the technology of others, nor is it free to teach technology to outsiders; the apprentice can only learn the crafts taught by the master, and over time has formed a general "conservative mentality." In this situation, the apprentice's creative consciousness is weak, used to inherit from their predecessors, and they are afraid to go beyond, lacking artistic Creativity and a rebellious spirit(Zhang, Q. ,2021).

A large number of apprentices who have mastered their skills are trained in this mode. The veteran artists collaborate, observe one another, and take part in technical exchange sessions(Fan, S., 2019). Their own horizons are expanding. Many factories have formed study groups that offer literature and art courses in addition to teaching skills. During their three-year apprenticeship, apprentices are free of production pressure and can focus on learning their craft. Competitions and tours are held on a regular basis. The combination of institutional training and the traditional folk way of assisting has resulted in a group of rapidly growing skilled individuals.

### 2.3.1 Negative growth period

During the implementation of the "Four Old" movement in China (1950s to early 1960s), the traditional techniques of intangible cultural heritage were greatly affected. The purpose of breaking the Four Olds is to eliminate feudal traditions and improve people's quality and skills. However, due to the low cultural quality of the people at that time, many skills and traditional skills were considered "feudal" and were damaged, resulting in the loss of many handicrafts and the loss of handicrafts, which also led to the rupture of the inheritance layer(Guo, B., 2015).

During the socialist transformation (1950s-1960s), the government prioritized handicraft skills. To protect and pass on skill techniques, the government established a number of skill associations and cooperatives. Some performing arts techniques were preserved and promoted as a result of these measures, but many performing arts items were restricted or eliminated as a result of production methods and materials.

The Chinese Cultural Revolution (1966-1976) had a devastating effect on the country's art industry. All old cultures and traditions were regarded as the "Four Olds" (old ideas, old cultures, old customs, and old habits) and were to be eradicated during the Cultural Revolution. Many authentic skills, historical relics, and the heritage of many traditional skills were deemed "reactionary," and were destroyed or damaged as a result. Many skilled workers were forced to abandon their crafts or change professions, disrupting the transmission of skills, and much of society's excellent traditional cultural skills vanished during this period, causing a significant loss(Ding, C., 2013).



**Figure 4** China's movement to break the Four Olds, showing young Red Guards destroying Buddha statues

**Source:** From Qianzheng | Xuncheng Past--Jiujiang Nengren Temple during the period of "Breaking the Four Olds, October 8, 2021

Traditional skills are being lost and declining due to both internal and external factors. Internal factors are those that are inherent in the production process, such as a shift in the economic mechanism or a shift in our perception of consumption. The main reason is low productivity and outdated production tools, as well as jerry-built and crude production (in order to chase profits quickly). External factors include the natural environment as well as social mechanisms such as the current political and economic situation (Shi, J., 1996). These external factors influence the rise and fall of rural handicrafts by influencing the manufacturing, distribution, and market demand processes. Many foreign ideas and technologies have crowded out the space for the development of ethnic culture and traditions, and many traditional things of ethnic minorities have been squeezed into museums and exhibition halls, and people can only see them in historical records, which is not conducive to ethnic minority culture

inheritance. Because the government is gradually focusing on traditional culture, this is the best time in history for the entire society to focus on skills.

### 2.3.2 Positive Development Period of Handicraft Industry

Since the Reform and Opening-up (1978 to present), the Chinese economy has undergone tremendous changes. The Chinese government has started to encourage the development of the handicraft industry and implemented a series of supportive policies, such as establishing a handicraft association, providing subsidies, and reducing taxes. The implementation of these policies has led to significant development in the production and sales of technological products, but at the same time, it also faces challenges from market competition and modern production methods.

The position of modern handicrafts in society is becoming increasingly clear, and the root of this phenomenon is not the blind and arrogant perception, but rather determined by the laws of artistic development. The industrial production model has created a miracle of mass consumption, but it has also suppressed people's pursuit of personalized goods. Cheap, practical and beautiful industrial products are made in piles. Everyone can have an identical commodity and enjoy the rich material civilization, which has promoted the spread of fashion. However, industrial mass production has brought new life to technology while destroying it. Personalized design will be revived after industrialization, and even like the handicraft era, consumers will need designers to provide one-on-one services (Jiang, K., 2022). Modern people cannot live without science and technology, but science and technology itself is not a panacea. It also needs the diversity of material civilization to be improved and mediated, and it also needs to correctly treat the existence value of industrial products and technological products. The development of industry has left a huge space for the development of technology and art, and this dialectical relationship determines the future of the development of technology. It can be said that the employment prospects of modern skills majors are relatively broad, and it depends on the value orientation of examining them.



By 2000, 25000 legal entities of handicraft enterprises in China had been established, more than five times the total number before the restructuring (1999). At the beginning of Reform and Opening-up, there were only 490000 Chinese handicraft practitioners in 1979, compared to 620000 in 1983. In 2004, the number of employees in the entire industry increased to 1.6 million, and by 2006, it had exceeded 2.58 million. As of 2020, the annual output value of China's handicraft industry exceeded 2.5 trillion yuan, with over 6 million direct employees and over 12 million related employees.

After the 21st century, with the rise of modern design and the widespread use of computer equipment in Chinese higher art institutions, the development of traditional art majors has been relatively slow. Faced with this dilemma, art universities should re-examine their talent cultivation plans, reposition their skills majors, and strengthen the development of modern skills(Pan, L.,2007). The study of handicrafts majors should not only focus on virtual design on computers, but also on cultivating students' creative and hands-on abilities. The content of the handicraft professional courses planned in the Undergraduate Major Catalog and Major Introduction of Ordinary Colleges and Universities involves two aspects of handicraft and design art. In summary, it mainly includes four courses: basic courses of design art, professional theory courses, professional process courses, and experimental practice courses. Students are required to master the basic theoretical knowledge, design thinking, and design methods of handicraft. Learn the production techniques and material applications related to traditional and modern handicrafts, and carry out innovative design of the techniques in the future. In the later stage, with the continuous deepening of China's Reform and Opening-up, the Chinese folk art and cultural industry gradually flourished, forming some traditional advantages of folk art and cultural origins and folk art brands, and transforming a few folk art brands from "origin advantages" to "industrial advantages".



**Figure 5** Students from Guangxi Arts Institute learn the art of weaving Maonan flower bamboo hats

**Source:** Courtesy of Tan Sujuan, December 5, 2020

Universities should establish high-level training and experimental venues for art majors. The learning time for handicraft skills majors should be spent in laboratories or studio workshops, where a large amount of practical creativity can be carried out. Integrating traditional handicraft projects in the intangible cultural heritage category into the teaching process of university handicraft professional courses, teachers conduct demonstration learning in practical classrooms and expand learning outside of the classroom. Being able to learn both theoretical and practical aspects can enrich and enrich the content of existing handicraft courses, forming interdisciplinary and integrated approaches, which is conducive to the inheritance, protection, and innovation of the intangible cultural heritage. At the same time, theoretical courses are also of great significance in enhancing students' professional skills and artistic literacy. Providing students with the technical skills and knowledge needed to create and analyze art,

engaging in innovative and interdisciplinary collaborations with different perspectives and cultural opportunities, and using emerging technologies and digital tools in art creation and dissemination will all contribute to the cultivation of professionals related to handicrafts.

## **2.4 Reflections on the Inadequate Development of Skills in Ethnic Minority**

### **Regions of China**

The lagging economic development in ethnic minority areas in China has constrained the development of intangible cultural heritage skills among ethnic minorities. The level of economic development in ethnic minority areas directly affects the material foundation. Due to various factors such as economic foundation, location conditions, and population quality in ethnic minority areas, ethnic minority gathering areas in China have always been relatively underdeveloped areas in terms of economic development. Since the Reform and Opening-up, although there has been significant progress in the economic development level of ethnic regions, there is still a significant gap compared to the national average, and even lower than the average level in the western region. The handicraft industry of ethnic minorities is still in a low-level and simple development stage (see the survey of Handmade Weaving Technologies industries in Du'an Dading and Danyang for details). A large number of traditional craftsmen still adopt a family workshop production model (as shown in the figure below: the weaving of Maonan flower bamboos is done at home, without large-scale factories for centralized production or the use of new tools and technologies), and the market entities are characterized by scattered, small, and uneven distribution. Although some industries have a certain scale of external exports, the mutual exclusion of peer enterprises leads to vicious price competition and has not formed a modern market entity community, making it difficult to reflect the industrial scale effect. The phenomenon of outdated production equipment and small production scale in traditional intangible cultural heritage techniques is very common. Practitioners basically maintain traditional production methods. Even though some

product categories begin to enter the path of industrial development, the industry scale is small, competitiveness is weak, and the research and development capabilities of new and characteristic products are severely insufficient.



Figure 6 Tan Roo making different types of flower bamboo hats in the open space at home

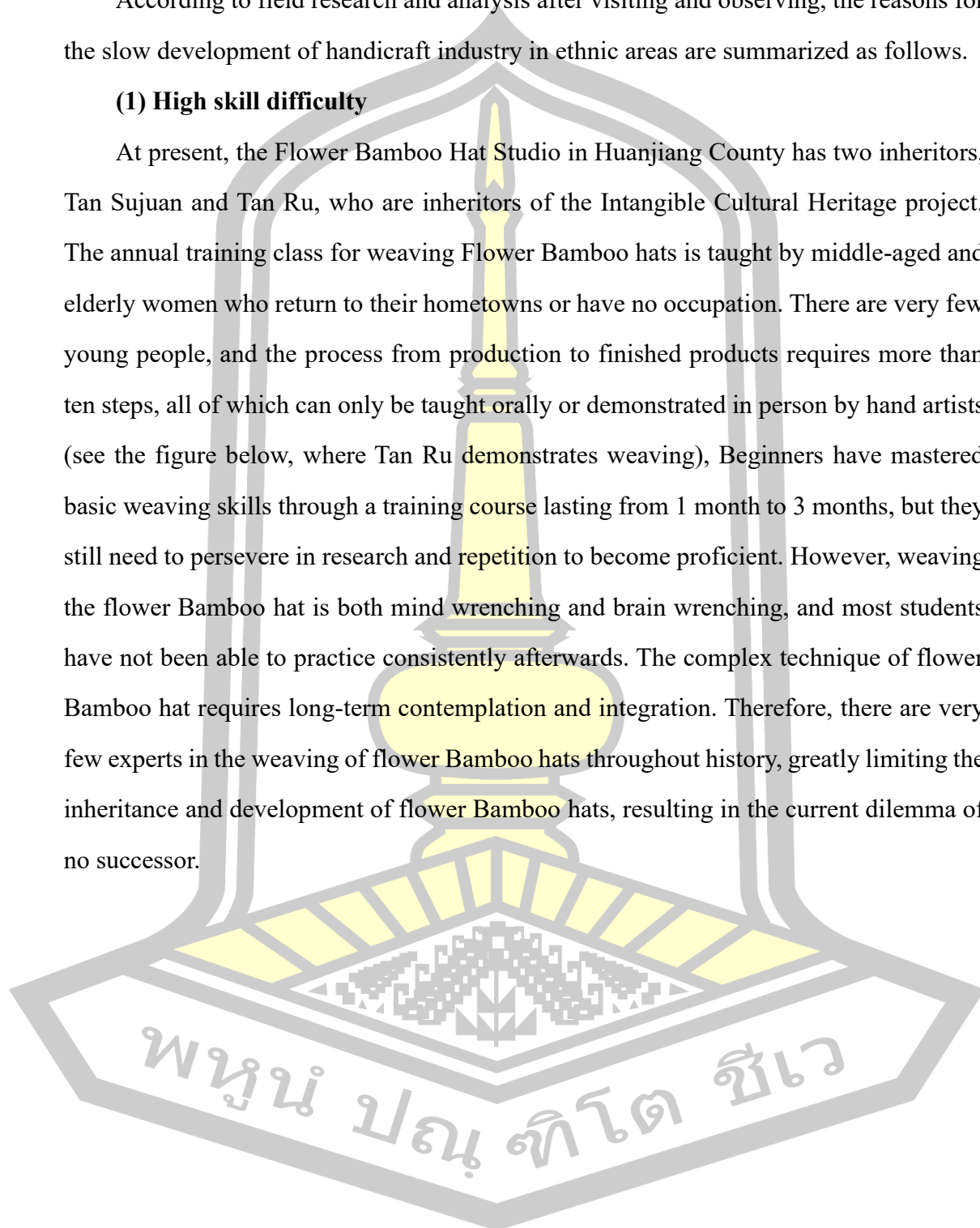
Source: From researcher photo, September 19, 2022

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According to field research and analysis after visiting and observing, the reasons for the slow development of handicraft industry in ethnic areas are summarized as follows.

**(1) High skill difficulty**

At present, the Flower Bamboo Hat Studio in Huanjiang County has two inheritors, Tan Sujuan and Tan Ru, who are inheritors of the Intangible Cultural Heritage project. The annual training class for weaving Flower Bamboo hats is taught by middle-aged and elderly women who return to their hometowns or have no occupation. There are very few young people, and the process from production to finished products requires more than ten steps, all of which can only be taught orally or demonstrated in person by hand artists (see the figure below, where Tan Ru demonstrates weaving), Beginners have mastered basic weaving skills through a training course lasting from 1 month to 3 months, but they still need to persevere in research and repetition to become proficient. However, weaving the flower Bamboo hat is both mind wrenching and brain wrenching, and most students have not been able to practice consistently afterwards. The complex technique of flower Bamboo hat requires long-term contemplation and integration. Therefore, there are very few experts in the weaving of flower Bamboo hats throughout history, greatly limiting the inheritance and development of flower Bamboo hats, resulting in the current dilemma of no successor.





**Figure 7** Teacher Tan Ru teaches the weaving technique of flower bamboo hat to the student teacher

**Source:** Photo by the researcher, September 19, 2022

## **(2) The market has not expanded**

Although the flower Bamboo hat contains rich cultural and artistic value, the practicality of the product is the core that people pay attention to for contemporary people. With social progress, economic development, and technological updates, they have permeated every aspect of our production and life. Nowadays, most handicrafts have no practical value, and the market demand is low. Compared with modern industrial products, they cannot meet people's basic needs for function, appearance, and quality. Therefore, handicrafts no longer seem to have advantages and attractiveness. Through on-site investigation and research, it has been found that the flower bamboo hat used to have a certain degree of functionality, that is, it could serve as a keepsake to block wind and rain. However, nowadays its functionality is relatively weak and its decoration is more

obvious. There are only a few artists currently engaged in the weaving of flower bamboo hat. At the same time, the artists lack innovative awareness and thinking, and their innovative products are mainly based on simple adaptations, still remaining in the category of handicrafts, without breaking through tradition and developing cultural and creative products that meet the needs of contemporary people's lives. According to Liu Hongbo(Liu, H., & Jiang, L. 2016), this phenomenon has brought impacts and challenges to the protection and inheritance of flower bamboo hat making weaving technologies, and has also put forward higher requirements for the industrial protection and development of flower bamboo hat.

### **(3) Single mode of transmission**

After investigation, it was found that the local government has a single form of promotion for the intangible cultural heritage culture of flower bamboo hat handmade weaving techniques, lacking systematic education and knowledge popularization. The focus of its work is more on the protection and inheritance of professional fields, lacking the use of new media and new technology dissemination methods(Chen, B., 2015), and failing to capture the characteristics of the younger generation's promotional targets, resulting in a low level of public awareness of handmade weaving techniques of flower Bamboo hat. According to the survey, the dissemination scope of the flower bamboo hat craft is conservative, with a single form of dissemination, often appearing in television programs, cultural and artistic performances, as well as local tourism souvenirs of the Maonan ethnic group. Nowadays, with the emergence of new mobile terminals, the diversification of media forms, and the rapid prevalence of the Internet of Things, flower Bamboo hat has also appeared in new media such as online media and digital media. However, there is no communication and interaction between things and people, and it is still in a passive state, with insufficient experience services and other issues. Secondly, the dissemination content is relatively single, even uniform, not enough to attract attention, lacking creativity, and the intensity of dissemination appears thin. In the current situation of increasing informatization, communication methods that rely on government

and personal power will only gradually be phased out.

After analysis, it can be concluded that the current cultural development system in ethnic regions of China is lagging behind, which restricts the development of ethnic minority culture and art at the institutional level. The reform of institutional mechanisms is the driving force for accelerating the development of ethnic minority cultures. Due to the lagging behind of China's cultural system reform in economic system reform, the cultural system reform in ethnic areas lags behind the national cultural system reform process. There is still no cultural system mechanism that conforms to both the general laws of market economy and the special laws of minority cultural development, and there is no suitable cultural management system for ethnic areas. At the same time, there is a lag in the construction of public service systems in ethnic areas. There is a shortage of public cultural service institutions and facilities, which are far from meeting the needs of ethnic minority people for cultural and artistic development. Public cultural service institutions lack talent, their functions shrink, and their survival is difficult. The content of public cultural services is difficult to meet the special needs of ethnic minorities. The loss of ethnic and folk cultural resources is intensifying, and the inheritance and development of traditional ethnic minority cultures are facing severe challenges. The ethnic and folk cultural resources, including the intangible cultural heritage, are the fundamental foundation for the inheritance and development of ethnic minority culture, as well as the foundation of Chinese ethnic cultural diversity. Protecting and inheriting ethnic and folk cultural resources is one of the core issues in the development of ethnic minority culture. It is not only related to the health and sustainable development of ethnic minority cultures, but also to the improvement of the joy and happiness of ethnic minority people's cultural life in the process of modernization and transformation of ethnic minority cultures.



## 2.5 Methods for protecting traditional cultural skills in ethnic minority areas

In summary, in the process of interacting with foreign cultures, traditional cultural skills of ethnic minorities inevitably face changes and loss. Some ethnic traditional handicrafts cannot adapt to the current environment and create value for cultural providers, gradually withdrawing from people's lives. There is also a portion of traditional craftsmanship that has gradually lost or peeled off the original ethnic culture and the craft culture inherited from it due to the influence of market-oriented operation. How to view the inevitable cultural development of ethnic minorities, and how to seek dynamic protection of ethnic folk skills in the development, requires cooperation from all aspects of society, government, and organizations. The protection of intangible cultural heritage requires sustained and stable attention from the group, and through long-term practice, sharing and exchanging group knowledge and experience, can the protection of intangible cultural heritage skills be more long-lasting and consolidated.

Through the above research on the development of Chinese ethnic skills and handicraft skills in ethnic minority areas, combined with relevant policies of national ethnic minorities and local government culture, the following conclusions on the protection of ethnic minority traditional cultural skills are drawn.

(1) Adhere to the direction of connecting culture and art with the people and serving socialism, and adhere to the policy of letting a hundred flowers bloom and a hundred schools of thought contend. Promote the main theme, respect differences, and advocate diversity. Promote cultural exchange, mutual learning, mutual promotion, and harmonious development among all ethnic groups.

(2) We must persist in facing modernization, the world, and the future, and grasp regularity. Maintain ethnic identity, reflect the times, promote the reform and innovation of ethnic minority culture, continuously enhance the vitality and vitality of ethnic minority culture, and liberate and develop cultural productivity.

(3) We must adhere to the principle of putting people first, respect the dominant position and pioneering spirit of ethnic minorities, and be close to reality, life, and the

masses. We must produce more excellent spiritual and cultural products that reflect the production and life of various ethnic groups and are popular with the masses, and enhance the attractiveness and appeal of ethnic minority culture.

(4) We must prioritize social and cultural benefits and achieve the unity of social and economic benefits. Advocate all ideas and cultures that are conducive to national unity, national unity, and social harmony, promote the great national spirit centered on patriotism, develop advanced culture, support healthy and beneficial culture, transform backward culture, and resist corrupt culture.

(5) We must adhere to the equalization of basic public services, prioritize the development of cultural undertakings for ethnic minorities and ethnic regions, and safeguard the basic cultural rights and interests of ethnic minorities, so that all ethnic groups can share the fruits of cultural reform and development.

(6) Starting from the actual situation of ethnic minorities and ethnic regions, the researcher will adopt special preferential policies and measures based on local conditions and classification guidance to support the development of ethnic minority cultural undertakings. Fully leverage the role of market mechanisms to guide social forces to participate in the development of ethnic minority cultural undertakings, and promote the coordinated and sustainable development of cultural undertakings and cultural industries.

### **Chapter summary**

From 1949 to 2020, New China underwent 71 years of great changes. The fact has proven that the establishment of the People's Republic of China and the Reform and Opening-up have significant historical significance. Only through a process of sorting out modern Chinese history can the researcher has a clear understanding of the time background of the protection process of China's intangible cultural heritage. China's Reform and Opening-up marks that the Communist Party of China has reformulated the ideological, political and organizational lines of Marxism. At the same time, the self-development of the the Communist Party of China in the new era shows the strong confidence of the the Communist Party of China in adapting to the trend of the times

and the people's aspirations and building a new socialist road.

We have drawn the following conclusions from studying the development of Chinese society and the development of handicrafts. The backward level of education and technological development in ethnic minority areas has led to insufficient vitality and competitiveness of ethnic cultures. The level of education and technological development is the fundamental condition for the cultural innovation and development of ethnic minorities. It is not only related to the improvement of the overall literacy of ethnic minority populations, but also to the maintenance of cultural vitality and competitiveness of ethnic minorities. On the one hand, the overall cultural literacy of the region will be improved, and people's cultural consumption and creation will become more conscious, and minority cultures will gain more vitality. On the other hand, only by fully utilizing modern scientific and technological means for innovation and dissemination can minority cultures maintain their competitiveness in global competition. The products produced by the intangible cultural heritage technique place too much emphasis on practicality, resulting in insufficient expression of uniqueness, aesthetics, artistry, and cultural connotations, which are not suitable for the diversified needs of the modern consumer market. In mainland China, traditional handicrafts lack the power and content of dissemination, and the homogenization of dissemination channels is severe. These reasons have all affected the dissemination and exchange of national culture and intangible cultural heritage skills. At the same time as economic development, the culture of ethnic minorities has also been strongly impacted by foreign cultures, and some valuable ethnic cultures have even completely disappeared. Therefore, the inheritance, protection, and development of traditional cultural skills of ethnic minorities must be given sufficient attention.

We have found that the development of Chinese intangible cultural heritage skills has inspired the working people to pursue and appreciate the beauty of life, while also reflecting the superb skills of Chinese working people in harmonious and sustainable development with nature. Chinese handicrafts are an important component of Chinese

local culture, representing not only the inheritance and development of Chinese culture, but also the process of China's socio-economic and cultural development. Chinese handicrafts have gone through a long process of development for thousands of years in history, and the social systems, economic conditions, and cultural atmosphere of different historical periods have had a significant impact on the development of handicrafts. Through the continuous development and changes of Chinese society, it has promoted the continuous innovation and development of Chinese handicrafts. For example, during the Tang and Song dynasties, with the development of the market economy and the prosperity of commerce, handicraft skills achieved unprecedented development, and many representative works representing the peak of Chinese handicraft skills emerged. During the Qing Dynasty, with the continuous expansion of foreign trade, the influence of Chinese handicrafts became increasingly widespread.

At the same time, the development of Chinese handicrafts has also had a positive impact on the development of Chinese society. Chinese handicrafts are not only an important representative of Chinese culture, but also an important component of the Chinese economy. They have played an important role in promoting the prosperity and development of Chinese society. In China's traditional agricultural society, handicrafts provide additional sources of income for farmers and also promote the prosperity and development of rural economy. In short, the history of Chinese handicrafts is closely related to the development of Chinese society, and the two promote and influence each other. In contemporary times, we need to inherit and carry forward the essence of Chinese handicrafts, promote innovation and development of Chinese handicrafts, and also promote the inheritance and development of Chinese culture through our own inheritance and development of Chinese handicrafts, in order to contribute to the comprehensive development of Chinese society.

## Chapter III

### The Culture of Maonan Ethnic Group and the Value of Maonan

#### Ethnic Skills

##### Chapter Introduction

The third chapter aims to investigate the culture of the Maonan ethnic group and the value of their skills. The research found that after investigating the Maonan ethnic group's Lebensraum, folk culture festivals and other aspects, the researcher found that the unique natural and cultural environment around the Yangtze River constituted the development of the Maonan ethnic group's flower bamboo hat. The value of flower bamboo hat can be explained and analyzed from multiple dimensions such as raw materials, production techniques, and traditional ethnic culture. The researcher believe that in the past, flower bamboo hat emerged as a carrier of traditional skills in the lives of the Maonan ethnic group. Now, the flower bamboo hat has become a carrier of Maonan ethnic culture and appears in the surrounding society of Maonan ethnic group. The above reasons highlight the value of the flower bamboo hat and also support the fundamental reason why it has become a national level intangible cultural heritage project.

#### 3.1 Introduction to the research area

##### (1) Guangxi Zhuang Autonomous Region

Guangxi Zhuang Autonomous Region, abbreviated as "Gui", is a provincial-level administrative region of the People's Republic of China. Its provincial-level administrative center, Nanning City, is located in the southern region of China. Guangxi is bounded by latitude  $20^{\circ} 54' - 26^{\circ} 24' N$  and longitude  $104^{\circ} 28' - 112^{\circ} 04' E$ . It borders Guangdong to the east, the Beibu Gulf to the south and faces Hainan across the sea, Yunnan to the west, Hunan to the northeast, Guizhou to the northwest, and Vietnam to the southwest. Guangxi has a land area of 237600 square kilometers and a

sea area of approximately 40000 square kilometers. As of 0:00 on November 1, 2020, the permanent population of Guangxi Zhuang Autonomous Region is 50126804.;



**Figure 8** Map of the administrative region of Guangxi Zhuang Autonomous Region  
**Source:** Map Institute of Guangxi Autonomous Region, October 22, 2022

### (2) Hechi City

Hechi City, a prefecture level city under the jurisdiction of Guangxi Zhuang Autonomous Region, is located in the north of Guangxi, at the southern foot of the Yunnan-Guizhou Plateau, 314 kilometers away from Guilin, the city with the best mountains and waters in the world. The terrain in Hechi City is diverse and complex, with a terrain high in the northwest and low in the southeast. It is located in low latitude and belongs to subtropical monsoon climate. Hechi City has jurisdiction over 2 municipal districts and 9 counties, with a total area of 33500 square kilometers. According to the seventh population census data of China, as of 0:00 on November 1, 2020, the permanent population of Hechi City was 3.41 million.

### (3) Huanjiang Maonan Autonomous County

Huanjiang Maonan Autonomous County (Zhuang: Vanzgyangh), abbreviated as "Huanjiang, Huanjiang Maonan Autonomous County (Zhuang: Vanzgyangh) Huanjiang Maonan Autonomous County is located in Hechi City, Guangxi Zhuang Autonomous

Region, China. It has a subtropical monsoon climate. There are 100000 Maonan people. Maonan is one of the less populous mountain nationalities in China. Maonan people are good at weaving various bamboo hats, sleeping mats and other living products with bamboo. Huanjiang County is the only Maonan Autonomous County in China and even the world, established in 1987, with a total area of 4572 square kilometers. The permanent population of Huanjiang Maonan Autonomous County is 276000. The following image shows the geomorphological photography of the Huanjiang area.



Figure 9 Huanjiang Karst Peak Conglomerate Photographs

Source: Photography from Euroford, October 27, 2022

### 3.2 Introduction to Maonan Culture

The Maonan ethnic group is one of the mountainous ethnic groups with a relatively small population in China. According to the population census, the total population of the Maonan ethnic group is approximately 120000. The language of the Maonan ethnic group is Maonan language, belonging to the Dongshui branch of the Sino Tibetan Zhuang Dong language family. Chinese characters are commonly used. The Maonan people are mainly engaged in agricultural production, supplemented by animal husbandry and sidelines, with a relatively low level of agricultural production. The Maonan region mainly grows coarse grains, while a few areas grow rice. The mountainous environment leads to a

shortage of per capita arable land. The Maonan mountain township is rich in bamboo, and Maonan people are generally skilled in weaving various bamboo products such as bamboo hats and mats with bamboo. The Maonan ethnic group has two national level intangible cultural protection projects in China, namely the Maonan Flower Bamboo Hathamade Weaving Techniques and the Maonan Feitao.



Figure 10 Maonan group photo

Source: From Huanjiang Rongchuang Media, October 22, 2021

The origin of the Maonan ethnic group is explained in the "Maonan Ethnography" as follows: from a historical perspective, the historical development of the Maonan ethnic group has evolved from Baiyue to a branch of the Luoyue people, and has developed into a branch of the Liao people, including the Dong Shui language branch and other ethnic groups. Although the Maonan ethnic group has a small population, they are renowned for their long history and unique culture. The majority of Maonan people live in the areas of Shangnan, Zhongnan, and Xianan in Huanjiang County, centered around Maonan Mountain. Xiatuan Liuwei is their political, economic, and cultural center. A small



number of people are scattered and live in counties such as Nandan and Du'an. The population of the Maonan ethnic group in China is 120000(Wei, R.i,2020), mainly engaged in agriculture. Proficient in raising beef cattle and weaving flower bamboo hats. The Maonan people use Maonan language and belong to the Dong Shui language branch of the Zhuang Dong language group of the Han Tibetan ethnic group. The Maonan ethnic group does not have their own written language, and has used Chinese characters to spell and memorize Maonan language folk songs, known as "local folk characters". Due to long-term coexistence with the Zhuang and Han ethnic groups, the majority of the Maonan people are able to speak both Zhuang and Chinese, and generally use Chinese.

The clothing styles of the Maonan ethnic group are similar to those of the modern Han ethnic group. Women wear a large breasted top, pants, skirt, and cuffs embroidered with red, black, and blue lace at the hem, embroidered small aprons at the waist, and embroidered shoes at the feet. Unmarried girls wear long braids, a bun after marriage, love to wear bracelets, and wear silver, jade, and other jewelry on their chest. Men wear a jacket, pants, and belt. The flower bamboo hat is the first garment worn by men and women of the Maonan ethnic group, and is also the most important decoration for young people. The weaving process is extremely exquisite.

Maonan men used to wear some Tang costumes and some also wore pipa jackets. Women wear a top with a right front and wide hemmed pants. The collar and cuffs of the top have three edging, one wide and two narrow, which is very unique. The clothing materials of the Maonan ethnic group are mostly blue and blue, adorned with silver bracelets, collars, kylins, etc., with distinct blue and white colors, making it particularly elegant. The little girl wore a rectangular apron embroidered with exquisite patterns, making it even more graceful and graceful. When dressed, the headband is about eight feet long and is regularly wrapped around the head from left to right. There is a cloth beard at one end of the headband, and the exposed head is wrapped around the top of the black headband, which is called "hanging claws" in Maonan dialect. The waist is wrapped around an eight foot long black belt, with red, yellow, blue, or white velvet inlaid or

serrated cloth beard at both ends. When wrapping the waist, the colored cloth beard at both ends is exposed, and wide tube pants are worn underneath, while the feet are wearing white soles and black faced cloth shoes.



**Figure 11** Maonan phoenix through peony paper-cutting flat embroidery, dragon spitting bead flat embroidery

**Source:** from pictures provided by Wei Hao, April 3, 2022

### 3.2.1 The Marriage Customs and Culture of the Maonan Ethnic Group

The Maonan family is monogamy. Before the founding of New China, there was also the phenomenon of rich men taking concubines. The Maonan ethnic group can intermarry with ethnic groups such as Zhuang and Han. Traditionally, it is believed that all siblings

with the same surname do not marry. However, due to the large population of the Tan surname and the increasingly difficult situation of intermarriage with him in nearby villages, it was changed to the same surname without marriage. Except for the five generations of direct relatives who did not marry, there were no restrictions on others. Some small surnames still adhere to the custom of not marrying with the same surname.

Young men and women of the Maonan ethnic group can engage in song to song love, but marriage matters are mainly determined by their parents. From blind dates, engagement to weddings, they are all carried out under the guidance of their maternal uncles and elders. The Maonan people have great respect for their parents, and in matters of marriage, their uncle holds a higher position than their father. When it comes to the marriage of a nephew or niece, it is often necessary to seek the opinion of their uncle first.

The wedding of Maonan people is complicated and unique. The weddings of the Maonan ethnic group are divided into two types: "female weddings" and "male weddings". The 'female wedding' is relatively small in scale, with few dowries and relatively simple procedures. It is a typical rural wedding. The 'men's wedding' has a large scale, with a wide variety of gifts and a large welcoming team. In addition to the entire process of the 'women's wedding', it also has many ostentatious and extravagant scenes that only wealthy families can afford. There is a marriage custom of "not leaving the husband's house" for the newlywed wife. After the wedding is completed, the newlywed wife needs to return to her mother's house for a few days, and then be picked up by her husband's house. After giving birth, she can live in her husband's house for a long time. The traditional marriage ceremony generally involves several main processes: stepping on the door, which means the woman goes to the man's house to confess her marriage. Wedding ceremony, inviting guests at the man's house banquet; Fa Mian, the newlyweds will stay at their parents' house for a few days, and then be picked up by their husband's family before officially passing the door. Nowadays, young men and women of the Maonan ethnic group mainly engage in free love, and the wedding ceremony is relatively complex, blending with the wedding customs of various regions.

The "Eight Characters for Debating" is a solemn etiquette in the marriage customs of the Maonan ethnic group. At that time, the man will invite his uncle, uncle, and other relatives to bring gifts to the woman's house. The woman will use the pen and ink brought by the man to write the birth date on the "Phoenix Changing List" and then hold a grand banquet to entertain the guests. In Maonan people's weddings, the groom and bride do not worship the church, heaven and earth, parents, or each other. Moreover, Maonan ethnic girls never hide their heads when getting married. When the matchmaker and bridesmaids gather around the bride and are about to enter the groom's door, the groom and his parents also need to go outside the house, avoiding the bride from afar and facing her in person. After the bride and her entourage entered, the man and his family returned home from outside to entertain the guests. It is said that the origin of this custom is to allow future couples, mother-in-law and daughter-in-law to understand and compromise with each other, live in harmony, and avoid conflicts, conflicts, and family disputes.



**Figure 12** Modern Maonan wedding costumes for men and women

**Source:** Image source Maonan wedding photos Researcher: Black Cat, November 21, 2022

The traditional marriage customs of the Maonan ethnic group contain rich cultural connotations and profound meanings. The following are the meanings of the traditional marriage customs of the Maonan ethnic group:

**Social significance:** The traditional marriage custom of the Maonan ethnic group is an important social ritual, which not only represents the marriage relationship between two people, but also represents the alliance relationship between two families. Through this ritual, two families can strengthen their connection and mutual support, promoting social harmony.

**Sacrificial significance:** In the traditional marriage customs of the Maonan ethnic group, many sacrificial activities are carried out, such as sacrificing ancestors and gods. The purpose of these ceremonies is to pray for the blessings of ancestors and gods, protect the marriage of the new couple, and make them happy and happy.

**Cultural inheritance significance:** The traditional marriage customs of the Maonan ethnic group are an important component of Maonan culture, and through this way, the cultural traditions of the Maonan ethnic group can be inherited and promoted. At the same time, it can also enable the younger generation to better understand and understand the culture of the Maonan ethnic group, thereby better inheriting and promoting the traditional culture of the Maonan ethnic group.

**Meaning of interpersonal communication:** The traditional marriage customs of the Maonan ethnic group are an important occasion for interpersonal communication. Through this ceremony, newlyweds and friends can communicate, bless, and celebrate with each other. This way of communication can enhance the relationship between family and friends, promote mutual understanding and support between them.

### 3.2.1 Maonan Feitao Ritual Culture

Since the Tang Dynasty (as of 2022, over 1400 years ago), Nuo Opera has

disappeared from sales in the Han cultural region of China's Huaxia region, but fortunately it has been preserved in the southwest region, especially in ethnic minority areas. In the Maonan ethnic settlement areas such as Xianan Township and Shuiyuan Town around the Yangtze River, the remoteness of the region, unique folk customs, dialect limitations, and the infiltration of Central Plains culture, Jingchu culture, and Bashu culture have made Nuo opera unique and fragrant on this magical land for thousands of years. No one knows when Nuo Opera began to be performed here. If you can pick up the lost fragments of this ancient drama on this trip, you may be able to appreciate the beliefs and happiness of the Maonan people thousands of years ago.

The Maonan ethnic group's "Feitao" means "return of vows and sacrifices". As one of the oldest customs of the Maonan ethnic group, "Feitao" is a return of vows by the Maonan ethnic group to repay the kindness bestowed by the "Long live Lady" (also known as the "Holy Mother"). Feitao "is one of the oldest customs of the Maonan ethnic group, with a history of over 300 years. Long live empress, also known as the Queen of Flowers, the Virgin Mary of Flowers, etc. In the hearts of Maonan people, the Long Live Lady holds the position of the highest goddess and is the god in charge of marriage and childbirth. The Maonan ethnic group believes that the Long Live Lady lives in Huashan and takes care of it. In Maonan ethnic mountainous areas, flowers are a symbol of children. Long live mothers give flowers to their families, red or gold flowers to boys, and blue or silver (white) flowers to girls. The marriage between men and women in the world is the result of the Long Live Lady transplanting the red and white flowers together. In the old days, when Maonan people got married, they made a wish in front of the deity tablet, hung a red cloth strip on the door of their new house, and inserted flower branches, which was considered as building a red bridge to express their wish to seek flowers and seek children from the deity. If one has not had children for many years after marriage, they will hold a bridge to pray for flowers and make a wish to the Long Live Lady again. After the flowers have children, the researcher must choose an auspicious day to invite Shigong to perform the vow fulfillment ceremony. If a child is weak and sickly, it is

because of a problem with their life flower on the flower mountain, which may be due to a lack of water, insects, or fat. At this time, one should worship the Long Live Lady and pray for her to take good care of the child's life flower. After death, the soul will turn into a flower and return to the Flower Mountain of Wansui Maiden. When Wansui Maiden gives flowers again, she will be reincarnated.

The "Feitao" of the Maonan ethnic group integrates Maonan oral literature, folk songs, dance, music, drama, Nuo mask carving, and forms relatively independent forms of expression such as Nuo songs, Nuo dance, Nuo opera, Nuo music, Nuo stories, and Nuo wood mask art, which is a concentrated reflection of the Maonan ethnic culture. The Maonan ethnic group "Feitao" was included in the national intangible cultural heritage protection list in 2006.

The Maonan folk Feitao culture has a wide variety and rich content. Its main forms of expression include songs, dances, plays, music, stories (oral folklores), wooden mask carving, and other major categories.

**Nuo Song.** The vow fulfillment ceremony was performed by the Grand Master Princess with a singing melody. There are chanting mantras, chanting sutras, rhyme songs, and dance songs.

**Nuo dance.** The dance performed during the vow fulfillment ceremony consists of over ten dance scenes. Such as ladder dance, super dance, bridge dance, flower picking dance, flower sending dance, sitting dance, etc. The dance language is concise, lively, and solemn.

**Nuo Opera.** There are mainly "land matching with three mothers", "family immortal celebration banquet", "Lu Xian bridging", and so on. The characters include once, one clean, and one ugly, interspersed with a unique style of Nuo song and Nuo melody, with the "Liu Lang Li" tune being the most famous.

**Nuo music.** The wind and percussion instruments used in the vow fulfillment ceremony were used as accompaniment for the Nuo teacher's dance and the Nuo opera. The blowing music includes the suona, clarinet, and horizontal flute, while the percussion

music is accompanied by instruments such as the auspicious drum, wooden drum, large gong, mang gong, bronze cymbal, and bell tapping.

**Nuo story.** Mainly reflecting the origins, merits, and other contents of the 36 gods of the Maonan ethnic group's folk beliefs, most of which are orally narrated.

**Nuo mask.** The traditional vow fulfillment ceremony uses nuo noodles with thirty-six god statues, which are specific symbols of nuo deities.



Figure 13 Huanjiang Nuo opera stills

**Source:** from Huanjiang Tourism Bureau for the picture, October 22, 2022

Maonan Feitao cultural belief has a long history, and also has its own unique inheritance content. The overall pattern of belief is polytheism, while maintaining the legacy of hero worship, Nature worship and reproduction worship. The origin of the Feitao culture of the Maonan ethnic group began to form around the Tang and Song dynasties, but it is difficult to verify from official history. According to the Nuo dance images in ancient tomb stone carvings built during the Xianfeng period of the Qing Dynasty and the existing deity of vows drawn during the 15th year of the Qianlong reign, it is true that the Feitao culture of the Maonan ethnic group was already prevalent during the Ming and Qing dynasties in the 17th century. According to the late folk Nuo master Tan Yaole, their generation is already the 14th to 16th generation, with a history of 350 to



400 years. The Feitao culture of the Maonan ethnic group flourished as late as the Ming Dynasty.

The Feitao ceremony of the Maonan ethnic group was originally a ritual for the Maonan ethnic group to use exorcism to worship all natural things in heaven and earth. Through long-term historical inheritance, it has integrated Maonan's oral literature, folk songs, dance, music, percussion, and drama into a rich folk activity. Its artistic forms such as song, dance, music, and drama carry the beautiful wishes of the Maonan people for their nation's eternal life, hoping for smooth weather and abundant crops in the coming year. It is not only a historical witness to the development of the Maonan people, but also a precious heritage of their traditional culture.

Members of the representative team from Huanjiang Maonan Autonomous County are showcasing the Maonan ethnic group's "Feitao" activity of releasing live chickens. The National Intangible Cultural Heritage Protection List - Maonan "Feitao" is an important ethnic belief and custom of the Maonan people. Feitao "is a language of the Maonan ethnic group, meaning similar to a *dojo*. Every adult Maonan male who has children must organize a grand Feitao vow fulfillment ceremony throughout their lives to thank the Long Live Lady for her gift of giving birth. Releasing live chickens is a major part of the "Feitao" ceremony. Master Sanyuan placed the longevity chicken, which symbolizes longevity, continuous descendants, and strong health, behind the owner's house. The owner carried the longevity chicken (see figure below), and the master recited scriptures, performed magic escorts, entered the owner's bedroom, and placed it properly. Express the expression of sending children and blessings to the main room, praying for the blessings to be passed down from generation to generation in the main family, with a thriving population.



**Figure 14** Maonan "fat set" ceremony to release long-lived chickens

**Source:** From Xinhua Ma Zhenyu Photo, October 22, 2022

**The basic characteristics of Feitao formed with the development of Maonan ethnic folk activities:**

(1) In the "Repaying Vows" ritual activity, a fixed set of procedural features of songs, dances, plays, and music has been formed based on the content of each stage of the activity;

(2) The Feitao tune of the Maonan ethnic group also incorporates tunes that are currently popular among the people, thus forming a multi source characteristic of the repertoire;

(3) The percussion music of the Maonan ethnic group is mainly played with auspicious drums and wooden drums, and is guided by drums, thus forming the main accompaniment of auspicious drums, with the guiding characteristic of drum vibration section;

(4) In the sacrificial activities held by the Maonan ethnic group Feitao, the weight of dance is the most important, almost every scene has it. It performs Nuo through dance, with rough and simple movements that are close to human nature. The dance language is

simple and clear, easy to understand, and the characters are once pure and ugly. The movements are exaggerated, with a humorous and humorous style.

(5) The inheritance and development characteristics of handwritten "Song Ben" and "Song Ben" in Chinese ancient books, which are recorded through the use of Chinese characters in the form, sound, and form (i.e. ancient Maonan script), have emerged among the Maonan people.

**The main values of Feitao, a folk ritual of the Maonan ethnic group:**

Maonan Feitao praises the merits and virtues of his ancestors through the use of creation myths, and is a spiritual carrier for the nation to recognize its ancestors and return to their roots. Maonan Feitao values giving birth to children and fulfilling their wishes, inheriting the moral beliefs of the Maonan ethnic group of respecting their mother and being virtuous, grateful, and sincere. The Feitao of the Maonan ethnic group uses Nuo dance to teach sexual enlightenment, which is the fundamental pursuit of the Maonan ethnic group that advocates reproduction and reproduction. Maonan Feitao advocates family harmony and national unity, reflecting the social ideal of Maonan people living in harmony with others. The dominant reservation of the Maonan Feitao towards the good gods in the Central Plains reflects the religious connotation of the Maonan ethnic group's pursuit of goodness and survival. Maonan Feitao combines various forms of entertainment such as song, dance, music, and drama, allowing for a perspective on the integration and evolution of Maonan culture and art with Han culture and art. It can be said that Maonan Feitao is not only a historical evidence of the unity, integration, and mutual progress of the Maonan ethnic group and its fellow ethnic groups, but also an encyclopedia of Maonan cultural creation.



Figure 15 Maonan Opera in Maonan Fat Set Ceremony  
**Source:** From Huanjiang Unity Media Center, October 22, 2022

The origin and popularity of Maonan ethnic opera are found in the Maonan ethnic community of Huanjiang Maonan Autonomous County, Guangxi. Maonan ethnic opera is formed on the basis of Shigong's "Feitao" ritual and vow singing and dancing (masked dance), absorbing the melody of local folk songs and drawing on other theatrical art expression techniques. As early as the early years of the Qing Dynasty's Daoguang reign (1821-1825), the Maonan ethnic area had the form of "Feitao" and gradually incorporated some dramatic stories. In the early days, there was only simple recitation and solo singing. By the Guangxu period of the Qing Dynasty, there was already a distinction between literary and martial arts fields, and when singing, they all wore wooden faces and Taoist robes.

In the process of ethnic development, due to the geographical proximity between the Maonan ethnic group and the Han and Zhuang ethnic groups, they have had a deep impact on their economy, culture, and customs. Moreover, due to the lack of written language

among the Maonan ethnic group, all singing books need to be recorded in Chinese, which gradually brought the dramatic style of Maonan opera closer to that of Han opera. Maonan Opera, with a history of one hundred years, was popular in Guangxi Huanjiang Maonan Autonomous County before the establishment of the People's Republic of China, and has formed a unique performance style and repertoire through its long-term transmission. After the establishment of the People's Republic of China, the Maonan Opera Amateur Troupe was established in Xianan District, Huanjiang County. In October 1959, Shang Xuru and others from the Huanjiang County Cultural Museum, with the help of Maonan Opera artists, adapted Maonan Folklore's "Three Mothers and the Land" into a script of the same name and premiered it at the Xianan Commune Primary School Square in Huanjiang County.

The drama is based on the music of Maonan Shigong's "Feitao" and incorporates some local folk songs and minor tunes. The performance draws on the posture of Maonan Shigong's votive dance, and also draws on the performance techniques and techniques of Han color tune dramas. The performance is deeply loved by the Maonan people and is recognized as the first experimental play of Maonan Opera. Shortly after, Huanjiang County, with a population of only 20000, established two amateur troupes of Maonan Opera, greatly promoting the development of Maonan Opera. In 1964, "San Niang and the Land" participated in the Liuzhou Special Region Ethnic Minority Literature and Art Festival, and Maonan Opera was further widely recognized. So far, there has been no professional theater troupe in Maonan Opera, and most of it is performed by rural amateur theater troupes during New Year's festivals (such as the Dragon Separation Festival).

The musical singing style of Maonan Opera is developed based on the "singing master" style of the Maonan ethnic group, as well as the use of local folk songs. Later, it also incorporates the musical forms of Zhuang opera and Han singers, enriching its artistic expression. There are more than 10 types of vocal tunes, which can be roughly divided into three categories: tune, board, and tune. The performance of Mao Nan Opera involves singing and dancing. In addition to the basic form of "Feitao" program movements, it also

emphasizes the refinement and beautification of life. Learning from the performance techniques of Han Chinese drama, the profession has already distinguished between Sheng, Dan, and Chou.

### **3.2.2 Dragons Separating Day Culture of Maonan Ethnic Group**

The Maonan ethnic group lives in the Dashishan area on the border between Guizhou and Guangxi, with high terrain in the south and low terrain in the north. The climate between the north and south is different, so there are also differences in folk customs. Taking the rugged and rugged Iron Ao as the boundary, the central south to the north is called Shangtuan, and the lower south to the south is called Xiatuan. The date of the festival is calculated from the summer solstice in May each year, and counted forward in the order of the earth branches. On the day of Chen, it is called Xiatuan's Dragons Separating Day. Dragon is also a national totem of the Maonan ethnic group, so the image and influence of dragon exist everywhere in the lives of the Maonan people. The biggest festival of dragons is Dragons Separating Day, also known as the May Temple Festival, which is a traditional festival of the Maonan people's annual worship of dragons.

Therefore, the upper group always celebrates the festival five days earlier than the lower group, and it is called Dragons Separating Day because it is divided into two dragon worship activities. Huanjiang Maonan Autonomous County is divided into Shangnan, Zhongnan, and Xianan regions, with Tieao as the boundary. Above Tieao, there is the upper group, and below is the lower group. The Dragons Separating Day of the lower group is the first day after the summer solstice, and the Dragons Separating Day of the upper group is five days before the Lower Group Festival, which is the day of Hai. It is said that the "dragon" is a conduit for rainwater, and worshipping it before and after the "Dragon Day" is to pray for even rainfall in order to obtain a good harvest.

During Dragons Separating Day, Maonan people, men, women, and children, put on their best attire, and young daughters-in-law return to their parents' homes to reunite during the festival. They collect golden flowers and maple leaves to steam and cook five

colored glutinous rice. Sacrifice the Shennong family with five colored glutinous rice and steamed meat in the field, praying for favorable weather and a bountiful harvest of grains. Kill cattle at the Sanjie Temple at the village head and offer a sacrifice to the founder of Maonan people raising beef cattle in Folklore, Sanjie Gongye, praying for the health of people and livestock. They also wrapped colorful rice and steamed pork with "faduo" (a type of leaf as big as a fan), visited relatives and friends, and celebrated the festival. Dragons Separating Day is also a gathering day for young men and women of the Maonan ethnic group, with activities such as Shang'aokou and Pojiao singing.

The day before Dragons Separation Day, a bull is to be "killed" and sacrificed to the dragon with its head, tail, feet, and internal organs. During the ceremony, there were masters murmuring scriptures and jumping gods. Beef is distributed to various households or sold in the market, and the income is used as holiday expenses. Two or three days after the Dragon Sacrifice, each household worshipped their ancestors, the Three Realms Immortals, the Kitchen God, and the landlady Empress, also praying for the gods to bless the grain harvest. He also used glutinous rice and steamed meat to feed the cattle as a reward for their hard work in farming, and gave them a day off to rest well. Married daughters bring their children and gifts back to their parents' homes for the holiday, and relatives and friends often come to celebrate the festival. Young men and women dress up and gather to sing, choosing their best friends. After this festival, many religious superstitious activities have been abandoned. Added cultural and sports competitions or carried out science popularization activities related to production and life.

Before Dragons Separating Day, housewives started preparing holiday specific foods. They went up the mountain to collect golden yellow flowers and maple leaves for making five colored glutinous rice, bought pink and green noodles at the wild market, and then steamed five colored glutinous rice and steamed pork. Glutinous rice in five colors: red, black, yellow, green, and white emits a special aroma. People also enthusiastically went outdoors to fold back willow branches. Squeeze the glutinous rice into small balls and stick them on the willow branches, insert them in the nave, and wish a prosperous

new year.

Before Dragons Separating Day, people also visited relatives and friends, and their daughters who were married outside new bamboo baskets to pack colorful glutinous rice and steamed pork wrapped in leaves. Returning to their mother's house with their children, their grandfather and grandmother were inexplicably happy to see their grandson. On Dragons Separating Day, the elderly in the village all come to the Three Realms Temple erected by the village public to worship the Three Realms Lord and pray for blessings and blessings. Folklore, the Three Realms Lord is a capable person of the Maonan ethnic group. It was he who taught everyone how to plow with cows and how to raise beef cattle. In order to commemorate his achievements, later generations built the Three Realms Temple, where there were also statues of the Three Realms deities. During temple festivals, they also danced in front of the temple to pray for the prosperity of the six beasts and the health of everyone.



**Figure 16** Guangxi Huanjiang Mao Nan Shanxiang celebrate the traditional festival " Dragons Separating Day "

**Source:** From High East Wind, February 17, 2022

The people of the Maonan ethnic group love singing and have always been accustomed to using songs to convey emotions and convey ideas. As the saying goes, "Those who work sing their things, those who hunger sing their food, and those who love



sing their emotions. Each village, village, and cave has several pairs of singers, and each township has three or four pairs of respected famous singers. During holidays and festivals, market gatherings (also known as "market gatherings", "market gatherings", and "taking advantage of rural areas"), gatherings of men and women, wedding banquets, and building houses are all forms of trade organization that have been left over from an era or region where the commodity economy was not developed. Market gatherings are an essential activity in the daily lives of working people, and have a certain cycle. Singing and singing are necessary for gatherings of men and women, wedding banquets, and building houses. During Dragons Separating Day, the young men and women of the Maonan ethnic group were particularly happy. On the morning of the festival, they bring five colored glutinous rice, or pair up to sing or find their crush. On the singing field and at the entrance of the mountain, there are songs and emotions everywhere, and the festive Maonan Mountain Township is filled with unparalleled joy. Singing is the favorite cultural activity of the Maonan people, and the form of folk songs is composed and sung along with the arrangement. For example, "Maonan people love to sing, and they turn their stomachs and come out; only because they live on high mountains, they are accustomed to hearing a hundred birds crowing in their mouths." When singing, folk singers only use one or two tunes to sing, but they can stay up all night long, singers are not tired, and listeners are not tired.

In May, the Dragon Boat Festival falls on the Dragon Boat Festival, and brothers and sisters come together to worship the Dragon King. This year, brothers and sisters will sit in the same row, and next year, they will enter the bridal chamber

Young men and women took advantage of the dragon to sing and flirt in search of their crush. The men gave flower bamboo hats, while the women gave embroidered shoes. The scene was exceptionally lively and full of strong romantic colors. On Dragons Separating Day, there is a folklore story about the independent growth of Little Dragon and Big Dragon, which metaphorically symbolizes the independent portal of young people and the establishment of small families. It is also an important time point for young

people who want to be independent and create small families.



**Figure 17** Photo of the Dragon Splitting Festival in the 80s  
**Source:** Hechi City Archives, September 15, 2022

The Dragons Separating Day ceremony process includes the unveiling of the Three Realms God Altar, the Three Realms Ascension Altar, the unveiling of the Harvest Tree, the Pavilion Ceremony, the tribute offering, the release of the Longevity Chicken, and the sprinkling of blessings and longevity rice. The "Five Dragons Rain" folklore is also performed on site. On Dragons Separating Day, the scene was bustling with gongs and drums. Amidst the sound of drums, the mages performed exorcise dance with rough movements and vivid expressions. They used exorcise masks to demonstrate the power of gods and showcase the festive atmosphere of gods and humans dancing together. This Nuo dance, also known as the wooden face dance, often lasts for a whole day and ends. It mainly consists of 15 dances, including "She Wang Dance", "Yao Wang Picking Flowers", "Lu Xian Bridge", "Lei Wang Da Dao", and "Jia Xian Celebration Feast". The scriptures sung by the mage mainly focus on the creation of the world and the establishment of the family, as well as ethical stories, incorporating the worship of the people towards all things in heaven and earth. They also have a strong social teaching function. Therefore, Dragons Separating Day, originating from the purpose of praying for rain, has long become an oral

narrative system for the Maonan people to inherit culture and promote ethics and morality.



**Figure 18** Photo of the Dragon Festival [Yawsang Flower Sea Difficult to Dance the Dragon].

**Source:** From courtesy of Tan Sujuan, January 18, 2020

In summary, the development of the times has expanded the group participating in Dragons Separation Day, gradually expanding from a single ethnic group to tourists from all over China. At the same time, the cultural influence of Dragons Separating Day has become even more profound. Currently, the Dragons Separating Day site not only has Maonan people, but also a large number of tourists from other places. Tourists experience traditional sports competitions of the Maonan ethnic group, such as "Tongding", "Tongfill", and "Ma Ge". They participate in fun activities such as bird dumpling hand weaving techniques competition, tug of war competition, fish fishing in fish ponds, catching chickens in rural areas, and duck collars. They also participate in activities such as the Karst World Ethnic Music Festival.

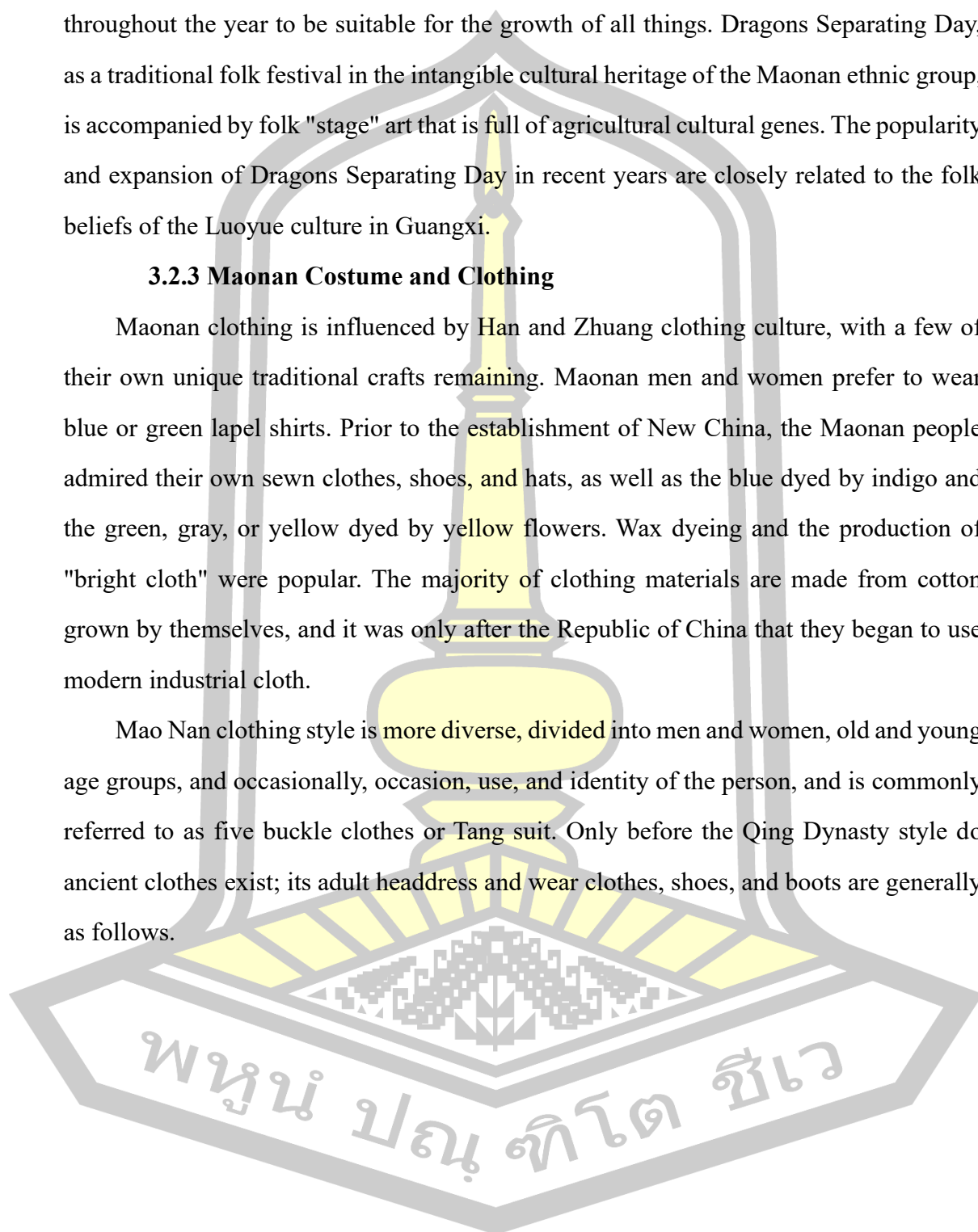
From the perspective of early folk beliefs, Dragons Separating Day is a kind of Nature worship of Maonan people for nature. Local people can predict the climate law of that summer through the weather conditions of Dragons Separating Day. Dragons Separating Day, as a festival related to dragons, is also a holiday for Maonan people to rest and celebrate during the slack season. The village will invite a troupe of performers

to sing and worship the Dragon King on Dragons Separating Day, praying for rain throughout the year to be suitable for the growth of all things. Dragons Separating Day, as a traditional folk festival in the intangible cultural heritage of the Maonan ethnic group, is accompanied by folk "stage" art that is full of agricultural cultural genes. The popularity and expansion of Dragons Separating Day in recent years are closely related to the folk beliefs of the Luoyue culture in Guangxi.

### 3.2.3 Maonan Costume and Clothing

Maonan clothing is influenced by Han and Zhuang clothing culture, with a few of their own unique traditional crafts remaining. Maonan men and women prefer to wear blue or green lapel shirts. Prior to the establishment of New China, the Maonan people admired their own sewn clothes, shoes, and hats, as well as the blue dyed by indigo and the green, gray, or yellow dyed by yellow flowers. Wax dyeing and the production of "bright cloth" were popular. The majority of clothing materials are made from cotton grown by themselves, and it was only after the Republic of China that they began to use modern industrial cloth.

Maonan clothing style is more diverse, divided into men and women, old and young age groups, and occasionally, occasion, use, and identity of the person, and is commonly referred to as five buckle clothes or Tang suit. Only before the Qing Dynasty style do ancient clothes exist; its adult headdress and wear clothes, shoes, and boots are generally as follows.





**Figure 19** Maonan costumes on display in the Huanjiang Maonan Museum

**Source:** Taken from the researcher, February 1, 2023

Men and women tie headscarves made of blue cloth with a length of three feet five inches and a width of five to eight inches. Men and women who are not married wear cloth caps or cotton wool woven into a variety of velvet caps. Silver earrings, combs, hairpins, and collars are examples of metal ornaments.

Men wear both short and long robes. The blouse is open to the chest, with two pockets at the bottom and single cloth buttons. Long robe with an open right lapel, mostly worn by people of status. Pants with a large crotch. Men's clothing known as five-button clothing, as well as women's clothing with an open right lapel but no lace, is distinguished by five shiny brass buttons. One collar button, three right lapels, and one in the navel position, the following open lapel, clothing pockets, and women's clothing, the same, sewn in the right lapel not exposed. When dressed, the turban, about eight feet long, wrapped around the head from left to right, with a cloth beard at one end of the turban, revealing the top of the black turban wrapped around the head, the waist wrapped around the eight-foot-long black belt, the two ends of the belt with red, yellow, blue, white velvet inlay or jagged cloth beard, wrapped around the waist with the color of the cloth beard exposed at both ends, wearing wide tube pants

Maonan women wear beautiful right lapel tops with two laces and wider, rolled-up





**Figure 20** Mao Nan's early traditional male and female clothing style  
**Source:** from Baidu images, October 27, 2022

Earrings, silver collars, silver unicorns, silver rings, silver hairpins, silver hairpins, silver combs, and other accessories are available in addition to silver bracelets. Young women wear earrings to indicate their marital or engagement status, and children wear silver locks to ward off evil spirits and avoid disasters. On special occasions, Maonan women wear embroidered spiked cloth shoes, which are very chic. Women also like to wear their hair in a bun, jewelry, silver, jade, and other decorations on their chest, and especially a flower bamboo hat.

In summary, after the establishment of the People's Republic of China, with the improvement of people's living standards and the increase of industrial products, the clothing of the Maonan ethnic group underwent significant changes. Modern clothing materials, styles, and modern shoes and boots have all been used. Especially for the young and middle-aged Maonan ethnic group, their aesthetic and consumption views are tending towards modernization. Only on special days can we still wear the traditional Maonan

costumes of our ethnic group, which are ancient and simple. The improved clothing of the Maonan ethnic group is shown in the following figure:



Figure 21 Modernized Maonan Clothing  
**Source:** from Baidu images, September 27, 2022

### 3.2.4 Maonan Sculpture Art Culture

#### 3.2.4.1 Introduction to Maonan Stone Carving Tools

The Maonan people have lived in the mountains for generations and have formed an inseparable bond with the stones in the mountains. Maonan people live in the stilt house, and the lower half of the Ganlan column on the ground floor is a stone column; The steps that enter the building from the courtyard are stone strips, while the foundation and gable of the main railing building are neat stones; Even doorsills, sunroofs, cattle pens, pig pens, tables, stools, water tanks, and water basins are made of stone or carved. For the sake of aesthetics, stone products are carved with patterns such as flowers, birds, insects, and fish. These stone carving handicrafts are selling well in the market.



The stone carving patterns of Maonan ancient tombs are relatively rich. Currently, there are more than 30 types of carved animal patterns, 30 types of plant patterns, 20 types of main artifacts, 10 types of written patterns, 22 types of folk auspicious patterns, and 12 other patterns that can be collected. The patterns carved in ancient tombs express the wishes of our ancestors and future generations. The exquisite carving techniques present the Maonan ancestors' reverence for art, their sustenance for a beautiful and happy life, and their desire for fame, fortune, and wealth. According to legend, Maonan stone craftsmen have always attached great importance to meticulous carving, carefully crafted, and opposed rough and shoddy craftsmanship, as well as quick and labor-saving designs. Teacher Fu requires his disciples to cut no more than one wine glass of stone powder every day, otherwise the carved objects cannot be inscribed in the Hall of Great Elegance, which shows the exquisite and delicate stone carving crafts of the Maonan ethnic group. Skilled Maonan stone craftsmen create works that neither trace lines nor draft, relying solely on their knives and chisels to improvise carvings on the stones according to the ideas in their minds.

The carving of Maonan stone tombs is well-known from afar, and the ancient tomb group that remains on Fenghuang Mountain is a typical representative of Maonan stone carving. Maonan masons, who have always valued meticulous carving, have given life to flowers, birds, fish, insects, figures, and utensils on cold stones. The Maonan stone carving masters not only attach great importance to individual carving, but more importantly, they plan and construct each tomb chamber. Although the format of the cemetery presents rectangles and circles, the form is not one size fits all, but rather has its own characteristics, built according to the personalized ideas of the owner. The stone carving masters of the ancient Maonan ethnic group not only regarded stone carving as their livelihood skills, but more importantly, they had already regarded stone tablet tomb carving as their own artistic creation. They carved dragons and painted phoenixes with full personality, including group dragons, coiled dragons, flying dragons, and grass

dragons. Some of them waved their teeth and claws, some gently sat down, and some played with two dragons.



**Figure 22** Maonan stone carving representative (Left)  
Fengteng Mountain ancient tomb group (right)

**Source:** from Hechi Daily Website: Baidu Image, September 15, 2022

Figure What No.: Maonan Beisong Street stone pagoda

**Source:** From the Huanjiang Maonan Museum Photo by researcher, February 1, 2023

#### 3.2.4.2 Introduction to Maonan Woodcarving Nuo Noodles

The Maonan Nuo mask, as a representative of the Maonan ethnic belief in Feitao culture, has rich visual artistic features and is inseparable from the traditional life of the Maonan people. The authentic Feitao of the Maonan ethnic group does not perform alone, but intersperses in the Nuo Festival of the Maonan ethnic group to repay the kindness of the "Long live Empress" in giving her son, known as the "Feitao" in Maonan language. In the "Feitao" event, the Maonan people use the "Nuo mask" to display the irresistible divine power of nature, while carrying the Maonan people's wish for eternal life, good weather, and abundant grain. The Feitao ceremony of the Maonan people is developed on

the basis of folk sacrificial music and dance, with the purpose of offering sacrifices, entertaining gods, and entertaining people.

The Feitao of the Maonan ethnic group has a history of over 300 years. It integrates Maonan oral literature, folk folk songs, dance, music, drama, Nuo mask carving, and forms five relatively independent forms of expression: Nuo song, Nuo dance, Nuo opera, Nuo music, Nuo story, and Nuo wood face art. It also undertakes three tasks of recording history, inheriting culture, and expressing life. It is a concentrated reflection of Maonan ethnic culture and has been performed overseas multiple times, The Nuo dance representing China has performed in South Korea, Japan, and Taiwan, and has received widespread praise.

Maonan carvers have a unique plot for carving Nuo masks, and their production is always striving for excellence. The Maonan Nuo mask is an important component of the Maonan "Feitao" religious worship activities. The "Feitao" ceremony requires the use of a total of 36 Nuo masks, carved according to the personalities of the gods, either with anger, gentleness, or kindness, which are extremely vivid. Nuo masks are divided into four categories: literary, martial, benevolent, and inauspicious. Each mask is carved from high-quality wood about 30 centimeters long and 20 centimeters wide, each representing a god. There are differences between men and women, good and evil, and their forms are lifelike, demonstrating the exquisite carving skills of the Maonan people. The Nuo noodles of the Maonan ethnic group in Huanjiang have rich visual content and artistic forms. The Maonan Nuo mask is the crystallization of Nuo culture, with a simple and complex, linear and three-dimensional, decorative and expressive, concrete and conceptual artistic form. The production of Maonan Nuo masks requires the use of a unique local type of wood called "Enmu". It can only be made through more than 10 processes, including dividing, drying, hand sawing, cutting, scraping, pen drawing, initial carving, fine carving, polishing, and coloring. The process is complex and the technology is fine.

In Huanjiang County, the main inheritors who can comprehensively master the art of wood carving are Fang Zhenguo (born in 1935) and Tan Xinci (born in 1940). The carving of wooden masks requires the use of alpine miscellaneous wood that is not prone to insects, cracking, fine texture, and moderate softness and hardness. Generally, it is carved from Enmu (*Urnoniaceae*) to remove bud and knot eyes, which is conducive to carving and preservation. The wooden masks carved by the inheritor Fang Zhenguo have exquisite craftsmanship, coordinated proportions, vivid character expressions, and distinct personalities, making them a masterpiece of Maonan ethnic craftsmanship. Nuo masks are important props in the performance of Maonan Nuo culture.

We can taste the unique charm of Maonan Nuo mask art from the artistic image, as well as the spiritual or visual expression generated. Nuo noodles are artworks that gather the wisdom and culture of the Maonan ethnic group. Under the simple and ancient form of Nuo noodles, it carries the long-standing folk culture of a place and a nation, conveying the worship and admiration for nature and life.

During important festivals such as the Spring Festival and the Dragon Separation Day of the Maonan ethnic group, Nuo Mian Dance is a solemn and sacred celebration with strong ethnic characteristics, symbolizing the beautiful wish to drive away evil spirits and receive blessings. Maonan Nuo noodles are an important carrier of Maonan ethnic folk culture in the Huanjiang area. In the Feitao ceremony of Maonan men's adulthood, the master wearing a nuo mask carries out mysterious and grand ceremonies in the form of speaking, singing, dancing, and drumming, in order to fulfill wishes, gratitude, and blessings for the men.

The Southern Nuo mask is said to have gained divine power after the Nuo master's "enlightenment". The process of making Nuo masks is complex, and it takes a week to carve one. To carve the Nuo mask of the Maonan ethnic group, it is necessary to study the Folklore story, folk customs, literature and other materials of the Maonan ethnic group, in order to correctly understand the specific content of the Nuo mask, such as its

theme, morphological features, and formal space, in order to carry out carving. The carving of Nuo masks is a core technology in Nuo culture. Currently, only a few people in Huanjiang can carve a complete set of Nuo masks.

The Long Live Goddess and the Flower Forest Immortal are good gods, among which the Long Live Goddess is the goddess in charge of marriage and childbirth, while the Flower Forest Immortal is the assistant of the Long Live Goddess and also the goddess in charge of flowers. She usually wears a brightly colored double breasted robe made of red earth cloth. In the classic section of the Maonan ethnic group's "Feitao", there are "Long live Empress Gives Gold Flowers" and "Flower Forest Immortal Gives Silver Flowers". The flower branches symbolize children, the golden flowers indicate boys, and the silver flowers indicate girls. In the hymn of "Flower Forest Immortal", the description of this flower god is also very touching: O flower god, you are as beautiful as the moon, as fragrant as cinnamon, and as adorable as silver moonlight. Your lips are bright red and your face is white, and you dress up to be romantic. The worship of these goddesses has a potential significance as a folk activity of integrating gods into life, and its deep meaning is a continuation symbol of female worship during the matrilineal clan.



**Figure 23** Tan Jianxin, an autonomous representative inheritor of the Maonan wood carving technique

**Source:** From the source/Guangxi People Traveling Guangxi Researcher: 36 Hours Countryside Adventure, October 22, 2022

### **Practical Wood Carving**

In Maonan ethnic carving, there is also a part of it that is daily practical wood carving. Wood carving is a type of carving technology, often referred to as "folk craft" in our country. Wood carvings can be divided into three categories: three-dimensional round carvings, root carvings, and relief carvings. Wood carving is a type of work separated from woodworking, classified as "fine woodworking" in China. A variety of folk art that categorizes carving materials. Generally, tree species with fine and tough texture that are not easily deformed are selected, such as nanmu, rosewood, camphor wood, cypress wood, ginkgo, agarwood, mahogany, longan, etc. The root carving art that adopts natural forms is called "root carving".

Wood carving generally includes round carving, relief carving, carving, or a combination of several techniques. Some also apply colors to protect and beautify the wood. Some wood is soft and some is rough and hard. Generally, soft wood is easy to carve, while rough and heavy wood is difficult to carve. Wood that is tough, finely textured, and brightly colored is called hardwood, such as mahogany, boxwood, rosewood, almond wood, and nut wood. It has all the advantages of carving and is a high-quality material suitable for carving works with complex structures and fine shapes. It is also not easily broken or damaged during production and storage, and has high collection value. However, carving is time-consuming and easy to damage the cutting tools.

Usually loose wood is suitable for beginners, such as basswood, ginkgo, camphor, pine, etc. This type of wood is suitable for carving works with simple structure and general image. It is also relatively easy to carve, but due to its soft wood and weak color, some require coloring treatment to enhance the sense of quantity. Some wood grains are more obvious and varied, such as water ash, pine, fir, etc. You can skillfully use the smoothness and texture of the wood grain to create more lyrical works.

Generally speaking, the greater the undulation of the shape, the richer the variation of the wood grain, and the more flavorful it becomes. The more dynamic and smooth the shape of the shape, the more ideal the effect of the wood grain direction is, and even surprisingly beautiful, highly decorative. Of course, the shape design of this type of wood should be highly summarized. If it is too complex and too small in size, it will not only damage the wood grain, but also cause visual contrast. Before creating another work, one must first have an understanding of wood and choose suitable materials.



**Figure 24** Maonan "dragon" and "phoenix" carving plate

**Source:** Photographed by the researcher in the Huanjiang Maonan Museum, February 1, 2023

### 3.3 The Value of Maonan Flower Bamboo Hat Skills

#### 3.3.1 The production process of the flower bamboo hat

The overall shape of the flower bamboo hat is quite similar to the conical shape, with beautiful patterns, and very meticulous material selection. The weaving process is complex. The skin of golden bamboo is golden yellow, while the skin of black bamboo is pitch black and shiny. The thin strips used for weaving are as thin as paper, and the thin strips are as thin as threads. The flower bamboo hat uses local specialty golden bamboo and black bamboo as weaving materials, breaking bamboo into bamboo strips and weaving them by hand. The hat is composed of two layers, inner and outer. There are 12 main strips on the inner layer, and 15 strips are divided on both sides of each strip, totaling 360 pieces, which are interwoven with 20 to 30 horizontal grids. The outer layer consists of 15 main strips, with 24 additional strips on each side, totaling 720 strips. The strips are as thin as hair and as thin as cicada wings. Add 60 to 80 horizontal bars, sheets, bars, gold

strips, and ink strips woven crosswise, creating a rich and colorful pattern. After weaving the inner and outer layers, cover the inner layer with a layer of thin gauze paper and floral cloth, buckle the surface layer on top, and use thin strips to sew and string the brim tightly, forming a beautiful and exquisite flower Bamboo hat.

#### **The weaving program for the flower bamboo hat:**

1. Selecting bamboo species (preferably local specialty golden and black bamboo) to collect bamboo materials for Shaqing (autumn to winter)
2. Choose bamboo knots (connected to two sections, length of knots, straightening, and symmetry) to break the bamboo stripes (uniform and smooth)
3. Hand tearing thin strips (skilled without using knives)
4. Hat weaving and flower weaving (inner layer, outer layer, outer layer lace)
5. Closed cap (inner and outer synthetic)
6. Oil application (anti-corrosion, moisture-proof)
7. Add accessories (embellishments to make it more beautiful) to create a hat

#### **Introduction to Bamboo Materials:**

Golden bamboo (scientific name: *Phyllostachys sulphurea* (Carr.) A. et C. Riv.), The pole is 6-15m high, 4-10cm in diameter, glabrous when young, slightly covered with white powder, green, and the growing pole is green or chartreuse; The middle internode is 20-45 centimeters long and has a wall thickness of about 5 millimeters. The rod ring is not obvious on unbranched nodes in larger rods; The sheath ring is slightly raised. The back of the sheath is milky yellow or greenish yellow brown with some grayish tinges, with green veins, light brown or brown slightly circular spots and patches; Both sheath ears and sheath mouth tassels lack hair; The sheath tongue is greenish yellow, with light green or white cilia on the edge; Culm segments narrowly triangular to banded, everted, slightly wrinkled, green, but with orange edges. The final branch has 2-5 leaves; The leaf sheath is almost hairless or only has fine pubescence on the upper part; The leaf ears and



sheath tassels are both well-developed; Leaf blade oblong-lanceolate or lanceolate. No flower branches found. The bamboo shoot period is in mid May. Originating in China, it is distributed from the Yellow River to the Yangtze River Basin and Fujian. In 1840, it was introduced from Shanghai to France for cultivation, and in 1928, it was introduced from France to the United States. Gold poles can be used as small building materials and various agricultural tool handles; Bamboo shoots are for consumption, but their taste is slightly bitter.

Ink bamboo, also known as purple bamboo, (scientific name: *Phyllostachys nigra* (Lodd. ex Lindl.) Munro): The stem is 4-8 meters high, can reach up to 10 meters in rare cases, and can have a diameter of up to 5 centimeters. The young stem is green, densely covered with fine pubescence and white powder, and the sheath ring is hairy. After one year, the stem gradually appears purple spots, and finally all become purple black and hairless; The sheath segments are triangular to triangular lanceolate, green, but the veins are purple, boat shaped, erect or slightly spreading later, slightly wrinkled or wavy. Originating from China, it is widely cultivated in various regions of the north and south. Wild purple bamboo forests can still be seen at the border between southern Hunan and Guangxi, and have been introduced and cultivated in India, Japan, and many countries in Europe and America. Cultivate more for viewing; Bamboo is relatively tough and suitable for making small furniture, walking sticks, umbrella handles, musical instruments, and handicrafts.

Purple bamboo likes to grow in warm and humid climates, is cold resistant, can withstand low temperatures of  $-20^{\circ}\text{C}$ , is shade resistant, and avoids water accumulation. It is suitable for sandy and well drained soil, and has strong adaptability to climate. Good light and cool, requiring a warm and humid climate, with an average annual temperature of no less than  $15^{\circ}\text{C}$  and an annual precipitation of no less than 800 millimeters, all areas can grow. The vertical distribution height is closely related to latitude, longitude, and terrain, and is generally distributed below 800 meters above sea level. The requirements for soil are not strict, and acidic soil with deep, fertile, moist and well drained soil is the

most suitable. Overdry sandy wasteland, saline alkali soil, or waterlogged depressions cannot adapt. The lifespan of bamboo whips can reach over 10 years, with 1-6 years being the young and strong age stage, and gradually losing their sprouting power afterwards.



**Figure 25** Purple bamboo planted around Huanjiang  
**Source:** From filming, October 22, 2022

#### **Introduction to tools:**

**Strip ruler:** mainly used for measuring dimensions and picking up warp strips and inserting weft strips during weaving. In addition, it can also be used to tighten the weaving pattern, making the weaving surface tight. The back of the bamboo ruler is thicker, and the edge of the ruler is thinner, with scales engraved on it, mainly used for measuring dimensions. The strip ruler is an essential measuring tool for assisting weavers in the flat operation of woven fabrics.

**Jianmen:** It is composed of two triangular handles approximately 17 centimeters long. When used, the sharp blades of two small swords are nailed to the head of the four stools, facing each other, resembling a pass, hence the name Jianmen. The width of the sword gate distance can be adjusted according to the required width of the strip. The entire width of the bamboo thread passing through the Jianmen is consistent.

**Hand saw:** It is composed of an I-shaped wooden frame, twisted ropes and blades,

saw blades, etc. The two ends of the saw blade are fixed to the frame with knobs, and the angle of the saw blade can be adjusted using it. After the rope is twisted tightly, the saw blade is tightened and ready for use. Frame saws can be divided into three types based on the length and pitch of the saw blade: coarse, medium, and fine. Saws are mainly used to cut bamboo knots in the production of flower bamboo hats.



**Figure 26** Wooden mold used for weaving flower bamboo hats

**Source:** Courtesy of Sujuan Tan, October 15, 2021

The wooden mold woven by the flower bamboo hat mainly serves to organize the shape of the flower bamboo hat. By rotating the mold, it is convenient for the flower bamboo hat weaver to have a good weaving shape. Using the correct height of the mold can reduce the fatigue of the weaver and increase production efficiency.

Material selection (as shown in the figure below). The selection of bamboo materials for flower bamboo hat weaving pays great attention to time. Bamboo cutting occurs near the beginning of autumn after the summer solstice (June 21st to 22nd in the Gregorian calendar, July 8th to 9th). Select straight and symmetrical golden bamboo and black bamboo as bamboo strips to avoid the heavy cold and humid conditions in early spring and the brittle skin of bamboo strips after frost; The selected bamboo is about two years old, and it is not strong enough for two years. And for materials that have exceeded two years, the material is too hard, which is not soft and difficult to bend. The majority of bamboo used in the flower bamboo hat is golden bamboo, and ink bamboo is only used

when weaving patterns. The early production process of black bamboo was to produce a pitch black luster after being cut down and smoked on the back. Nowadays, the quantity of black bamboo is scarce, and the process commonly used is to dye the golden bamboo to make it black, in order to meet the color requirements of the material.



**Figure 27** Ms. Tan Ru teaching the students how to cut and select the bamboo material used in flower bamboo hat weaving

**Source:** From researcher's photographs, December 18, 2022

The work sequence is as follows.

The production of the Maonan Flower Bamboo hat is made of the unique golden bamboo and black bamboo from the local mountainous areas of Maonan. The selection of bamboo material for flower bamboo hat weaving requires selecting bamboo with a straight and uniform tree shape, and selecting bamboo with a bamboo age of 2-3 years. Bamboo logging is generally done during the summer solstice and early autumn period, when the moisture content of bamboo is suitable for various types of bamboo weaving products.

When selecting materials for making flower bamboo hat, first visually look for some bamboo materials with clean surfaces, uniform colors, and fewer defects such as diseases and pests. Choose the materials with longer intervals between bamboo knots again from these materials, so that the surface of the bamboo material will be more uniform, have better mechanical material properties, and the quality will be higher. The bamboo harvested should be processed in a timely manner through Shaqing processing.



**Figure 28** Ms. Tan Sujuan selecting bamboo materials

**Source:** From Qin Min, July 15, 2022

The process flow of Shaqing originated from the pre Qin period. Fresh bamboo has a layer of bamboo green on its surface, which contains a lot of oil and water components. If Shaqing treatment is not carried out in a timely manner, problems such as mold, bulging, shrinkage and cracking may occur during the natural drying process of bamboo. These

phenomena are not conducive to the preservation and later processing and use of bamboo. Shaqing involves placing fresh bamboo on an open flame, rotating it evenly, and grilling until it solidifies. The core of Shaqing is to undergo physical and chemical changes in the oil-water layer on the surface of bamboo under high baking temperatures. Bamboo treated with Shaqing can not only be stored for a long time, but also prevent pests and other pests. When Shaqing bamboo, choose an open space and then grill the bamboo over a fire, evenly heating the bamboo. During this process, it is necessary to continuously rotate the bamboo material and repeatedly wipe it with a cloth to transfer heat and prevent excessive concentration of heat. Be careful not to carbonize bamboo at high temperatures, and only let the bamboo green on the bamboo skin "disappear" as much as possible.

The bamboo after Shaqing changes from emerald green to grayish green, which can be stored in the shade and gradually becomes golden yellow over time. The Shaqing process should be carried out based on the origin, species, and individual differences of bamboo. Due to the differences in raw materials, the baking time or discoloration should be determined based on years of experience. Finally, store the Shaqing bamboo in a dry and ventilated place until most of its moisture evaporates and reaches a suitable moisture content. Cracked bamboo has a relatively high fiber content, and when the surface of the bamboo matures naturally, a flower bamboo hat can be made.



**Figure 29** Yang Changqin is preparing for Shaqing by processing bamboo materials at the training base

**Source:** From Guiyang Daily Post-90s" non-geneticist Yang Changqin: Let traditional culture inject "soul" into rural revitalization, June 5, 2022



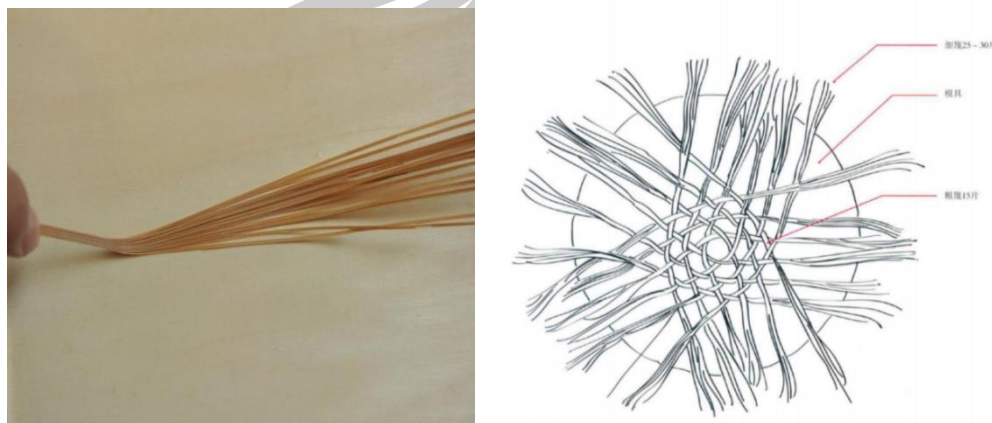
**Figure 30** Flower bamboo hat weaving material - strip in the integrated cultural heritage center of the Maonan ethnic group in Huanjiang

**Source:** Taken from the researcher, February 1, 2023

In the production of flower bamboo hat, traditional tools such as bamboo knives, scissors, and wooden molds are required. From selecting bamboo strips, making bamboo strips, molding, forming, weaving, filling, to shaping, integrating, edging, roof protection, and finally applying oil, after more than ten processes, a skilled craftsman can weave a flower bamboo hat, which takes several days or even more than a week to complete.

**Making bamboo strips.** This includes cutting the bamboo, splitting the flat gabions, splitting the thin gabions (about 2 mm wide and 0.5-0.8 mm thick), and then cutting the wire at both ends of the thin gabions for cross-radiation and fine weaving. It is better to chop the bamboo within two days, otherwise the bamboo will lose its moisture and the toughness of the gabions will be reduced. This is the most difficult and delicate part of the whole gabion-making technique. After combing and cutting the thin ends of the main gabion, the gabion is hand-arched and evenly divided by the force of squeezing, so that

the thin gabion is as thin as a hair and used for cross-radiation and fine weaving.

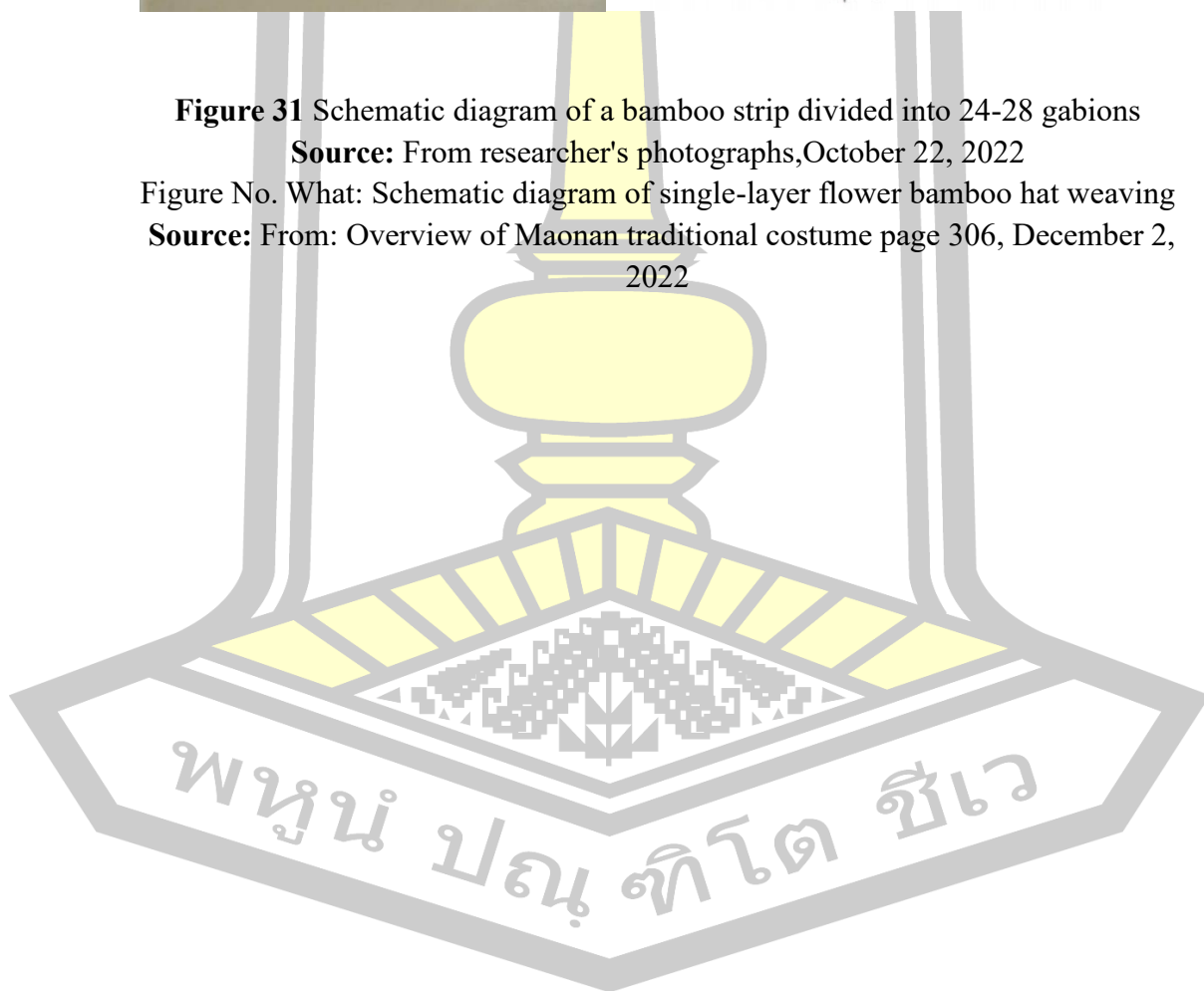


**Figure 31** Schematic diagram of a bamboo strip divided into 24-28 gabions

**Source:** From researcher's photographs, October 22, 2022

Figure No. What: Schematic diagram of single-layer flower bamboo hat weaving

**Source:** From: Overview of Maonan traditional costume page 306, December 2, 2022







**Figure 32** Tan Shunmei making bamboo strips for gabions by hand  
**Source:** Baidu Gallery, September 15, 2022

**Molding.** The top part of the hat is woven with 15 gabions for both the inner and outer layers of the hat. Start first on the ground with 15 pieces of gabions woven into a pentagram, and then set on the corresponding hat mold. When knitting the hat, first put the hat frame in front of the craftsman's knees, the hat frame is shaped like an umbrella, can be turned, the diameter and bamboo hat diameter is the same, about 60 cm. The bamboo cap is divided into two layers, the first one is made up of the surface layer, and the second one is made up of the inner layer. The main gabion of the surface layer is 15 pieces, and each piece is divided into 24 pieces of gabions at both ends, totaling 720 pieces of gabions. Plus 60 to 80 pieces of horizontal fence, the upper and lower cross weave,

dense impermeable to rain leakage. The top of the hat is woven with dozens of honeycomb eyes. For the inner layer, 12 main gabions are used, and each end of each gabion is divided into 15 gabions, for a total of 360 gabions, which are cross-woven with 20 to 30 horizontal fences.



**Figure 33** flower bamboo hat on the mold process on the mold process is the first step to make the hat

**Source:** From researcher's photographs, September 15, 2022

**Knot shape.** This procedure is both tedious and indispensable pressure, tighten pull tight, hammer tight, sprinkle water (gimlet wire super fine ultra-thin easy to lose moisture, keep moisture to make its toughness still and tighten the gap) and a series of actions, until the top of the cap is trimmed into the cone shape of the cap mold. With the help of the cap mold, flower bamboo cap will be copper drum and cone two shapes cleverly combined, and according to the yin and yang correspondence will cap, lining and cap bottom closely buttoned together, woven into the gimlet pattern to pentagram as the center, the periphery and according to the hexagonal ring stack cross radiation knitting knot.

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**Figure 34** flower bamboo cap body knot shape process  
**Source:** Photographs taken by the researcher, September 15, 2022

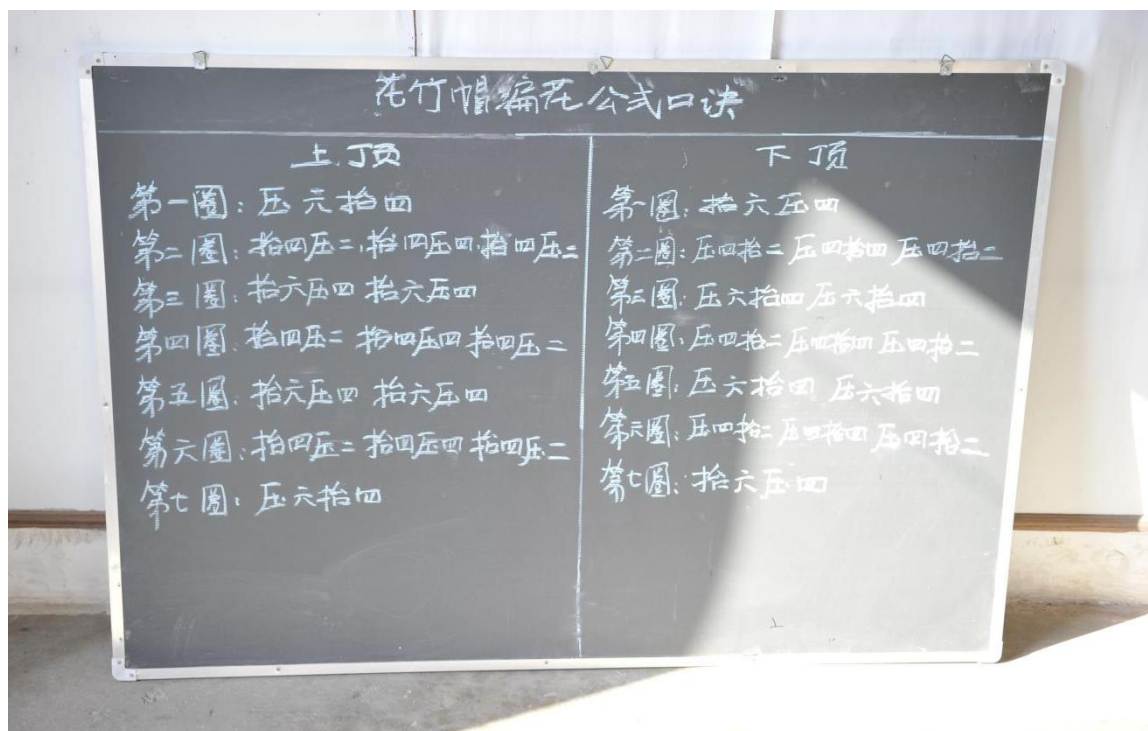
**Weaving.** After the knot shape will start the delicate weaving process, in the whole weaving process to be constantly tightened, tightening, sprinkling water (in order to weave compact, when weaving to sprinkle some water), trimming, in order to achieve rigorous, dense, exquisite effect, which is particularly difficult to weave the first three circles, lack of experience is difficult to weave good, according to the different sizes of flower bamboo hat, the number of woven circles are also different, at least weave 7 circles, up to 15 to 20 circles ranging. The whole process includes weaving, closing, flower bracket hat hoop weaving, etc., in the whole weaving process to the fine silk constantly tighten, tighten, sprinkle to achieve tight, tight, delicate effect.



**Figure 35** flower bamboo cap body pattern weaving process  
**Source:** Photographs taken by the researcher, September 15, 2022

#### **Weaving of patterns:**

The appearance of the hat presents a conical shape, with auspicious patterns on both the top and bottom of the hat. The patterns are mainly based on traditional Guangxi patterns, and the overall decoration has strong artistic value. The hat body is divided into inner and outer layers, and the upper edge of the hat is interwoven with black thin strips to form a lace. The outer edge of the hat is interwoven with two thin strips of gold and black to create a flower band that is about three or four inches wide. The flower band is woven into a symmetrical and neat ribbon pattern, with various Chinese auspicious patterns such as "flowing clouds and water", "heart to heart festival", "auspicious bird", and "blooming four seasons". Through the visual expression of the ribbon pattern, the flower bamboo hat artist expresses the beautiful meaning of the hat.



**Figure 36** A knitting recipe for a diamond-shaped pattern of a flower bamboo hat  
**Source:** Photographed by the researcher, February 1, 2023

The inheritor of the flower Bamboo hat orally stated that there were over a dozen types of flower Bamboo hat patterns before, but due to the complex and difficult weaving process of the flower Bamboo hat, only a few patterns have been passed down to this day. Each pattern has a different weaving formula, which is difficult to craft. Through the inheritance and innovation of generations of flower bamboo hat craftsmen, the weaving patterns of flower bamboo hat mainly consist of two categories: one is the patterns of natural scenery, and the other is the geometric pattern (including text, etc., as shown in the figure below). At present, there are geometric patterns and some text patterns woven on the flower Bamboo hat, with a small amount of landscape patterns, animal and plant patterns. During the weaving process, whether it is picking one to press two or picking two to press three, the flower bamboo hat will form a symmetrical and intersecting pattern. There are expressive techniques such as realism, freehand brushwork, and deformation.



**Figure 37** flower bamboo hat pattern diamond pattern

**From:** Researcher shot, October 22, 2022

Both types of graphic patterns are rich in ancient charm, with a graceful and beautiful visual beauty. Through the study of patterns, most of the geometric pattern patterns have similarities with Chinese auspicious patterns. The flower bamboo hat pattern of the Maonan ethnic group is one of the components of Chinese national culture and art. It can be seen from the exchange and integration of Maonan ethnic culture and Chinese Central Plains culture, reflecting the elegant characteristics of Eastern art. The bamboo weaving culture is a microcosm of the hardworking Maonan people's pursuit of a better life. From the patterns and patterns of the flower bamboo hat art, it is not difficult to see the inevitable connection between it and the agricultural environment.

The collection and organization of visual images of flower bamboo hat materials, and the classification and organization of flower bamboo hat patterns, such as the weaving of words such as "Fu, Lu, Shou, Xi" (see figure below) on the flower bamboo hat represent the good wishes of the Maonan people for health, longevity, and happiness. The patterns on many flower Bamboo hats are constructed through simple geometry, and the minimalist decorative patterns reflect the simple living conditions of the working people of the Maonan ethnic group, which is their prayer for a beautiful, auspicious, and happy life. In the weaving technique of flower bamboo hat, more weaving methods are closely woven cross interlaced, which later evolved into various forms such as twill weaving,

thread weaving, and joint reinforcement.



Figure 38 Maonan flower bamboo hat pattern

Source: Photographs taken from the researcher, November 10, 2022

Integration. After the two layers are made up, they are combined together, i.e. the yin and yang. When combined, sew the two layers together, cut a piece of round dark blue cloth or black cloth, then put a handful of "green skin" (play throwing gabions when the bamboo velvet), then put 2-3 sheets of muslin paper (to play a waterproof role), paper covered with a piece of flower cloth, flower cloth and then cover a piece of dark blue cloth or black cloth, and then the surface layer buckled on top, so that the surface of the two layers together. After that, use needle and thread to sew the edge of the cap, play a fixed role.

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**Figure 39** The completion process of flower bamboo hat hat pattern weaving

**Source:** Photographs taken by the researcher, September 15, 2022

**Edging.** In Maonan language, it is called "bao-bian" or "lo-bian", which is the traditional braiding of the hair. Only one gabion and three round gabions are needed. Start with one gabion sewing the two layers together, the surface of the gabion, insert it down into the gap between the two layers, wrap it up, and then repeat the round down, and wrap it up and down at a distance of about 0.1 feet. Next, insert 3 gimlets. Then, use the remaining gimlets that have been wrapped round with these 3 gimlets to press the wrap, first one near the wrap, and then take 2-5 gimlets to twist each other once before taking the gimlet wrap, followed by the third and the second to twist each other once, and then take the gimlet to press the wrap, until the wrap is complete (Huanjiang Maonan Autonomous County Federation of Social Science Circles. 2016).

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**Figure 40** Flower bamboo hat body integration process (through this step, the two single pieces of the hat integrated together to become a complete a hat)

**Source:** Photographs taken by the researcher, September 15, 2022

Roof protection. The top of the surface layer is slightly pointed, and is broken open with a goose feather tube and covered with the veins of the main gabion weave, so that the main gabion is not worn out and the service life of the hat is extended. Flower bamboo hat basically omitted this procedure, the reason is simple, before the flower bamboo hat will be used for labor, protect the top to make it durable, and the current stage of flower bamboo hat is just accessories, do not need this function, can also be said to be unnecessary.

Applying oil. After the integration of bamboo hat shaped, with good tung oil refining paste brush, which can not only protect the original color state of the hat, and have anti-

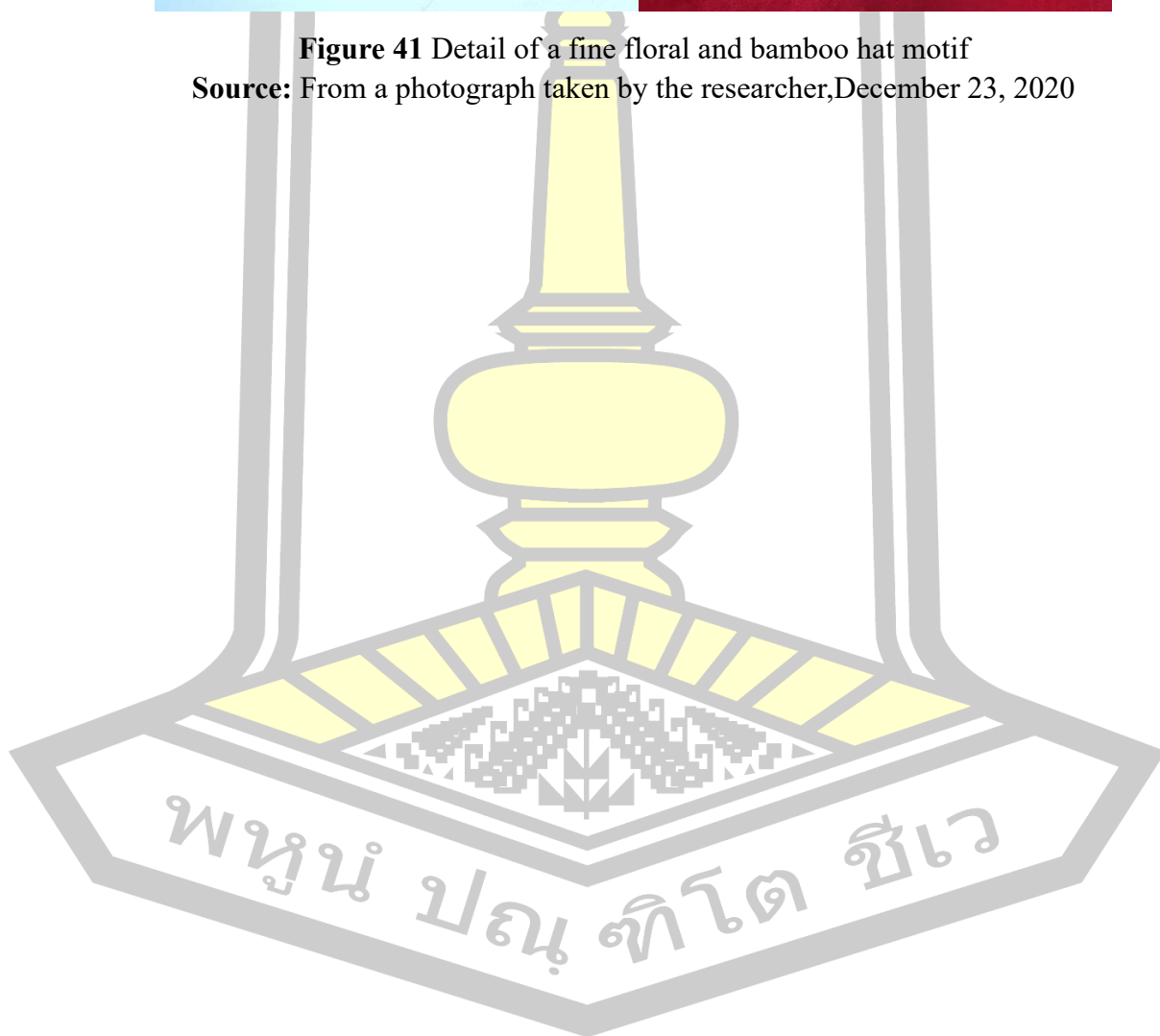
corrosion effect, prolong the service life of the hat, but also can adjust the gap between the gabions, so that the gabions joints are integrated. The oil paste must be boiled in a civil fire, into the paste to pull the silk constantly as good. Brush oil according to "three drying three brush" or even "nine drying nine brush" process to implement oil film protection: "drying", that is, put in a dry, ventilated place to dry; "brush ", that means rubbing or polishing smooth. Flower bamboo hat integration after shaping, with good tung oil refining paste coating, oil paste must be boiled, into the paste to draw silk constantly as good, brush oil is according to "three drying three brush" or even "nine drying nine brush" process to implement the oil film protection.

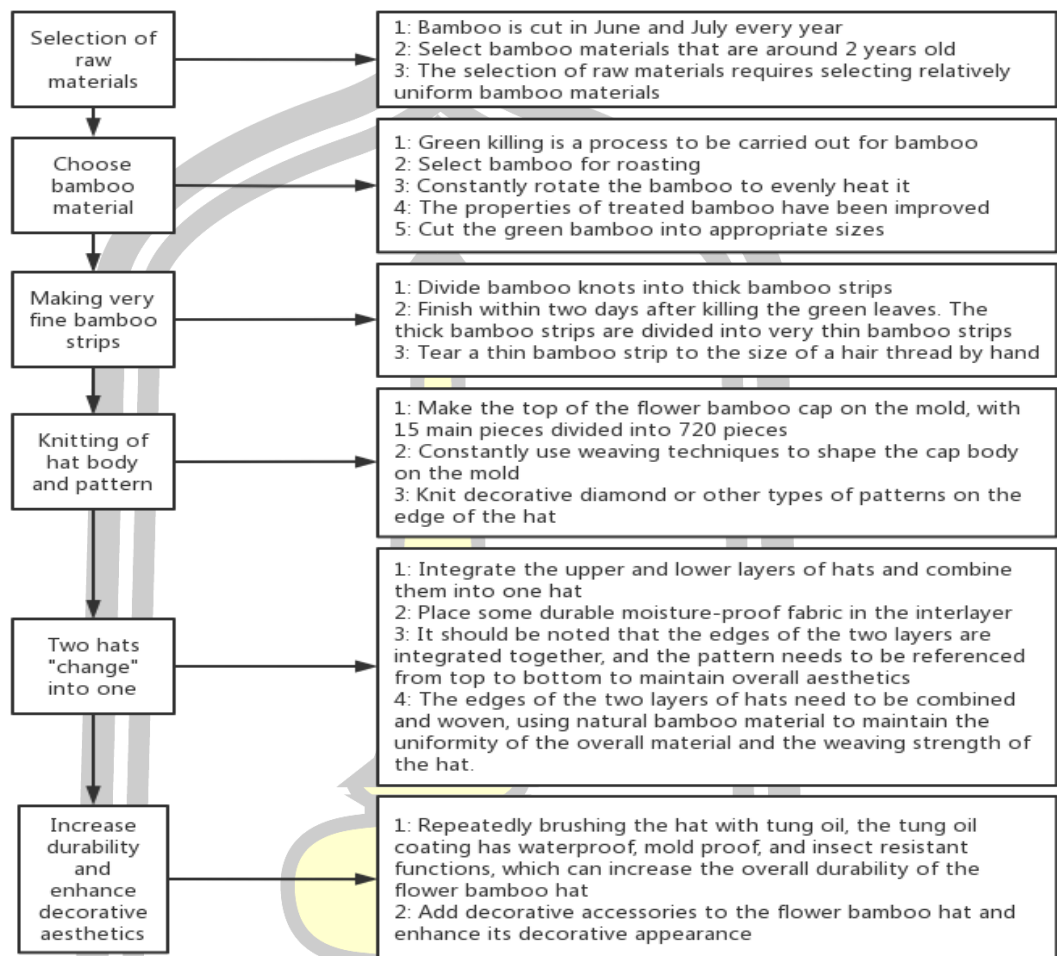
Finished product. After more than a dozen tedious and exquisite procedures, a beautiful flower bamboo hat was carefully woven by skilled craftsmen of the Maonan ethnic group. The flower bamboo hat was originally used as a labor tool for shading and blocking rain, without much additional decoration. Later, it evolved into a love token, gift, or decoration, with red or yellow pommel balls added to the top of the hat and red or yellow tassels wrapped around the brim. In the flower bamboo hat singing and dancing performance, it will appear more dazzling, beautiful, and generous. The beautiful and exquisite appearance, simple and wonderful patterns, rigorous and consistent structure, and distinct contrasting colors of gold and ink make the flower Bamboo hat an exquisite handicraft.



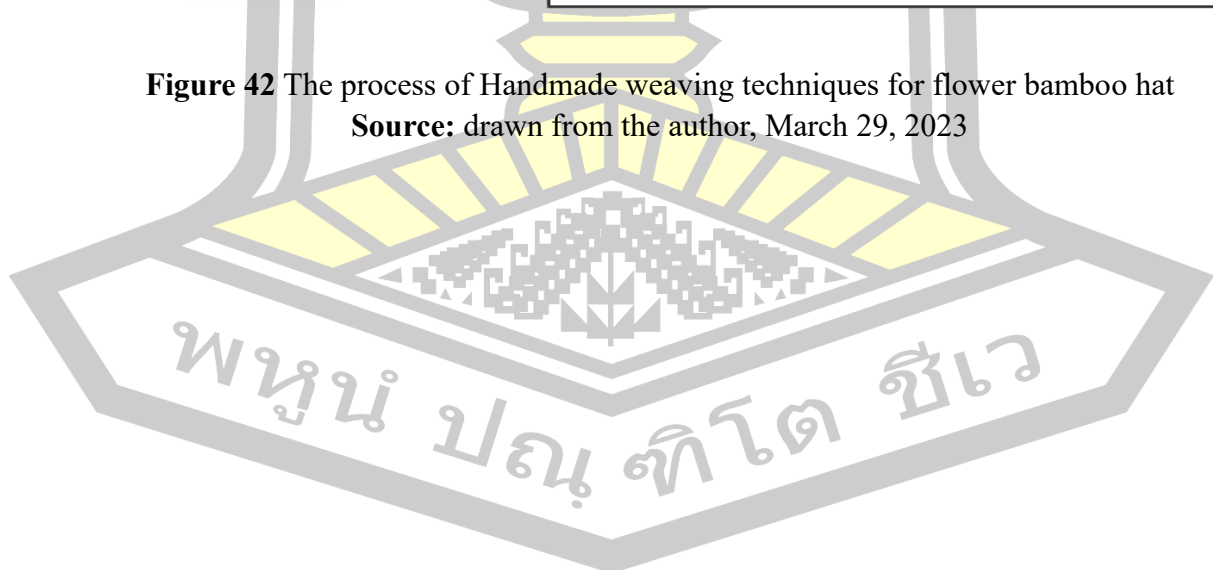


**Figure 41** Detail of a fine floral and bamboo hat motif  
**Source:** From a photograph taken by the researcher, December 23, 2020











**Figure 42** The process of Handmade weaving techniques for flower bamboo hat  
**Source:** drawn from the author, March 29, 2023







### 3.3.2 Differences of different styles of bamboo hats

**Table 1** Classification of flower bamboo hat in field research

	Details of the hat	analysis of special characteristics
1		<p>Value and aesthetic feeling: Ordinary bamboo woven hats gradually evolved into exquisite flower bamboo hats, starting to evolve from daily household items to exquisite handicrafts. Less decoration and simple decoration.</p> <p>Other: This flowered bamboo hat belongs to the early flowered bamboo hat weaving process and method, which can meet daily use functions, but is superior to other regions in terms of production technology.</p>
2		<p>Size/projection: Standard size</p> <p>Wicker pattern: Traditional weaving process</p> <p>Weaving technology: traditional diamond pattern</p> <p>Value and beauty: Basically, it has evolved from daily necessities to flowered bamboo hat art, with more patterns and more exquisite weaving techniques.</p> <p>Other: Decorate and beautify, add accessories, and enhance the aesthetic feeling of decoration.</p>
3		<p>Size/Scale: Standard size</p> <p>Woven pattern: three layers of diamond pattern</p> <p>Knitting process: traditional knitting process</p> <p>Value and aesthetic feeling: It retains the classic elements, patterns, and modeling styles of the flowered bamboo hat.</p> <p>There are decorations on the hat body to beautify the flowered bamboo hat, making it simple and elegant overall.</p>

4		<p>Size/Scale: Standard size</p> <p>Woven pattern: diamond pattern, nesting of large and small diamond patterns, two-color pattern decoration</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: It retains the classic elements, patterns, and styling styles of the flowered bamboo hat. There are exaggerated decorative patterns on the cap body, making it highly decorative as a whole.</p>
5		<p>Size/Scale: Standard size</p> <p>Woven pattern: diamond pattern, nesting of large and small diamond patterns, multi-color pattern decoration</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: It retains the classic elements, patterns, and styling styles of the flowered bamboo hat. The cap body has a simple and elegant decorative pattern, and the overall color is bright, with a decorative aesthetic feeling.</p>
6		<p>Size/Scale: Standard size</p> <p>Woven patterns: diamond patterns, large and small diamond patterns, multicolor large and small diamond patterns</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: It retains the classic elements, patterns, and styling styles of the flowered bamboo hat. The hat has a woven pattern, with a clear black and white contrast overall, and a strong decorative feel.</p>

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7		<p>Size/Scale: Standard size</p> <p>Weaving patterns: circular pattern, heart pattern, sickle hammer pattern, multi-color pattern</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: The classic style of the flowered bamboo hat is retained. The knitted pattern of the cap body has been innovated, with a bright overall color and decorative aesthetic feeling.</p>
8		<p>Size/Scale: Standard size</p> <p>Woven patterns: vegetation patterns, heart shaped patterns, multicolor patterns, Chinese character patterns</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: The classic style of the flowered bamboo hat is retained. The knitted pattern of the cap body has been innovated, with a bright overall color and decorative aesthetic feeling, while also supporting the significance of national unity.</p>
9		<p>Size/Scale: Standard size</p> <p>Woven patterns: vegetation patterns, heart shaped patterns, multicolor patterns, Chinese character patterns</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: The classic style of the flowered bamboo hat is retained. The knitted pattern of the cap body has been innovated, with a bright overall color and decorative aesthetic, while also anticipating the significance of happiness.</p>
10		<p>Size/Scale: Standard size</p> <p>Woven patterns: grass and wood patterns, heart shaped patterns, diamond shaped patterns, multicolor patterns, Chinese character patterns, traditional Han pattern</p> <p>Knitting process: traditional knitting process</p> <p>Value and beauty: The classic style of the flowered bamboo hat is retained. The hat body weave pattern has been innovated, with a variety of patterns blending together, the overall color is bright, and has a decorative aesthetic sense. At the same time, the Chinese character pattern also has the significance of promoting the unity of the Maonan ethnic group.</p>

11		<p>Size/Scale: Standard size  Woven patterns: diamond pattern, multicolor pattern  Knitting process: traditional knitting process  Value and beauty: The classic style of the flowered bamboo hat is retained. The woven pattern of the cap body has been innovated, with an elegant overall color and decorative beauty.</p>
12		<p>Size/Scale: Small  Woven pattern: Traditional pattern  Knitting process: traditional knitting process  Value and beauty: The classic style of the flowered bamboo hat is retained. The overall size of the cap is reduced, giving a micro effect, but the classic elements of the flower bamboo cap are retained.</p>
13		<p>Size/Scale: Small Women's Bag  Woven pattern: innovative circular pattern  Weaving process: other ethnic crafts combined with the flower bamboo hat weaving process  Value and aesthetic feeling: The overall shape is beautiful, and the materials used are local materials from Huanjiang, reflecting the concept of local production and ecology.</p>



14		<p>Size/Scale: Small  Woven pattern: Traditional pattern  Weaving process: traditional weaving process, combined with other weaving processes  Value and aesthetic feeling: It retains the modeling style of the flower bamboo hat combined with the shape of the lamp. The decorative pattern is a classic element of the flower bamboo hat, which has expanded the scope of use of art. This expansion of the artistic scope will also gradually be fixed under the promotion of the Maonan ethnic culture. Perhaps in the near future, it will also become a traditional invention.</p>
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### 3.3.3 The folklore of the Maonan Flower Bamboo hat

#### Origin folklore

There is no written record of the historical origin of the Handmade weaving techniques of the flower bamboo hat. According to the oral stories of "telling the ancient" passed down by the people over the ages, it is speculated that the flower bamboo hat and made weaving techniques were formed around the Ming and Qing dynasties, and have a history of over 300 years to date. The "Guangxi Tongzhi" published during the Jiaqing period praised this as "the bamboo stand is extremely fine, and young women wear it".

According to local inheritors, there was a folk love story of "flower bamboo hat fixation" during the Qianlong period: long ago, there was a Han man who was a skilled weaver who used the bamboo from there to weave and sell bamboo products wherever he went, making a living. One day, he came to Maonan Mountain Township, which was covered in golden and black bamboo. Seeing so many good bamboo, he was overjoyed and cut some of them, weaving them into a flower bamboo hat overnight. The next day, he happily wore a flower bamboo hat and went up the mountain to continue chopping bamboo. At that time, there was a Maonan girl on the mountain who was also chopping bamboo and was also a skilled weaver. In a moment, it suddenly began to rain. Without hesitation, the young man handed the flower Bamboo hat to the girl to wear as a rain shield. Miss, I'm sorry to wear it alone, so I'll wear it with the young man. After the rain stopped, the girl suddenly noticed that there were exquisite patterns on the bottom of her

hat. She was pleasantly surprised and said, "What a beautiful Dingkahua!" The young man saw that the girl liked it and gave it to her. Later, the two became a couple, and with the help of her husband, the Maonan woman made the "Dingkahua" even more exquisite. From then on, the concept of "flower bamboo hat for love" spread in Maonan Mountain Township. The young man gave a flower bamboo hat to a girl as a token of love, becoming a traditional marriage custom of the Maonan ethnic group. The flower bamboo hat also became a symbol of love and a symbol of happy and happy life. The classic love story of "flower bamboo hat" reflects the Maonan women's pursuit of freedom in love and their pursuit of diligence and cleverness in choosing a partner, which has profound historical and cultural connotations.

The flower bamboo hat has gone through many ups and downs in the Maonan ethnic area. Before 1949, many people of the Maonan ethnic group engaged in weaving flower bamboo hats. There were over 30 weavers in Guzhou Village, where Tan Shunmei was located. At that time, Liuwei Street (now Xianan Street) also had a dedicated flower bamboo hat shop. Maonan working women are very fond of wearing the flower bamboo hat. The flower bamboo hat is not only a pet for Maonan women, but also a pride for Zhuang women in neighboring counties and townships to wear a flower bamboo hat. The flower bamboo hat once became a popular specialty.

In the "Cultural Revolution" from 1966 to 1976, the family sidelines that were originally allowed were criticized as "capitalist tails", and flower bamboos hat was regarded as "petty bourgeois sentiments" and was banned. In addition, people were busy working in the Production team every day to earn work points and seek food and clothing, so they had no time or energy to weave flower bamboos hat. As time passed, the flower Bamboo hat gradually declined in the market.

After the Reform and Opening-up, influenced by foreign cultures, it became popular among young Maonan people to wear bell bottoms, watches, etc. Wearing flower Bamboo hats was considered "rustic" by some people. The holy status of flower bamboo hat in the traditional marriage customs of the Maonan ethnic group has been seriously challenged,

and its symbolic significance and cultural connotations are also gradually weakening. With the successive passing of the older generation of flower Bamboo hat artists, flower Bamboo hat is facing the risk of a generational decline in famous teachers.



**Figure 43** Early Maonan people concentrated on weaving flower bamboo hats  
**Source:** From the book: Overview of traditional Maonan dress p. 308, December 2, 2022

For a whole decade in the 1980s, the government of Xianan Township and some people who were concerned about ethnic culture had been trying to search for people who could compile flower bamboo hats, but they were unable to achieve their goal. It was not until the early 1990s that a local cadre passed by Guzhou Village and stumbled upon Tan Shunmei, an elderly person who could weave flower bamboo hats, who was still alive. This gave the dying flower bamboo hat weaving craft a chance to "make a comeback".

On May 23, 2011, bamboo weaving (handmade weaving techniques of Maonan flower bamboo hat) was approved by the State Council of the People's Republic of China to be included in the third batch of national level intangible cultural heritage directory,

with project numbers VII -51(State Council of the People's Republic of China. n.d.).

At present, there are very few people in the Maonan ethnic area who can weave flower bamboo hats. There is a 74-year-old artist named Tan Shunmei (who has passed away, as shown in the figure below), who has been learning art from his uncle since 1949. He is the fourth generation descendant of this family who can weave flower bamboo hats. It is unknown how long the flower bamboo hat has been around. Nowadays, only Old Man Tan and his disciple Tan Sujuan are weaving. The local government pays special attention to the preservation of ethnic cultural heritage and has allocated funds to hold 5 sessions of the "Handdie Weaving Techniques Training Course for the Maonan Flower Bamboo Hat in the Huanjiang River", and has invited artists Tan Shunmei and Tan Sujuan to teach. The purpose is to inherit this folk flower bamboo hat weaving handicraft from generation to generation and become a living fossil protection. There is no written record of the historical origin of the Handmade weaving techniques of the flower bamboo hat. Based on the oral stories of "telling the ancient" passed down by the people over the ages, it is speculated that the history was around the Ming and Qing dynasties.

Section: The flower bamboo hat in Huanjiang Maonan Autonomous County has been renowned from the past to the present, with its unique cultural connotations and unique handmade weaving techniques. The weaving of flower bamboo hats is inseparable from the inheritance of indigenous folk crafts, natural environment and raw materials, and human factors of ethnic groups. It is precisely because of these unique conditions that such a beautiful and culturally rich flower bamboo hat can be produced.

In the production process of flower bamboo hat, the ecological relationship between the Maonan ethnic group and the harmonious coexistence of nature has been reflected. The bamboo logging of the Maonan ethnic group reflects their strong awareness of ecological protection. They not only use natural materials reasonably, but also uphold the concept of sustainable development. After the bamboo is cut down, the Maonan people dig soil, fertilize and backfill, and the next year they will grow new bamboo. This practice not only does not damage the natural environment, but also reflects the ecological

protection concept of the primitive Chinese agricultural civilization. In addition, the waste generated during the production process is also fully utilized, reflecting the concept of harmonious coexistence between the Maonan ethnic group and nature. In short, the production process of the flower bamboo hat reflects the respect and cherish of the Maonan people towards nature. This ecological relationship of harmonious coexistence with nature is worth learning from and learning from the value of the intangible cultural heritage.

### 3.3.4 The Folk Culture of Maonan Flower Bamboo Hat

The weaving process of the Maonan flower Bamboo hat is complex and difficult to produce. It is influenced by modern lifestyles. By the late 1980s, due to the natural aging and scarcity of inheritors, young people were unwilling to learn traditional culture due to the influence of foreign culture and fresh and diverse entertainment methods. The Maonan traditional culture and flower Bamboo hat and made weaving techniques were once on the brink of extinction. After the 1990s, the Chinese government began to promulgate a series of policies and laws for the protection of intangible cultural heritage, and the culture and skills of the Maonan ethnic group developed rapidly.

There are many bamboo products in the world, but only the Maonan flower bamboo hat has become a symbol of romance. "Wearing a flower bamboo hat to support the wilderness and the earth, singing a Maonan love song to intoxicate the twilight dynasty," describes the romantic relationship between Maonan young men and women using the flower bamboo hat as a medium to form a marriage. There is such a touching mountain song about the flower Bamboo hat:

They say peacocks live in the mountains and forests,

I see peacocks and offspring;

A brand new flower Bamboo hat,

Like peacocks blooming all over the screen;

He rushed to sell it on the ground,

Or give it to your crush?

If you exchange it for gold and silver,  
May I exchange a silver coin the size of a millstone for a top.  
If it is given to the right person,  
Which village is the person you are interested in?  
Which girl got this hat is considered lucky in the world.

The flower bamboo hat is a traditional love token given by the man to the woman in the Maonan ethnic group's traditional love story in Guangxi. Therefore, it is regarded by Maonan women as a special auspicious symbol of obtaining love and happiness. The production process of the flower bamboo hat is complex and is regarded as a craft treasure by the Maonan ethnic group. The flower bamboo hat is also an essential honor dowry gift for Maonan women before getting married (as shown in the figure below). The flower bamboo hat is an important carrier of Maonan ethnic marriage culture. In previous daily activities, the flower bamboo hat played a very important role in the social communication of Maonan women. They went out to market, visited relatives and friends, and carried the flower bamboo hat with them, which not only protected them from the sun and rain, but also highlighted their graceful figure and marital attributes.

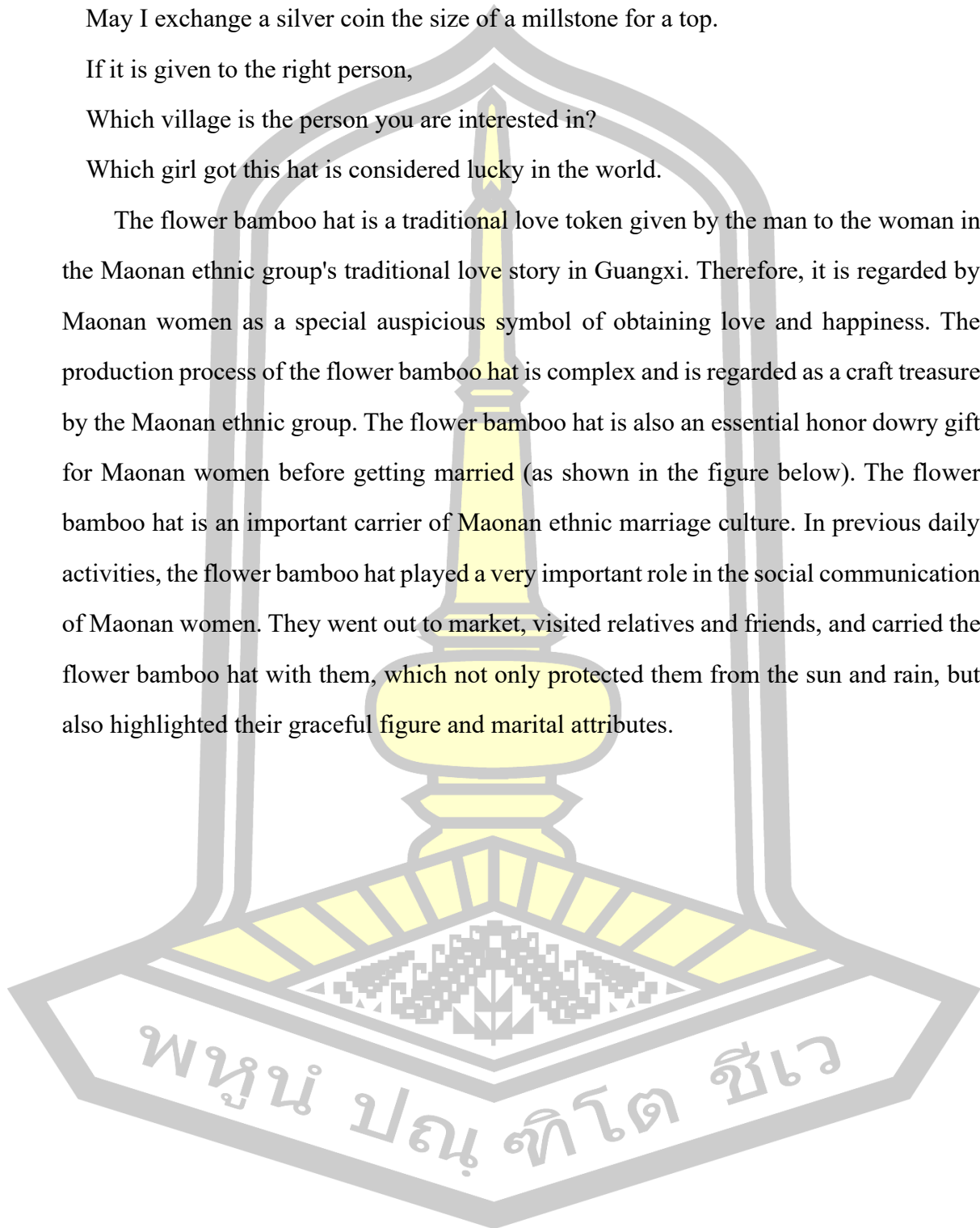




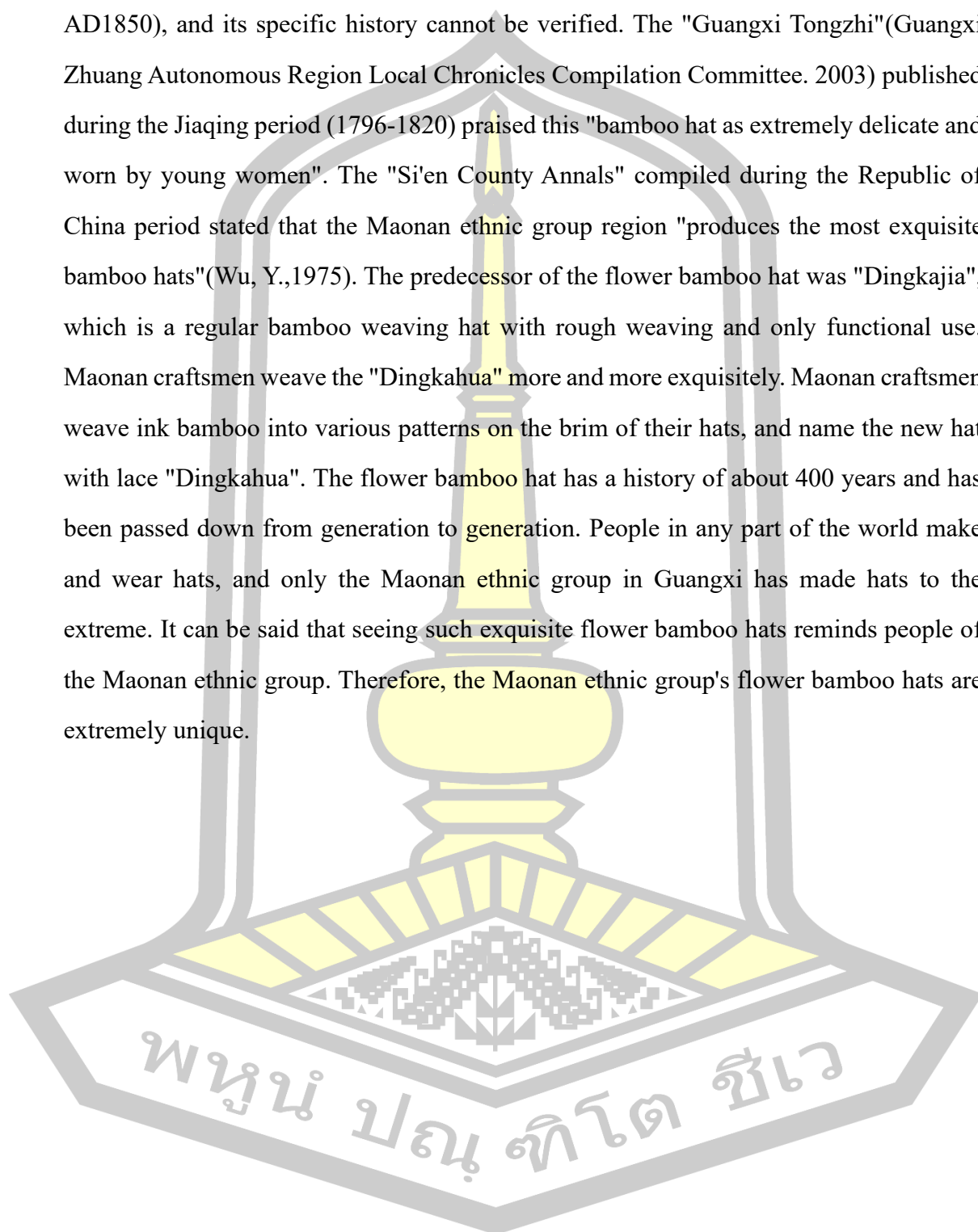
Figure 44 Maonan women in costume

**Source:** From Huanjiang Rongchuang Media, October 22, 2022

The flower bamboo hat is made entirely of bamboo split into thin pieces and woven, with a history of about 350 years. The flower bamboo hat is a masterpiece of the traditional Handmade weaving techniques of the Maonan ethnic group, and is a unique national craft treasure of the Maonan ethnic group. The flower bamboo hat body and pattern are all hand woven, and it takes 8-12 days for one hat to be made. The flower bamboo hat is also a love token between men and women of the Maonan ethnic group, so it is particularly precious among the Maonan ethnic group. In the 1940s, a flower bamboo hat could exchange for 200 kilograms of food.

The Maonan Flower Bamboo hat, passed down from generation to generation, has distinct local characteristics of the Maonan ethnic group; The Maonan ethnic group has the Maonan language, but no native language. The flower bamboo hat of the Maonan

ethnic group was already famous in Guangxi as early as the mid Qing Dynasty (AD1736-AD1850), and its specific history cannot be verified. The "Guangxi Tongzhi"(Guangxi Zhuang Autonomous Region Local Chronicles Compilation Committee. 2003) published during the Jiaqing period (1796-1820) praised this "bamboo hat as extremely delicate and worn by young women". The "Si'en County Annals" compiled during the Republic of China period stated that the Maonan ethnic group region "produces the most exquisite bamboo hats"(Wu, Y.,1975). The predecessor of the flower bamboo hat was "Dingkajia", which is a regular bamboo weaving hat with rough weaving and only functional use. Maonan craftsmen weave the "Dingkahua" more and more exquisitely. Maonan craftsmen weave ink bamboo into various patterns on the brim of their hats, and name the new hat with lace "Dingkahua". The flower bamboo hat has a history of about 400 years and has been passed down from generation to generation. People in any part of the world make and wear hats, and only the Maonan ethnic group in Guangxi has made hats to the extreme. It can be said that seeing such exquisite flower bamboo hats reminds people of the Maonan ethnic group. Therefore, the Maonan ethnic group's flower bamboo hats are extremely unique.







**Figure 45** The traditional flower bamboo hat worn by early Maonan women in the pueblo

**Source:** From the Archives, September 15, 2022

The Maonan Flower Bamboo hat is a true Maonan traditional hat. Tradition is an idea, culture, morality, customs, art, system, and way of behavior passed down from generation to generation. Tradition has an intangible influence and control over people's behavior. Inheritance refers to the process of imparting and inheriting the experiences of predecessors between teachers and apprentices, as well as the process of inheriting and developing them. In Sears' view, tradition is a product of human behavior, ideas, and imagination passed down from generation to generation, including material entities, beliefs, images of people and events, as well as customs and systems. From an intergenerational perspective, it must last for at least three generations. Moreover, only when the essence of a certain tradition is respect for tradition can it become a "true tradition" (Hills, E. 2009). The inheritance of the flower Bamboo hat technique has been

passed down for many years. Through research, the researcher found that the transmission of flower Bamboo hat in Tan Shunmei's family has been going on for six generations, which can indirectly reflect the long inheritance history of flower Bamboo hat.

**Table 2** Tan Shun Mei family weaving flower bamboo hat inheritance family tree

**Source:** From the book: Maonan Flower bamboo Hat Weaving Technique

**Visit Date:** November 14, 2022

Generat ion	Name	Gender	Year of birth	Relationships	Transmission method	Study time	Current place of residence
First Generat ion	Tan Zhengdao	Male	Not available	Grandpa Zu	Family legacy	Not available	Guzhou Village, Haonan Township, Huanjiang
Second Generat ion	Tan Maohua	Male	Not available	Grandpa	Family legacy	Not available	Guzhou Village, Haonan Township, Huanjiang
Third Generat ion	Tan Xiu Cai	Male	1886	Father	Family legacy	Not available	Huanjiang Haonan Township Guzhou Village Promote Dong Village
Fourth Generat ion	Tan Shun Mei	Male	1931	Son	Family legacy	1949	Huanjiang Haonan Township Guzhou Village Promote Dong Village
Fifth Generat ion	Tan Lanqing	Female	1970	Fourth daughter-in-law	Family legacy	2005	Yifeng Yi'an Tun, Xiaonan Township, Huanjiang
Sixth Generat ion	Jianning Tan	Male	1980	Sun Tzu	Family legacy	2005	Huanjiang Ha Nambochon Songma Tun

### 3.4 Reasons for selecting the flower bamboo hat as a national level intangible cultural heritage in China

On May 23, 2011, bamboo weaving (handmade weaving techniques of Maonan

flower bamboo hat) was approved by the State Council of the People's Republic of China to be included in the third batch of national level intangible cultural heritage directory, with project numbers VII -51. In November 2019, the "List of National Representative Protected Units for Intangible Cultural Heritage" was announced, and the Intangible Cultural Heritage Protection and Inheritance Center of Maonan Autonomous County in Huanjiang was awarded the qualification of a protected unit for the "bamboo weaving" project.



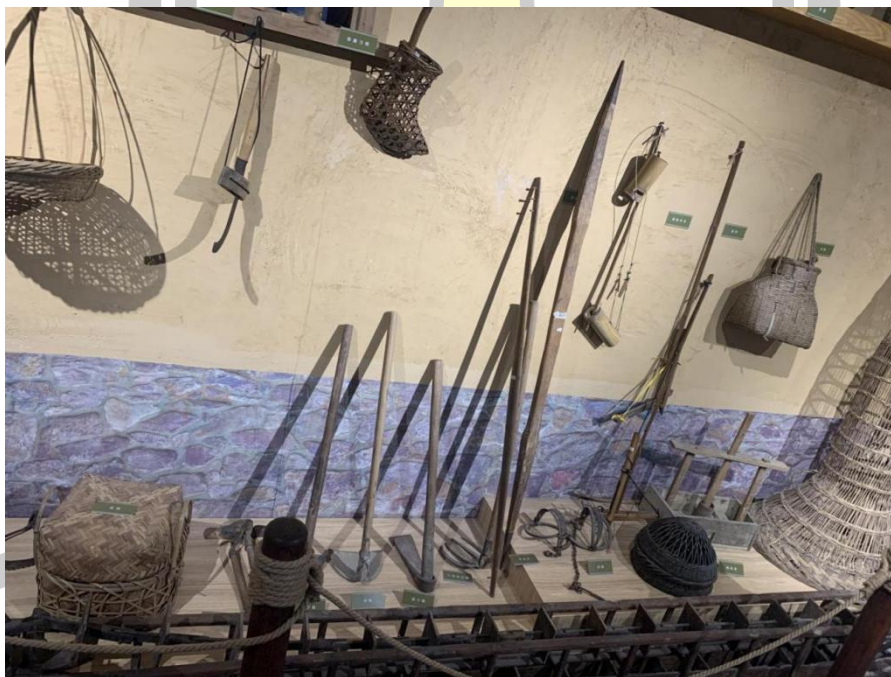
**Figure 46** Notice on the Third Batch of National Intangible Cultural Heritage Directory Published by the State Council of China

**Source:** from [http://www.gov.cn/zwggk/2011-06/09/content\\_1880635.htm](http://www.gov.cn/zwggk/2011-06/09/content_1880635.htm) October 2022

The reason why Maonan flower bamboo hat was selected into China's national intangible cultural heritage project can be divided into political reasons, cultural reasons and economic reasons according to the The researcher' field research. The three reasons overlap and influence each other. These factors make the flower bamboo hat project successfully selected into the national intangible cultural heritage project and gain more social attention and financial support.

### 3.4.1 Political reasons

The Maonan ethnic group is one of the mountainous ethnic groups with a relatively small population in China. According to the population census, the total population of the Maonan ethnic group in the world is 100000, with a relatively low income and the language is Maonan. The Maonan people are mainly engaged in agricultural production. Small agricultural tools used in agricultural production, supplemented by aquaculture and sidelines, are suitable for mountainous areas. They mainly grow coarse grains and rice in mountainous areas, and the spatial environment in mountainous areas leads to a shortage of per capita arable land. The weak production foundation will lead to a relatively poor economy and lower living standards in the entire region.



**Figure 47** Some daily agricultural tools used by the Maonan ethnic group  
**Source:** from Image taken by The researcher on February 1, 2023

The Maonan ethnic group is a minority in China's border areas. Protecting the cultural traditions and handicrafts of the Maonan ethnic group helps to maintain national unity and social stability. China is a multi-ethnic country, and the harmonious coexistence

of various ethnic groups is the foundation of the stability of the entire country. Protecting the interests of the Maonan ethnic group can enhance their sense of identity and belonging to the country, reduce ethnic conflicts and conflicts, and play an important role in the social stability of border areas.

Huanjiang County in Guangxi is located on the southern land border of China, adjacent to the Beibu Gulf to the south, facing Hainan Province across the sea, connecting Guangdong to the east, Hunan to the northeast, Guizhou to the northwest, Yunnan to the west, and Vietnam to the southwest. The location spans a large area and the address is complex. Guangxi belongs to a multi-ethnic region, and the Maonan ethnic group has long lived and worked with multiple ethnic groups such as the Han, Zhuang, and Yao in their living environment. Maonan people are skilled at weaving, and their extensive integration with the art and culture of multiple ethnic groups in Guangdong, Guangxi, Yunnan, and Guizhou has promoted the formation of Maonan flower bamboo hat art and the development of weaving technology. The Maonan ethnic group lives in the southwestern border area of China, and the stability and development here are of great strategic significance for national security and development. Protecting the life and culture of the Maonan ethnic group can enhance the cohesion and stability of the border areas, promote economic development and social progress in the border areas.

However, some The researcher believe that intangible cultural heritage projects should not involve political reasons(Gu, J., & Yuan, L. 2009). For example, believes that several issues faced by the protection of intangible cultural heritage are that some provincial intangible cultural heritage committees tend to choose projects that are closer to the interests of the local government when reviewing and applying for projects, rather than those that are more culturally valuable and representative. This researcher believes that the selection of the intangible cultural heritage project should involve political reasons. Traditional cultural skills of ethnic minorities have been selected into the national intangible cultural heritage project because of their unique cultural, artistic and historical values. For some ethnic minorities in underdeveloped areas, preferential government care

can improve the economic development of these ethnic minorities, which will be fair to the whole society and better popularized for common prosperity. According to the field research, national political factors will affect the evaluation and promotion process of intangible cultural heritage. Government departments will provide more support and funds to some ethnic minority skills to improve their popularity and influence at home and abroad. However, there is no promotion and support for some ethnic skills. Traditional cultural skills that are not focused also need more attention and protection. However, changes in political factors can also affect the evaluation and promotion of intangible cultural heritage, such as limitations on political continuity and cultural diversity. The evaluation and promotion of intangible cultural heritage should mainly focus on the cultural, artistic, and historical values of the intangible cultural heritage craftsmanship itself, with minimal influence from political factors.

#### **3.4.2 Cultural reasons**

##### Cultural reasons

The Maonan Flower Bamboo hat has the value of showcasing the cultural creativity of the Chinese nation. As a part of the Chinese nation, Maonan has lived in Guangxi for a long time and has been integrated and exchanged by The Two Cultures groups, one is the Han cultural group(Wei, J. 2021). The long-term coexistence of the Maonan ethnic group and the coexistence and coexistence of various cultural concepts and customs have led to the mutual influence between Maonan culture and other cultures. At the same time, the Maonan Flower Bamboo hat has an elegant and unique appearance, with black and white decorative patterns containing the essence of nature's yin and yang. There are various Chinese auspicious patterns such as "flowing clouds and flowing water" and "blooming flowers in all seasons" in the patterns, and the ribbon pattern expresses the beauty of the flower bamboo hat by artists. After research, it has been found that most of the patterns of the flower bamboo hat have similarities with the auspicious patterns of the Central Plains, indicating the exchange and integration of Maonan culture and Chinese Central Plains culture. Therefore, the flower bamboo hat has profound cultural

connotations and ethnic artistry(Wei, J., 2021). There are many ethnic groups in the world that make hats, but only the Maonan ethnic group makes such exquisite handmade flower bamboo hats and adds a lot of meaning to them.

The flower bamboo hat has the function of promoting the cultural identity of the Maonan ethnic group and enhancing social cohesion, and is an important link for cultural exchange between ethnic groups. Folklore related to the flower bamboo hat, a Maonan woman falls in love with a hardworking and clever Han youth. Han youth are also willing to form a lasting bond with Maonan women. In ancient times, there were relatively few ethnic groups that crossed the line, but the two ethnic groups were connected from then on, and the flower bamboo hat was their token of love. The flower bamboo hat is not only a symbol of beauty and happiness, but also an inspiration for diligence and love. It reflects the Maonan women's pursuit of freedom in love and their pursuit of diligence and cleverness in choosing a spouse, and has profound historical and cultural connotations.



**Figure 48** Maonan people Qin Hongkai, Yan Brill, Fang Fen, Tan Lin Ju group photo  
(from left to right)

**Source:** from courtesy of Qin Hongkai, October 22, 2022

The flower bamboo hat has a unique value in witnessing the living cultural traditions of the Chinese nation. Due to the unique craftsmanship and beautiful folklore of the flower bamboo hat, the Maonan people as a whole recognize the specific connotation of the flower bamboo hat, forming a good marriage custom: that is, when young women get married, the flower bamboo hat is an essential first choice dowry. The Maonan people have always regarded the flower bamboo hat as a symbol to educate young people to promote the fine traditions of diligence, sincerity, wisdom, and integrity, which has positive social significance. The culture and traditions of the Maonan ethnic group are an important component of Chinese culture. Protecting their cultural heritage helps to inherit and promote China's excellent traditional culture. This is of great significance for improving the country's cultural soft power and enhancing the country's cultural confidence.

The flower bamboo hat is of great significance in maintaining the cultural heritage of the Maonan ethnic group, while facing the risk of disappearance due to social changes or lack of protective measures. The flower bamboo hat plays a role in inheriting the traditional culture of the Maonan ethnic group. It is a token of love between men and women of the Maonan ethnic group, making it particularly precious among the Maonan ethnic group. The flower bamboo hat is not only a symbol of beauty and happiness, but also a gift of diligence and love. The flower bamboo hat reflects the Maonan women's pursuit of freedom in love and their pursuit of diligence and cleverness in choosing a partner. When young women get married, the flower bamboo hat is an essential first choice dowry. At the same time, the flower bamboo hat also carries the meaning of reproductive reproduction. People believe that being able to have children and have a family full of grandchildren is a gift from the fertility god "Huapo". The exquisite and delicate patterns on the flower bamboo hat are people's worship and reverence for the flower goddess. Therefore, when a woman returns to her mother's house after giving birth,



she must wear the flower bamboo hat to express gratitude for her parents' upbringing and the kindness of the flower goddess. The Maonan ethnic group uses the flower bamboo hat culture to educate young people to promote diligence and sincerity, gratitude to parents, and praise for childbirth. The cultural value of the flower bamboo hat has positive social significance.

### **3.4.3 Economic reasons**

The flower bamboos have made excellent use of traditional craftsmanship and skills, reflecting the level of superb intellectual cultural heritage craftsmanship that has been passed down in a continuous line. The production of the flower bamboo hat is made of local yellow bamboo and black bamboo woven into thin sheets. The hat is conical in shape, with a ribbon of auspicious patterns on the face and brim. The Maonan Flower Bamboo hat is one of the representative traditional crafts of the Maonan ethnic group. This hat is famous for its unique craftsmanship and exquisite patterns. In addition to its cultural and artistic value, the Maonan Flower Bamboo hat also has important economic value.

Firstly, the Maonan Flower Bamboo hat is a handicraft with high added value, and the production process requires multiple processes, including material selection, cutting, weaving, carving, etc. Each process requires manual completion. Therefore, the produced Flower Bamboo hat has high value, with current prices ranging from 400 to 1200 RMB. Meanwhile, due to the high popularity and reputation of the Maonan Flower Bamboo hat both domestically and internationally, it also has high sales value in the market. The sales target is generally song and dance troupes, various public institutions, individuals, etc., which are processed and produced through orders.

The Maonan Flower Bamboo hat is also an important cultural tourism product. Tourists can experience the charm of Maonan folk culture by understanding the production process and cultural background of the Maonan Flower Bamboo hat. The Maonan Flower Bamboo hat, as a representative folk cultural product, has also brought

significant economic benefits to the local tourism industry.

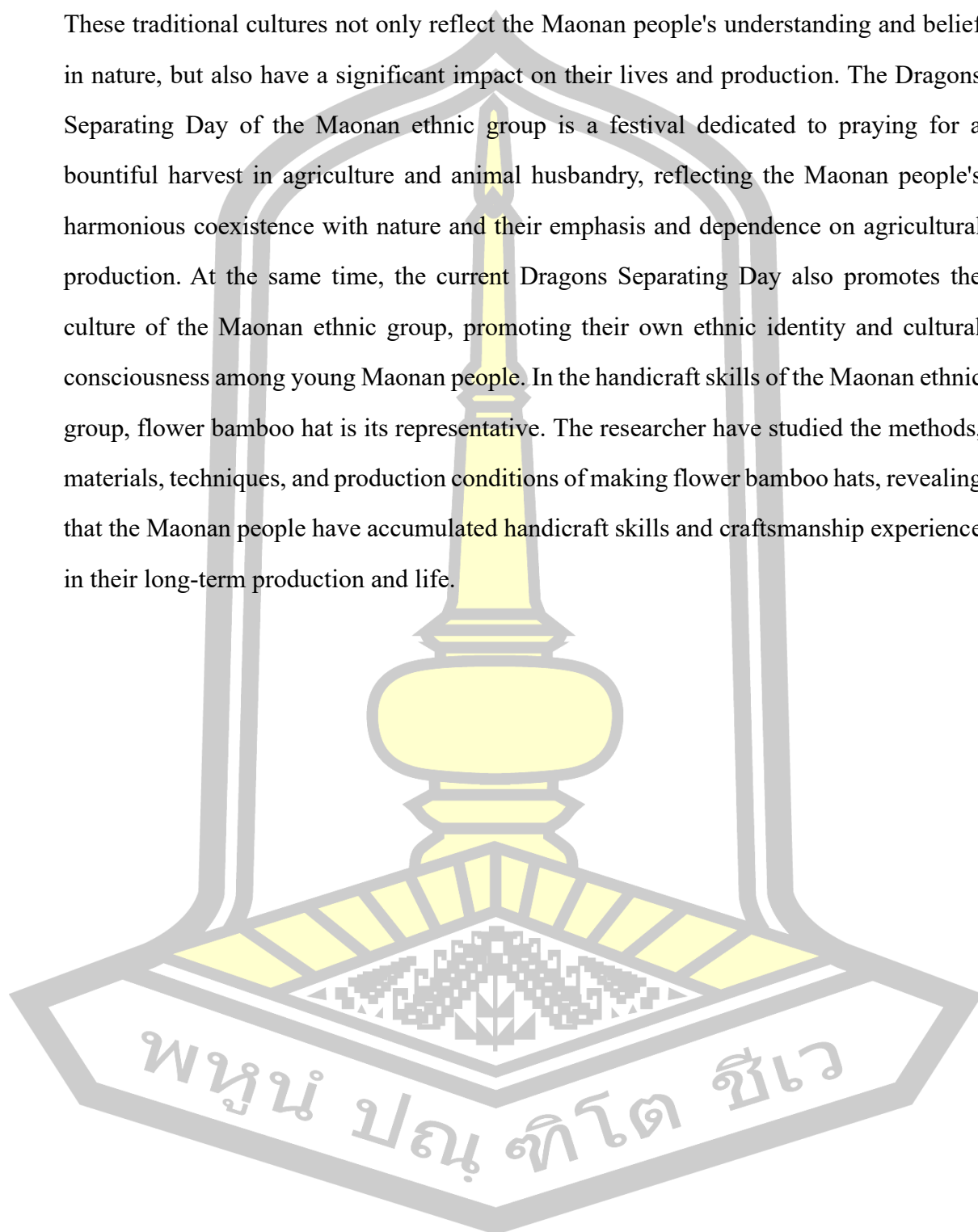
The production and sales of Maonan Flower Bamboo hat also provide employment opportunities and income for local craftsmen, promoting the development of the local economy and the inheritance of ethnic culture. The development of the flower bamboo hat industry is conducive to promoting the tourism development and cultural industry prosperity in the Huanjiang region. National level intangible cultural heritage often becomes a resource for the development of tourism and cultural industries. The Huanjiang region lacks other conditions for economic development, but the development of cultural industries is sustainable. The support and investment of the state in the intangible cultural heritage skills of ethnic minorities in border areas can better promote the development of border areas. Incorporating the flower bamboo hat technique into the national level intangible cultural heritage can bring opportunities for the development of tourism and cultural industries in ethnic regions.

### **Chapter summary**

This chapter studies the geographical location, climate, agricultural production, and Maonan culture of Guangxi Huanjiang Maonan Autonomous County. The researcher have analyzed the history, handicraft techniques, clothing culture, and holiday traditions of the Maonan ethnic group, revealing the ecological sustainable development concept of natural harmony and coexistence between the Maonan ethnic group and the surrounding environment. In addition, this chapter also explores the reasons why the flower bamboo hat was selected for the intangible cultural heritage. Through the research on the flower bamboo hat of the Maonan ethnic group, the researcher has gained a deeper understanding of the protection of intangible cultural heritage cultural heritage.

The Maonan people have long relied on agriculture as their mode of production, and their reverence and dependence on nature have also been integrated into Maonan culture. In agricultural production and daily life, the Maonan people have formed diverse

agricultural folk beliefs and created various festivals to celebrate agricultural production. These traditional cultures not only reflect the Maonan people's understanding and belief in nature, but also have a significant impact on their lives and production. The Dragons Separating Day of the Maonan ethnic group is a festival dedicated to praying for a bountiful harvest in agriculture and animal husbandry, reflecting the Maonan people's harmonious coexistence with nature and their emphasis and dependence on agricultural production. At the same time, the current Dragons Separating Day also promotes the culture of the Maonan ethnic group, promoting their own ethnic identity and cultural consciousness among young Maonan people. In the handicraft skills of the Maonan ethnic group, flower bamboo hat is its representative. The researcher have studied the methods, materials, techniques, and production conditions of making flower bamboo hats, revealing that the Maonan people have accumulated handicraft skills and craftsmanship experience in their long-term production and life.



## Chapter IV

### The Community of Practice of Maonan Ethnic Intangible Cultural

#### Heritage Skills

##### Chapter Introduction

This chapter investigates the community of practice of flower bamboo hat techniques, aiming to provide appropriate inheritance methods and suggestions for the Handmade weaving techniques of the flower bamboo hat of the Maonan ethnic group in Guangxi. The community of practice theory has great prospects for the global crisis of inheriting intangible cultural heritage skills. The researcher analyzed and investigated the training groups of flower Bamboo hat skills in their native state, and then combined the theory of community of practice to explain the cooperation structure and role context between skill training groups. Subsequently, they studied the cooperation process of native state skill communities of practice. By analyzing the existing craftsmanship community of practice, this chapter studies the structure between communities, the role positioning in communities, and the practical reproduction of communities. This chapter takes the Maonan flower bamboo hat technique in the intangible cultural heritage as an example to confirm the importance of the existence of community of practice and the collective learning of community of practice.

##### 4.1 The necessity of community of practice theory in the inheritance of intangible cultural heritage skills

The inheritance of intangible traditional cultural skills in many regions of the world is very difficult. The reason for summarizing it is that the inheritance of skills requires repeated practice and continuous efforts from people to master. For example(Wang, X.,2016)pointed out in his research, in modern times, with the gradual replacement of traditional handicraft production by machine production and the historical process of commodity economy replacing natural economy, traditional agricultural civilization has

been fragmented, and traditional crafts have also revealed the ups and downs of fate and awkward situations in the century long national encounter.

Based on the previous investigation and literature review, the The researcher analyzed the reasons for the difficulty in inheriting the intangible cultural heritage technique. The summary is as follows.

(1) Skills require a lot of practice and repeated practice. In China, there is a saying that "learning is repeated practice". Only through continuous practice can one gain experience and master skills. This makes the learning process of intangible cultural heritage skills lengthy, requiring patience and perseverance, which leads to a decrease in economic income. Once technicians lose their economic income, there is a risk of losing their skills.

(2) Traditional skills lack an efficient education system: Many intangible cultural heritage skills are taught orally and lack standardized education systems and teaching methods. Learning presents a natural and primitive state without forming a standardized education and teaching method, which makes the process of learning skills relatively difficult, resulting in low efficiency of the inheritance system. Due to the lack of inheritance education and inheritors, some technical skills are no longer taught or disappear, which increases the difficulty of learning technical skills.

We can envision the intangible cultural heritage craft project as a community of practice. Inheriting the skills of intangible cultural heritage can be considered as protecting the internal members of the community of practice by transforming and absorbing various knowledge and skills. This community of practice also shares and stores knowledge internally. The theory of community of practice can provide new insights into the inheritance of various intangible cultural heritages. At present, the community of practice is shining brightly in the commercial field, but it has less application in the inheritance and protection of intangible cultural heritage, so it has broader application value. However, it is undeniable that the inheritance of various intangible cultural heritage skills requires a lot of information sharing, exchange, and

transmission. In this context, the researcher needs to create a community of practice to play a role in the organization of intangible cultural heritage. The inheritance and exchange of flower Bamboo hat culture, as a practical activity of knowledge transfer, usually occurs between different objects, and knowledge transfer is an important medium for realizing the value of knowledge (Ma, F., & Wang, X. 2006). The addition of modern information technology can make knowledge learning more efficient, gradually transforming individual learning practices from the past into socialized learning practices. The 'practice' here refers to actively participating in group learning and interacting with experts and friends. Through the learning and practice of specialized groups, relying on the resource advantages and unique context of the community of practice, targeted discussions are conducted around one's own problems and experiences, achieving common development through peer cooperation dialogue, and ultimately improving product quality.

The theory of community of practice (community of practice) is widely used in the commercial field, but in the field of culture and art, the use of the theory of community of practice is not yet widespread. The intangible cultural heritage community of practice has its particularity, which is the mismatch between the scarcity of artistic knowledge and the public's choice. The source and receiver of knowledge transfer occupy a thematic position in the process of knowledge transfer. Therefore, it is judged that knowledge transfer is the process of knowledge transfer from one subject (including individuals or organizations) to another subject (including individuals or organizations). Knowledge transfer is not only a simple process of knowledge transfer, but more importantly, the process of knowledge absorption and reuse. The transfer of knowledge is a process of continuous transformation, diffusion, sharing, and innovation of knowledge. The inheritance practice of intangible cultural heritage is also a process of cultural transfer of intangible cultural heritage.

Through field research, the researcher visited Du'an Yao Autonomous County, Huanjiang Maonan Autonomous County and other places, using the qualitative research

method. The researcher used the Maonan ethnic group's flower bamboo hat weaving project as a research case, and conducted interviews with the teaching and research status of flower bamboo hat weaving inheritors and young technicians through purposeful selection. Relevant text materials were collected through interviews and archive libraries. By comparing and verifying the data obtained from multiple sources, perceiving and deeply analyzing the cooperation situation, the textual data is further supplemented and verified.

The data on flower bamboo has a community of practice mainly comes from inheritors of intangible cultural heritage, weavers, and The researcher from government cultural departments. At the same time, the researcher also interviewed weavers who use handicrafts, as well as several college students in art colleges. Through interviews with inheritors of the flower Bamboo hat's intangible cultural heritage, the researcher obtained information about the development of flower Bamboo hat in inheritance. At the same time, through research, The researcher have also discovered the challenges and dangers that flower bamboos may encounter while making weaving techniques.

From interviews with weavers of flower bamboo hats, the researcher gained information on the value and significance of weaving flower bamboo hats in the lives of weavers, as well as the difficulties and problems encountered by weavers when weaving flower bamboo hats. In interviews with local government cultural departments, The researcher obtained information on the development plans and specific methods of local governments for protecting and developing local cultural industries.

For interviews with multiple interviewees, the researcher use informal communication and interviews. These interviews were conducted in a free and relaxed environment, where they were able to communicate using local dialects. These methods and methods can better describe their descriptions of their work scope and their views and perspectives on the intangible cultural heritage skill practice project. The learning of handicraft skills requires long-term practice, and it is difficult to master the mysteries through classroom learning. Community of practice can provide conditions for group

learning and group practice, while group learning and group practice can provide a more comprehensive and in-depth learning process.

The learning of handicraft skills requires long-term and continuous facing of many difficulties and challenges, such as complex skills, cumbersome handicrafts, long-term practice, and heavy physical labor. In the community of practice, community students can support and encourage each other, work together, share their experiences and skills, and form a social network that helps each other, making practical behavior more efficient.

#### **Enhance learning motivation**

During the learning process of the community of practice, students share their achievements and practical progress in real time to gain recognition and encouragement from others, such as likes within a certain interest group on Facebook. These community members' casual behavior can increase their learning motivation. In addition, competition and cooperation in the community of practice can also promote the progress and growth of students.

#### **Cultivate interest in learning**

In the community of practice, students can communicate with each other at any time, which is unparalleled in personal learning. The development of internet technology has allowed people from all over the world to communicate in a group. Members learn about their learning progress and problems in the group, and find suitable learning methods and interests from the group. Learning members can improve learners' learning efficiency and outcomes through interactive learning with others.

#### **Inheriting and Protecting Handicrafts**

Community of practice can promote the inheritance and protection of handicraft skills. In the community of practice, teachers and students can jointly explore and study the history, culture, techniques, and other aspects of handicrafts. At the same time, experts serve as technical guidance, and the cultural department coordinates the overall theme of the community. It can be said that the learning and production of community of practice promote the inheritance and development of traditional handicraft skills. At the same time,



community of practice can also attract more people to participate in the learning and practice of handicrafts, thereby promoting the protection and development of handicrafts.

In short, the community of practice plays an important role in learning and inheriting the traditional skills of intangible cultural heritage. By providing students with a more comprehensive learning experience through social support, enhancing learning motivation, cultivating learning interest, and promoting the inheritance and protection of handicrafts, it also helps to promote the inheritance and development of handicrafts.

#### **4.2 Overview of the Theory of Community of Practice**

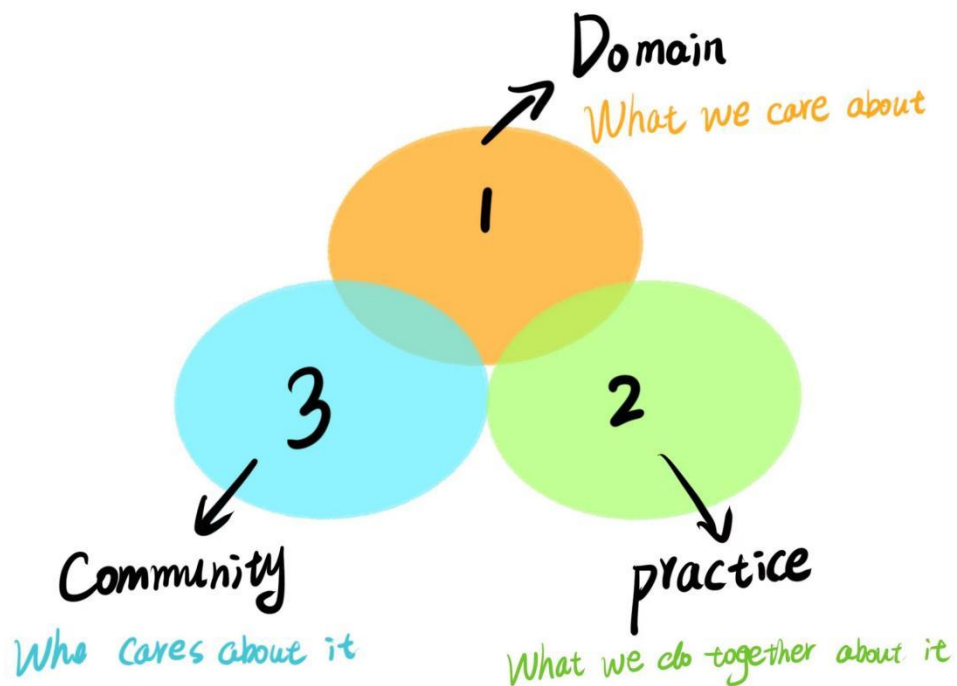
At present, the theory of community of practice is mostly applied to organizations such as enterprises and technology companies. Reasonable use of community of practice organizations will make the transformation and absorption of knowledge and skills within the group more efficient. The community of practice model of knowledge has been operating for a long time in innovative enterprises, proving that the operation of corporate group knowledge within an organization has a significant contribution to the development of the enterprise and the organization. The community of practice model of knowledge can play an important role in knowledge transfer and sharing within an organization, and creating a community of practice model is crucial for the entire organization. According to Wenger's viewpoint, a community of practice must possess three characteristics in order to be considered a community of practice, as shown in the following figure:

A range. The area or scope of interest for group members.

A practice. Generate common knowledge or use common knowledge and skills.

A community. A relatively free group with an interest in certain characteristics and interaction and communication.

Members of a community of practice have relatively consistent values and gather together for collaborative learning. Establishing a community of practice is also a way to promote individual and organizational learning. Organizations utilize this idea to form a systematic knowledge base to encourage individuals and groups to learn.



**Figure 49** Components of a COP Community of Practice  
**Source:** drawn from the author's website, January 7, 2023

The theory of community of practice was proposed by sociologists and cognitive psychologists Lave and Wenger in 1991. This theory believes that people build knowledge and experience together by participating in community practice, forming a common identity and professional community. The core of the community of practice theory is community, practice, and identity. Community refers to the gathering of people with common interests and goals, while practice refers to the construction of knowledge and experience by community members through communication, collaboration, and joint practice. Identity refers to the values, beliefs, and principles of action shared by community members. The consistency of these three parts can achieve the construction of knowledge and experience practice groups with the same goals.

#### 4.2.1 Community of Practice for Knowledge Transformation

The community of practice carries the SECI field, including:

Socialization Bar: Various types of knowledge are transmitted and saved through interactions among members;

Externalization Bar, which makes tacit knowledge explicit into understandable symbols such as text and image through communication;

Combination Bar, which aggregates, organizes, categorizes, and organizes explicit knowledge through classification and labeling;

Internalization Bar, where members learn identifiable explicit knowledge for daily use.

As a knowledge management method, community of practice requires strong information technology support. Most communities of practice exist in the form of networks, while a small number of communities of practice combine networks with offline ones. This form is consistent with other types of communities of practice, which gather relevant people online and offline due to common knowledge themes. Community of practice is a group knowledge management method that reverses its impact on the market process. For example, Huawei's project management will also be based on community of practice, which includes learning before doing things, learning after doing things, and learning after doing things.

The community of practice is a perfect extension and supplement to traditional organizations. Currently, many knowledge-based enterprises already have departmental file sharing servers, self built Wiki systems, and SVN based sharing solutions, all of which are aimed at promoting organizational knowledge management. Community of practice can be a top-down organizational approach or a bottom-up spontaneous behavior. The community of practice can be public or secret.

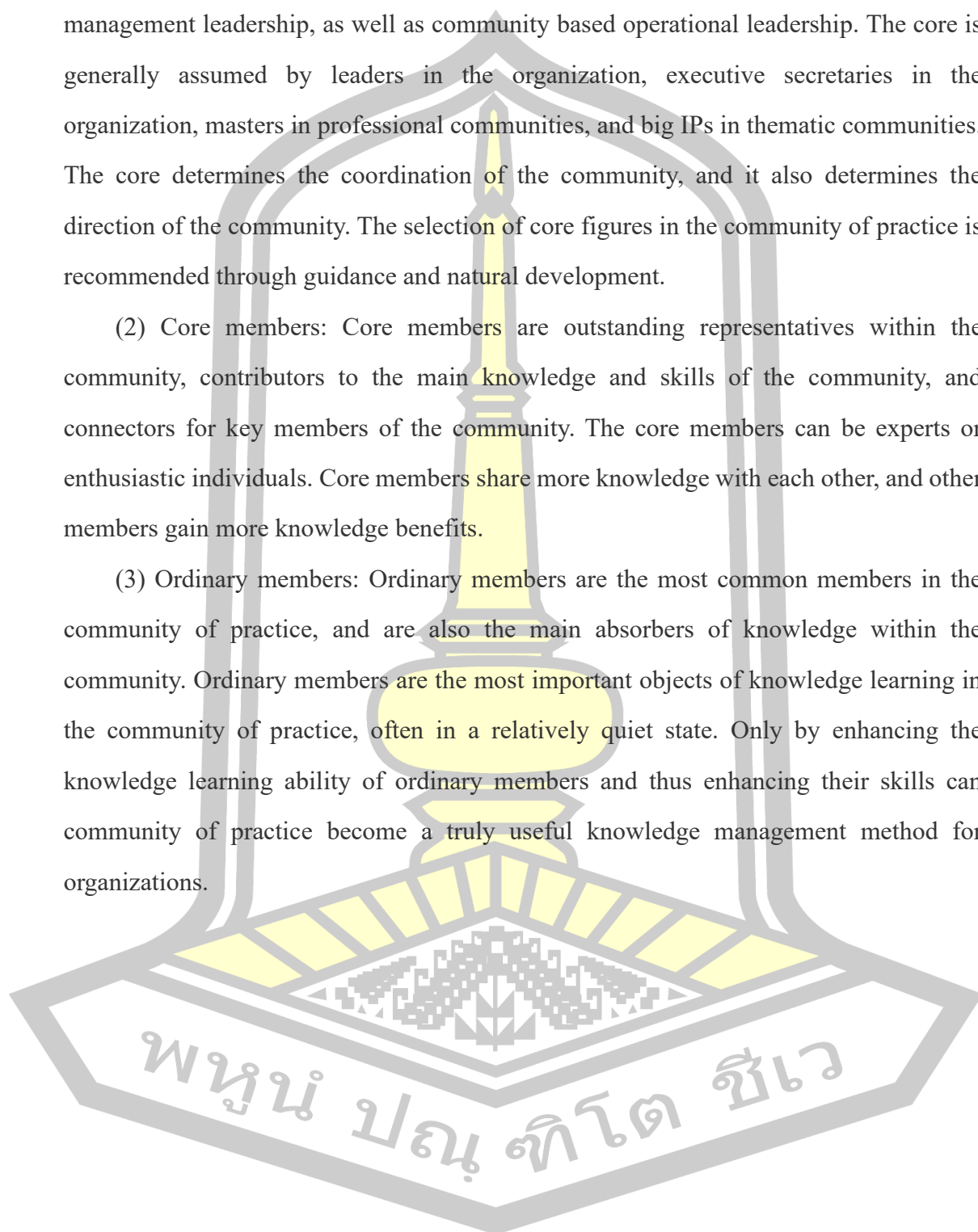
#### **4.2.2 Member classification of community of practice**

Community of practice is a relatively independent knowledge exchange storage unit, and each community of practice can operate and develop independently. Through research, members in the community of practice can be divided into three categories:

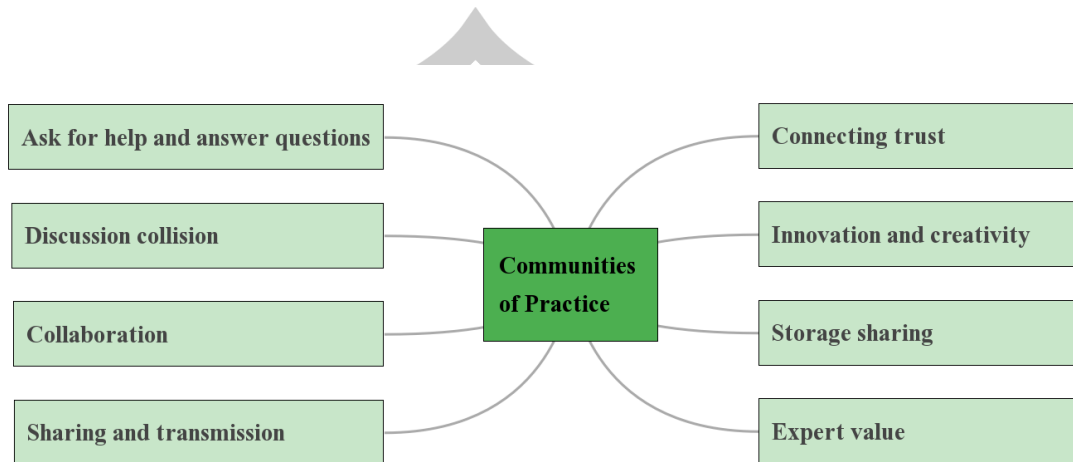
(1) Community leadership: The core of community of practice can be organizational management leadership, as well as community based operational leadership. The core is generally assumed by leaders in the organization, executive secretaries in the organization, masters in professional communities, and big IPs in thematic communities. The core determines the coordination of the community, and it also determines the direction of the community. The selection of core figures in the community of practice is recommended through guidance and natural development.

(2) Core members: Core members are outstanding representatives within the community, contributors to the main knowledge and skills of the community, and connectors for key members of the community. The core members can be experts or enthusiastic individuals. Core members share more knowledge with each other, and other members gain more knowledge benefits.

(3) Ordinary members: Ordinary members are the most common members in the community of practice, and are also the main absorbers of knowledge within the community. Ordinary members are the most important objects of knowledge learning in the community of practice, often in a relatively quiet state. Only by enhancing the knowledge learning ability of ordinary members and thus enhancing their skills can community of practice become a truly useful knowledge management method for organizations.



### 4.2.3 The role of community of practice



**Figure 50** The Function of COP Communities of Practice

**Source:** drawn from the author, January 7, 2023

(1) Ask for help and answer questions: There are various problems in work, and traditional offline experts require time and effort to seek help. However, by seeking help in the community of practice, a one-to-many model of precise problems is formed, effectively reducing costs. The community of practice itself gathers people from the same business field, so seeking help through the community of practice will be more accurate.

(2) Discussion collision: Community of practice can become the place where a certain work result occurs, and formal meeting discussions are not easy to form conclusions. However, community of practice discussions have extensibility, and the application of community of practice can effectively solve the problem.

(3) Collaboration: The progress of a project requires the collaboration of developers, designers, and testers. The traditional approach is for everyone to complete it individually, and the project manager to integrate and process it. The cost of collaboration is relatively high. The Wiki function of community of practice allows all members to edit in segments and update results and progress in real-time.

(4) Sharing and transmission: Information closely related to the daily work of the team, such as project progress, key achievements, team activities, and travel notifications,

can be transmitted through the community of practice.

(5) Connect trust: praise colleagues' achievements, reward key ideas, and express a positive attitude towards good ideas. This constitutes team recognition and trust, connecting the atmosphere of community of practice freedom, strengthening trust among colleagues, and strengthening team cohesion.

(6) Innovative creativity: Collisions generate sparks, and daily communication generates the team's masterstroke. Some ideas will be absorbed by companies and incubated into projects and products.

(7) Storage sharing: Meeting minutes, sharing PPTs, architecture solutions, experience summaries, review documents, and other organizational related deliverables need to have a unified storage method for easy subsequent search and application.

(8) Expert value: When experts enter the community, they become the core members of the community. Answer group case questions, share one's own experience, and effectively accumulate expert information. The individual abilities of experts are maximized and their value is maximized.

#### **4.2.4 Function of community of practice**

Personnel, processes, technology, and control are important components of the knowledge management framework, and technology is the fundamental guarantee. The implementation of community of practice also requires strong technical support. The main functional modules are as follows:

(1) File sharing: Special file sharing functions are required for document storage, data upload, and image display.

(2) Discussion and communication: functions such as forum, post, seek advice, and answer questions.

(3) Task tracking: assigning order tasks, tracking execution, and providing feedback on results.

(4) Online collaboration: collaborative production, video assistance, raw material

sharing, and other functions.

(5) Cultural addition: Cultural interpretation of customs and folk beliefs to increase the cultural added value of products.

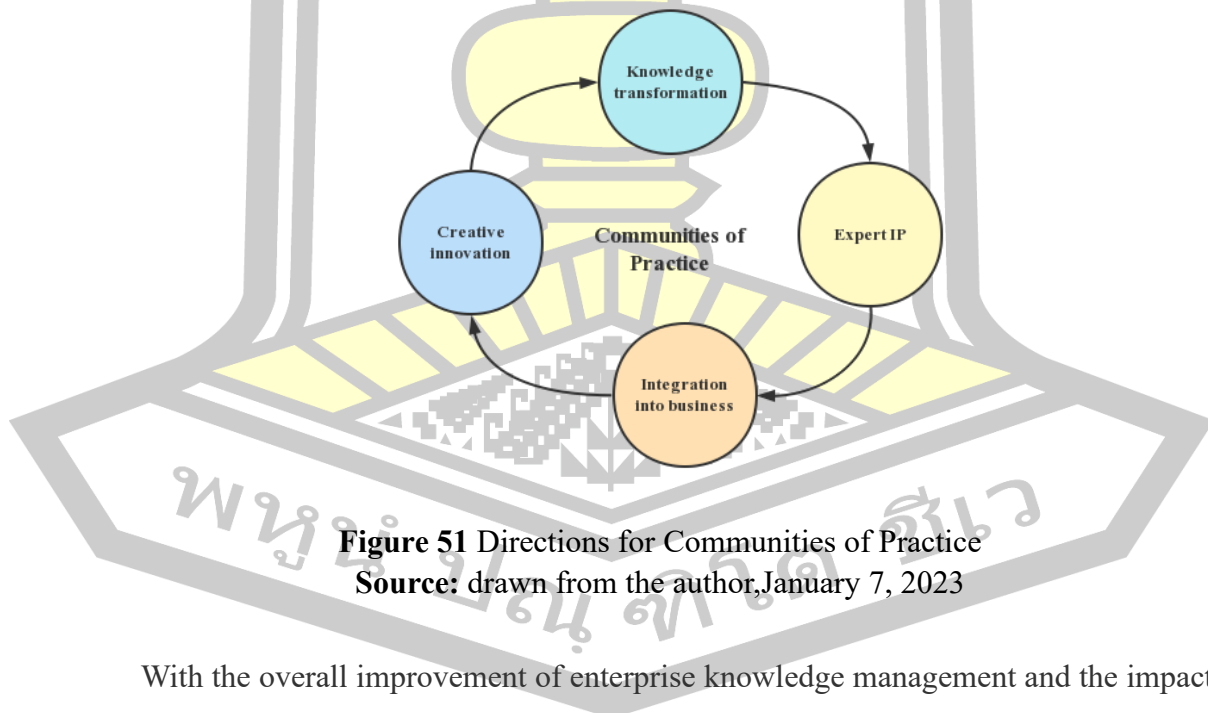
(6) Content presentation: Theme based content organization, display acquisition, and organizational function based on a specific topic.

(7) Statistical analysis: The operational status, member status, and incentive improvement of the product ensure the efficient and stable operation of the community of practice.

(8) Diversified cooperation: designing, packaging, and logistics products according to customer requirements.

The above is the basic functional module of an integrated cultural heritage product sales community of practice.

#### 4.2.5 The development direction of community of practice



**Figure 51** Directions for Communities of Practice

**Source:** drawn from the author, January 7, 2023

With the overall improvement of enterprise knowledge management and the impact of external environments such as knowledge economy, sharing economy, and mobile internet, the future community of practice will develop in the following four directions.

(1) Knowledge transformation: After resources, knowledge will definitely become

an important asset of an organization. The creation, dissemination, and application of knowledge can be transformed. The integration function of community of practice can be converted into currency to improve knowledge flow and conversion.

(2) Expert IP: A personal IP is a special image within a group of individuals that share a common understanding. Personal IP is a deliberate product that embeds a unique image of an individual into the group's mind through content and interaction within a specific group, thus forming a personal IP. In fact, a personal IP can be simply understood as becoming an "expert" in a certain field due to a certain ability. In the past, the formation of experts required catalysis from multiple aspects and perspectives to form this image, such as the endorsement of authoritative institutions, multiple coverage of news, professional works in a certain field, and other factors. The generation of traditional expert images is a slow process, because the transmission of information is limited by the media, especially through the superposition of local reputation of experts, oral transmission of groups, and traditional media reports, forming expert images. However, in the community of practice, the transmission of information is no longer limited, giving the information that shapes experts the opportunity to quickly pass on and take root in the minds of the audience in a short period of time.

(3) Integrating into the business: Based on the community of practice beyond the business flow, it will connect with the business flow. The output and interaction in the community of practice directly support the advancement of the business flow, and at the same time, knowledge management based on the business flow will be community-based. For example, as mentioned above, Baosteel starts the community of practice when starting a project, while Huawei will harvest knowledge based on the community after the project is completed. The role of community of practice in business processes will be as important as that of process engines and form data.

(4) Creative innovation: The management of organizations has shifted from command control to authorization support, and has further moved towards co creation and self management. Haier's employee maker model, Xiaomi's ecological chain model, and



other models are accompanied by changes in the relationship between employees and managers, and knowledge has become the most important tool for growth. The innovative creativity of organizations will come more from frontline knowledge workers and The researcher. More and more knowledge transfer will be incubated in the community of practice. Community of practice has been proven to be one of the effective knowledge management methods that can generate stable and quantifiable benefits for organizations.

(5) Social activities: In social activities, the community of practice theory provides a participatory approach that forms common identity and values through joint practice and communication, thereby improving the quality of social participation and interaction.

The members of the community of practice include inheritors of intangible cultural heritage traditional cultural skills, representatives of local cultural departments, scholars, and enthusiasts. Members of the community of practice can engage in group learning and share knowledge, skills, and experiences related to intellectual cultural heritage traditional cultural skills. At the same time, if any questions arise during the process, they can use collective negotiation to answer them. The community of practice can provide a resource integration platform for relevant groups, such as online forums, social media, offline learning media, etc. This platform allows practical members to communicate, share knowledge, and answer questions. At the same time, professionals, inheritors of intangible cultural heritage traditional cultural skills, and scholars can also be invited to share their knowledge and experience.

Encourage group learning, mutual learning, and group learning among learners in the community of practice, and jointly study the history, background, skills, and performing arts of intangible cultural heritage traditional cultural skills. Learners can support each other and complete learning tasks together. The modern community of practice benefits from the advancement of technology, allowing people from all over the world to be in the same community of practice at the same time. For example, suppose an international academic conference on integrated cultural heritage culture in Southeast Asia is held, and after the conference, the network group for communication and contact

is a community of practice composed of people from all over the world, sharing the same related theme, participating in related topic practice, and jointly engaging in group learning and practice.



**Figure 52** Researcher and weaving artist discussing bamboo weaving techniques  
**Source:** Photograph by researcher, October 15, 2021

In the community of practice, feedback and evaluation can be provided with higher timeliness, so that learners can understand their learning progress and level. At the same time, the cultural department can clearly see the overall level and degree of the entire integrated cultural heritage cultural practice project, in order to facilitate material provision. Learners can evaluate and provide feedback to each other in order to continuously improve and enhance their learning. At the same time, timely communication of practical feedback can enable inheritors of intangible cultural heritage to share knowledge on the parts of the community that are of interest in a timely manner.

Designers in the community of practice can also make timely improvements to new external needs, thereby promoting the technological progress of the entire community of practice.

The theory of community of practice promotes community-based learning among learning members, which is adapted to the cultural inheritance of intangible cultural heritage. The inheritance of intangible cultural heritage culture is carried out through methods such as apprenticeship, family inheritance, and word of mouth. These methods emphasize the interaction and communication between learners and inheritors. The community of practice theory can better promote this interaction and communication.

Through the community of practice, learners can exchange knowledge and skills about intangible cultural heritage culture with each other, and jointly research and explore the connotation and essence of intangible cultural heritage culture. At the same time, community of practice can provide a supportive and motivating environment that encourages learners to continue learning and practicing. Learners can better understand the inheritance and value of intangible cultural heritage culture, thereby promoting the inheritance and development of intangible cultural heritage culture.

Through group learning and practice, inheritors of intangible cultural heritage can communicate and interact with the younger generation of learners, transfer knowledge and skills of intangible cultural heritage culture, and understand the needs and suggestions of the younger generation, thereby better promoting the inheritance and development of intangible cultural heritage culture.

#### **4.3 Community of Practice for Flower Bamboo Hat Skills**

In the past, the Maonan ethnic group lived deep in the mountains, with many rugged mountain roads and inconvenient transportation. At the same time, the water resources in mountainous areas are extremely uneven, with many droughts and floods. The government of Huanjiang County relocated the residents of Maonan ethnic mountainous areas deep in the mountains to the resettlement residential area on site in Huanjiang. The relocation of 4360 households and 17860 people accounted for 26.8% of the impoverished

population in Huanjiang County. In order to enable the children of relocated households to attend school at their doorstep, seven schools including kindergartens, primary schools, and junior high schools are planned and constructed in the two resettlement areas. The children of relocated households can enjoy high-quality education. Huanjiang County not only provides high-quality education for relocated households, but also actively guides the relocated population to obtain flexible employment and increase income through measures such as creating poverty alleviation workshops, introducing labor-intensive enterprises, and strengthening labor export.

Since 2015, China's poverty alleviation campaign has lifted a total of 98.99 million impoverished people out of absolute poverty. Among them, over 9.6 million people have been lifted out of poverty through relocation, which is also the most extensive and populous immigration relocation since the establishment of the People's Republic of China. Relocation for poverty alleviation refers to the voluntary relocation of impoverished people living in areas with poor ecological environment, poor natural conditions, and high incidence of geological disasters to areas with better living and production conditions under the unified organization of the government, in accordance with the principle of farmers' willingness, and the implementation of planned development type migration. Through the cultivation of barren mountains and wasteland suitable for agriculture and forestry, and relying on urban and industrial development for relocation.

The Ethnic and Religious Affairs Bureau of Huanjiang Maonan Autonomous County held a training class on flower bamboo hat and hand weaving techniques in the resettlement area of the western part of Huanjiang County, inviting inheritors to serve as teaching teachers. The main enrollment targets are the impoverished people in the county and immigrants who have relocated from mountainous areas. At that time, more than 30 students participated in the training, including more than 10 students from the relocation and resettlement area of the county. After a month of study, the students basically mastered the process of making flower bamboo hat. A skilled worker who weaves flower Bamboo

hats can earn around 1500 to 2500 yuan per month, which is a very important source of income for these disadvantaged groups. Most of these workers are women and the elderly, who need to take care of their children and the elderly at home and cannot go out to work in the city. Engaging in skills at home can also earn some income, which plays a very important role in reducing poverty. In May 2020, Huanjiang Maonan Ethnic County withdrew from the list of deeply impoverished counties in China, and the Maonan ethnic group achieved poverty alleviation for the entire ethnic group. In history, the Maonan ethnic group lived in mountainous areas to avoid wars and chaos due to poor living conditions.



**Figure 53** Flower bamboo hat weaving skills training practice, with several relocated migrants as participants

**Source:** From photo by Lu Weiyi, January 7, 2023

**The classification of knowledge in the community of practice of flower Bamboo hat skills:**

One is the skill based knowledge formed by the inheritors of the flower bamboo hat

through long-term weaving. This practical knowledge is obtained through long-term production and extensive repetitive practice, as well as teaching experience related to the intangible cultural heritage inheritance of the flower bamboo hat. This part of knowledge belongs to explicit knowledge.

Secondly, another role of the inheritor of the flower bamboo hat is to serve as the inheritor and teacher of the flower bamboo hat cultural heritage. As a teacher, the inheritor of the flower Bamboo hat develops an understanding of education and teaching through teaching activities, including educational beliefs, self knowledge, interpersonal knowledge, situational knowledge, strategic knowledge, and critical reflection knowledge about the intangible cultural heritage culture(Wang, J., 2008) . The practical knowledge of the inheritors of flower bamboo hat is mainly tacit knowledge, which is characterized by practicality, reflection, silence, integrity, context, individuality, etc. (Chen, X., 2011) . Many years of production experience of craftsmen and intangible inheritors, as well as judgment on marketing of intangible cultural products, play a particularly important role in the practice of flower bamboo hat, which belongs to tacit knowledge.

Regarding the difficulties encountered in the inheritance process of hand weaving techniques in the flower Bamboo hat, The researcher have analyzed the practice of flower Bamboo hat techniques and found that the knowledge about flower Bamboo hat weaving techniques in the flower Bamboo hat culture belongs to factual knowledge (Know what). The knowledge of this weaving technique was not conveniently stored in the past, and can only be preserved and transferred through observation and personal teaching methods such as recording.

The researcher found through field research that this knowledge in the weaving process of flower bamboo hat is difficult to master, partly due to outdated information preservation conditions, resulting in low efficiency in recording and transferring knowledge. The weaving of flower bamboo hats is a type of weaving in spatial forms, similar to three-dimensional weaving carving of artworks. However, the use of image and video recording alone is more suitable for planarization techniques, which makes it

difficult for learners to learn the weaving of flower bamboo hats solely from video images.

At present, it is recommended to use 3D and AI visual technology to record and save the weaving information of the flower Bamboo hat from the perspective of three-dimensional space. By adopting new technologies, it is better to learn and inherit the skills of people from three-dimensional space, thereby promoting the rapid transfer of intangible cultural heritage skills. In traditional intangible cultural heritage techniques, there are many similar techniques that can be effectively recorded and transferred with the improvement of technological level.

#### **4.3.1 Community structure of community of practice for flower Bamboo hat skills**

Through research and observation on the community of practice of existing flower bamboo hat techniques, combined with the analysis of the community of practice theory, the researcher has obtained the relationship between the social structure of the community of practice of flower bamboo hat techniques and member cooperative practices. The community of practice of flower Bamboo hat provides a structured platform for communication and exchange. Under the three-level organizational structure, the development of flower Bamboo hat skills and culture operates in an orderly manner.

1. The flower bamboo hat skill inheritance system consists of three levels: government cultural departments, experts/scholars, and inheritors/work participants of intangible cultural heritage. The government's cultural department leads the protection and implementation plan of the entire region's intangible cultural heritage. Organize a general survey and professional investigation of the flower bamboo hat process within the jurisdiction, and establish long-term protection incentive policies for local intangible cultural heritage skills. Provide administrative and economic rewards to the process protection units and individuals of the flower bamboo hat. The government and other organizations have provided funding, practical bases, tools, and other space for the survival and development of the intangible cultural heritage flower bamboo hat. Through

administrative forces such as the government, the technical and financial conditions of the intangible cultural heritage community of practice will be greatly improved. Huanjiang Maonan Autonomous County belongs to the autonomous system of ethnic regions. The local government's cultural department protects traditional ethnic culture from all aspects, promotes aesthetic education throughout society, and enhances the local people's sense of happiness. The government's cultural department has also established the Flower Bamboo Hat Art Song and Dance Troupe, which performs flower bamboo hats in various ways around the world to promote their dissemination. The local government's cultural department also promotes the cultural display and preservation of Maonan Flower Bamboo hat in the local area through the construction of exhibition halls and museums.

2. Experts/scholars provided theoretical support and partial technical guidance for the Maonan Flower Bamboo Art Community of Practice. By conducting a classification survey and investigation of the theoretical processes of the Maonan ethnic group's flower bamboo hat, a database of protection data related to the flower bamboo hat is established, and local flower bamboo hat process surveys and professional surveys are implemented. At the same time, a craft inheritance and education base for folk flower bamboo hats has been established, introducing the inheritance of flower bamboo hats from the public to various campuses, preparing for flower bamboo hat cultural and artistic festivals, and local flower bamboo hat craft ecological protection areas.

3. Skill inheritors/work participants and others have implemented specific tasks and built on-site integrated cultural heritage centers, changing the previous situation where skill inheritance can only be transmitted within the family. They have provided skill training to social students for immigrants in difficult mountainous areas. Intangible cultural heritage inheritors/grassroots weaving artists also demonstrated traditional art aesthetics courses in primary and secondary school classrooms. They have focused on the development of new products and processes for intangible cultural heritage techniques. They have established centralized production and processing bases, and created brands and markets with ethnic characteristics.





**Figure 54** Flower bamboo hat inheritance master leading social students to learn the production of flower bamboo hat

**Source:** From Huanjiang Fusion Media Center, December 7, 2022

In summary, by observing various local handicraft groups and the community of practice of flower Bamboo hat skills, the researcher can find that the cooperative communication skills and operational operations of group members in this type of organization are all within the predetermined structural framework. The government's cultural department formulates a protection theme, and experts/scholars in relevant fields conduct targeted technical and theoretical research around this theme. Then, the skill community of practice divides and collaborates on a specific task to optimize and design the process. The skill inheritor/work participant and others work together to implement the entire process.

### 4.3.2 The role positioning of the community of practice in the flower

#### Bamboo hat technique

By studying and observing the existing flower bamboo community of practice, The researcher have observed the prototype of the original community of practice, and can discover the role positioning and self-identity formed by different members through development. Based on the analysis of the community of practice theory, The researcher have found that different types of members have different functions and roles, and have made the following analysis and explanation.

The group A (group leader) in the community of practice inherited by the flower Bamboo hat plays a role in external value output and the development of new members, spreading the flower Bamboo hat, and sharing some technology and knowledge internally. The overall thinking of these individuals comprehensively considers the development direction of the entire flower Bamboo hat skill community of practice, providing necessary material support for the operation of the community. They have accumulated a large amount of practice for a long time and have the right to speak on a specific topic. At the same time, this group of people will also guide newcomers to answer daily problems and provide guidance. However, due to their own administrative status and various halos, their opinions or suggestions have received excessive attention, thus ignoring other potential possibilities. Sometimes, due to differences in personal cognition among leaders in government cultural departments, it can have an impact on the bias of intangible cultural heritage skills. This group of people consists of leaders of government agencies, cultural experts from public institutions, experts in related fields, and renowned intellectual cultural heritage scholars.



**Figure 55** Pre-Spring Festival visit to non-genetic inheritors by relevant leaders of Huanjiang County (Before the Chinese Spring Festival, leaders and trade unions will visit some exemplary people and also make plans for the following year)

**Source:** Provided by Tan Sujuan, January 17, 2023

Group B (core member) in the community of practice inherited by the flower Bamboo hat has stable and proficient skills. As a skilled or theoretical knowledge sharer in the community of practice, Group B contributes its own value and shares community knowledge resources in the flower Bamboo hat art community of practice, providing implicit and explicit knowledge of the flower Bamboo hat art. It promotes the internal development of the community of practice and can also answer many beginner's questions, promoting the growth of ordinary members throughout the entire group. These people generally hold relatively high professional titles, and they provide free technical services internally. The driving force of these people comes from cultural consciousness. They identify with ethnic culture and national identity, playing a demonstration and driving role in the entire ethnic group. The core members have a strong concept of

protecting and developing skills and have the ability to take action. With their years of work experience, they have also become the target for ordinary group members to learn and imitate, and have been widely promoted in practical work. Intangible cultural heritage inheritors often participate in collective learning and knowledge sharing activities through group visits, lectures from renowned teachers, and various provincial and municipal exhibitions. These activities can also be seen as collective learning and knowledge sharing activities for the entire community. This group is composed of various intangible cultural inheritors, skill masters, and individuals with higher professional skills.



**Figure 56** collective training expedition of "non-heritage" - Guangxi minority weaving embroidery, Guangxi weaving skills, inheritors into the museum

**Source:** Provided by Qin Min, February 22, 2023

The group C (ordinary members, participants) in the community of practice inherited by the flower Bamboo hat belong to the members accepted by the community of practice and have certain skills, but there is still a certain distance from expert members or core members. These people enter the community of practice to learn and have some insights into the flower Bamboo hat technique. At the same time, due to their own abilities, they also need some experience in the flower Bamboo hat technique. By interacting and communicating with experts or core group members, the level of group A can be improved faster. This group is composed of various types of skilled workers and artists with 3-5

years of experience in product production.

The group D (ordinary members, participants) in the community of practice inherited by the flower Bamboo hat belong to the members who have been tried to be accepted by the community of practice. At the same time, this group also tries to join the community and hopes to enter the community for learning. Young people, due to their face and expert authority, often act as bystanders and have few opportunities to speak out during learning. They become passive learners and complete the process of knowledge accumulation in the community of practice. This group is the biggest beneficiary of knowledge acquisition in the community of practice, and it is also a solid foundation for the long-term existence of a community of practice. This group is composed of various types of skilled workers, artists of products with 3-5 years of service, young skilled workers, etc.



**Figure 57** Flower bamboo hat technique offline practice community

**Source:** Courtesy of Qin Min, October 22, 2022

The group E (attracted group) in the community of practice inherited by the flower

Bamboo hat belongs to potential members who are attracted by the community of practice, are interested in the community, have the willingness to understand and join, and can also observe the operation of the entire community from the perspective of external members, which has a promoting effect on the update and improvement of the entire community of practice. This group is composed of apprentices who participate in skill training, interested college students, and new contacts.

The community of practice of craftsmanship enables the researcher to clearly recognize the different positions of different roles in the community, and to begin a new self identification of our own identity. The learning group has gained relevant experience and knowledge on the topics they need through internal communication within the community of practice, reducing the occurrence of most process errors, which is beneficial for improving the efficiency of the entire thematic practice. In the community of practice, core members communicate with each other to optimize resource allocation, while also contributing their own strength to the knowledge of the entire community.

#### **4.3.3 Practical reproduction based on the theory of community of practice**

The purpose of the community of practice of flower bamboo hat is to inherit the cultural heritage of the Maonan ethnic group. There are various ways and methods to protect the intangible cultural heritage culture. The inheritance of culture cannot be all pragmatism, but it cannot be separated from practicality. Protection cannot be separated from practice, and practice reproduction is also an important link. The community of practice of flower Bamboo hat technology provides a more convenient and efficient way for target groups to improve their learning skills. The group learning approach can help relevant groups quickly improve their knowledge reserves. Through collective knowledge sharing and knowledge creation, intangible cultural heritage culture is transmitted within the community of practice.

Handicraft skills are vertically transmitted from inheritors of intangible cultural heritage, skill masters, and high-level skilled individuals to young apprentices, beginners, and other groups, forming a practice of passing on skilled knowledge that alternates

between old and new. This part of people act on reproduction through knowledge practice. Young apprentices and beginners can quickly get started and practice through learning. With the practice of core expert level artists, some beginners may lack independent thinking, resulting in a loss of personality in practice. This is also an inevitable drawback of a learning community of practice. We need to strengthen the cultivation of young apprentices' innovative abilities, in order to overcome the phenomenon of "idol" expert worship in collective learning.



**Figure 58** Interview with a core artist of Doan weaving technique

**Source:** Taken from researcher, January 15, 2023

Through observation of some communities of practice, it has been found that in some communities of practice, the core figures have certain values that deviate, leading to changes in the values of the entire community of practice towards handicrafts. For example, in individual handicraft communities of practice, core members may encounter

issues such as low-level products, commercialization of development, excessive pursuit of economic benefits (Zhu, H., 2020), and excessive emphasis on marketization in the process of developing cultural heritage into tourism products. This phenomenon can lead to a shift in values towards mass production, forcing beginners to move onto specific tracks. When beginners learn knowledge in the community of practice, they cannot follow the pattern of learning and practice, and should transform and apply the learned knowledge.

Through customs clearance research, the researcher has found that creating and cultivating an intangible cultural heritage skill community of practice can be carried out from the following aspects:

(1) Focus on cultivating the core figures of the community of practice - the organization, maintenance, and coordinator of the community, legalize community activities, and actively provide time, space, resources, and environment for the activities.

(2) Self service experts and scholars seek to understand the specific strategic value of specific projects and incorporate them into the organization's strategic direction.

(3) Coordinate the development of core members in the organization, thereby influencing the development of the community of practice.

(4) Encourage members to apply their knowledge to practice and maintain the efficient operation and specific practices of the community.

It can be seen from the above that the community of practice of craftsmanship is based on the reproduction of product practice, and the learning group has limited space for independent choice in cooperation. The theme of the teaching group is operational experience and practical application. Through on-site exercises, the shortcomings in skill application are discovered, and then the skill program is strengthened. The reproduction of the teaching model selectively filters the content, pays attention to the improvement of operating skills, and pays insufficient attention to the development concept of diversified traditional cultural skills. Due to the use of the same process for group learning, knowledge is gradually converging, and the learning community lacks the ability to



follow the diverse teaching concepts, professional judgments, and professional authority of traditional cultural skills.

#### **4.4 The significance of flower bamboo hat community of practice**

Protecting and inheriting intangible cultural heritage traditional cultural skills is an important social work worldwide. In the process of protecting the intangible cultural heritage of the Maonan ethnic group, the inheritance of the weaving technology of the flower bamboo hat is a challenge. Due to the large amount of professional knowledge and long-term manual operation experience involved in the weaving of the flower bamboo hat, the efficiency of knowledge absorption and transmission in modern education and transmission is not high, which will exacerbate the low effectiveness of the inheritance of this type of intangible cultural heritage skills. With the advancement of technology, intellectual cultural heritage cultures in various parts of the world should adopt reasonable ways to transfer knowledge, so that the dissemination of intellectual cultural heritage knowledge can be more efficient. The inheritance and continuation of intangible cultural heritage often result in the death of inheritors in certain fields or projects, especially in the context of rapid social changes, such as the current wave of globalization and modernization, where the inheritance chain is easily interrupted and even inadvertently disappears into history.

Huanjiang has linked the inheritance of intangible cultural heritage culture with poverty alleviation work and conducted multiple sessions of flower Bamboo hat weaving skills training for impoverished people. There are registered poverty-stricken households and relocated households for poverty alleviation. In order to better inherit their skills, Huanjiang County has also established an intangible cultural heritage center. After completing the training course, students gradually learn how to weave flower bamboo hats through long-term learning. To preserve a skill, people are the best carrier of preservation. This tradition and the beautiful "ethnic treasure" of the Maonan ethnic group are shining with vitality and vitality in the hearts of inheritors. Retaining craftsmanship means retaining the memory of the nation and civilization. Innovative craftsmanship is

the new value created by traditional culture.

In order to better inherit the intangible cultural heritage culture of the Maonan ethnic group and continuously improve the popularization of high-quality farmer cultivation, on December 15, 2022, the Agriculture and Rural Bureau of Huanjiang Maonan Autonomous County launched the 9th Integrated Cultural Heritage Culture Inheritance (flower bamboo hat) training course for high-quality farmer cultivation and popularization. 46 people participated in the training.

The cultural and civil affairs departments of Huanjiang County organize training on the weaving skills of flower bamboo hat in the flower bamboo hat art studio created by inheritors of intangible cultural heritage, which plays a very important role in poverty alleviation and resettlement in mountainous areas. The 46 trainees are aged between 18 and 45 years old, some are rural young women, some are rural housewives, and some are immigrants from mountainous areas. These students were selected through interviews from multiple applicants. The purpose of organizing a training class is to establish the Maonan Flower Bamboo Hat Knitting Cooperative in Xianan Township. Through training, these enthusiastic women who weave flower bamboo hats can use their spare time to weave flower bamboo hats according to the weaving technology and specifications of the cooperative, purchase them by piece, and count their sales to the outside world. This not only inherits the traditional skills of intangible cultural heritage, but also increases farmers' income, To achieve a win-win situation in both social and economic benefits. Secondly, the inheritance of intangible cultural heritage has spread among some groups, ensuring the long-term inheritance of skills among the masses.

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**Figure 59** The ninth 2022 high-quality farmers cultivation popularization action of non-traditional cultural heritage heritage (flower bamboo hat) training course

**Source:** from the Huanjiang Rong Media Center, December 2022

The flower Bamboo hat training course (as shown in the figure below), which has been held for more than ten consecutive years, focuses on training every year, with 20-30 people participating in each session. During the more than twenty days of training, these trainees have gained a detailed understanding of the production process of flower Bamboo hats, and can also complete the production of a small flower Bamboo hat under the guidance of the teacher. These students and teachers form a community of practice for both online and offline learning. As the technical core of the community, inheritors of intangible cultural heritage organize their years of practical experience and summarize the difficult points of weaving flower Bamboo hat patterns into a pithy formula for teaching, in order to facilitate students' learning. The personnel of the Ministry of Culture of the township government have become the organizational roles of the community of practice, marking the main direction of the entire community of practice, so that the overall community of practice can move towards the correct goals. At the same time, the government organization will also provide the necessary material foundation for the entire community's transportation station, such as funds and venues. Relocation immigrants,

beginners, and others belong to the learning group within the community of practice organization. They add knowledge and experience to the community of practice and ask relevant questions to obtain answers. Group learning can lead to efficient learning, which has many conveniences compared to previous family based learning.



**Figure 60** Maonan Flower bamboo Hat Technique Training Course during the three years 2019.2020.2022

**Source:** provided by Tan Sujuan, January 7, 2023

The current global economic development model has brought about qualitative changes and assimilation of traditional ethnic cultures and skills in various regions through foreign cultures. At the same time, it also causes changes and loss of some intangible cultural heritage skills and culture. The process of cultural change is inevitable, and we must face it squarely. We must also do a good job in the dynamic protection of intangible cultural heritage skills and culture, and protect and develop them in the changing process of the times and environment. Inheriting intangible traditional cultural skills requires the collective attention of the entire society. The community of practice of inheriting the intangible cultural heritage of the Maonan ethnic group has fixed the theme of protecting the intangible cultural heritage, while also having a clear boundary for cooperative protection of the intangible cultural heritage. At the same time, members of the community can share ideas and suggestions around commonly recognized knowledge areas, and maintain continuous dialogue on the same topic. The flower bamboo hat skill community of practice plays a very important role in the inheritance of Maonan ethnic intangible cultural heritage culture.

Community of practice is a group of people who participate in the collective learning process in a common field. It is common in the business field. However, there are still relatively few communities of practice in the field of text art, most of which are primitive and natural communities of practice. Of course, cultural and artistic communities of practices have industry specificity, which is the mismatch between the scarcity of cultural and artistic works and the demand of the public, and cannot be produced in large factories like commodities. By observing the community of practice woven by the Maonan Flower Bamboo hat, the researcher has drawn the following conclusions from our theoretical research on the community of practice of the intangible cultural heritage skill type.

**Collaboration and group building:** Collaboration and collaboration within a community of practices are crucial for protecting and inheriting intangible cultural heritage traditional cultural skills. Horizontal and vertical cooperation between different members can improve skill and theoretical levels, and bring more innovation and benefits.

**Skill level improvement:** the internal communication and practice of the skill community of practice can help the skill inheritors improve their skill level and constantly improve their reproduction skills. It can also help skill inheritors improve product quality and strengthen their market competitiveness.

**Promoting innovation and improvement:** Collaboration within the skill community of practice can help skill inheritors and other members innovate to meet the needs of society and the market, while also gaining a higher level of identity.

**Enhancing community influence:** Collaboration with community of practice can enhance community influence and promote the protection and inheritance of intangible cultural heritage.

The meaning of the phrase 'stones from other mountains can be used to attack jade' is: things with outstanding abilities in other fields can be used to help the researcher modify imperfections and become a more perfect thing. The Book of Songs, which is the beginning of ancient Chinese poetry, is the earliest collection of Chinese poetry, collecting the poetry from the early Western Zhou Dynasty to the middle of the Spring and Autumn

Period (11th century BC to 6th century BC). The traditional cultural skills of intangible cultural heritage are more suitable for development in free space, and are more suitable for the theoretical analysis of community of practice in the commercial field, as well as the inheritance and development of intangible cultural heritage skills. This helps to transfer knowledge and transform achievements of intangible cultural heritage skills.

We need to approach problems and propose solutions from a cross disciplinary perspective. Community theory can be used to guide practice in the protection of intangible cultural heritage through the theory of community of practice. The community of practice theory means that in the process of protecting and inheriting intangible cultural heritage, the community is regarded as a subject and allowed to play an important role in this process. The following is the significance of using the community of practice theory in the field of intangible cultural heritage:

Community education: community of practice enables members to better understand the importance of intangible cultural heritage, and practice conservation and inheritance. Through community of practice, both implicit and explicit knowledge in the flower Bamboo hat project can be practiced through learning. By sharing knowledge within the organization and through mutual "collaboration, dialogue, observation, reflection, and innovation" among community members, knowledge learning is made more convenient and efficient. Traditional cultural heritage is inherent and requires practice. By participating in the learning and practice of the community of practice organization, we can gain the best practical experience and group practical experience, and gain more experience to improve our skill level.

Gain practical experience: Encourage members of the community of practice to feel proud and identify with the intangible cultural heritage they share, and celebrate this intangible cultural heritage by organizing gatherings and festivals. Inheriting the community of practice can improve the learning effectiveness of member groups, and the intangible cultural heritage community can bring shared knowledge and generate new knowledge to internal and external members. Continuous learning and practice allow

people to gradually improve their skill levels, thereby enhancing their self-confidence.

**Communication and cooperation:** A community of practice is a social place where members can meet new friends, expand their social circle, and exchange their thoughts and experiences to gain more inspiration and inspiration.

**Resource management of community engagement:** By integrating community engagement into the management and protection of intangible cultural heritage, we ensure the sustainable protection of heritage. In the flower bamboo hat community of practice, there are not only local government cultural departments, but also Maonan flower bamboo hat inheritance masters, as well as local ordinary beginners and college students. Community members exhibit three types of socialized structures that are interconnected and independent of each other. These members focus on collaborative practices on the theme of flower Bamboo hat.

The theory of modern community of practice provides theoretical support and development guidance for this primitive integrated cultural heritage organization, while also helping the orderly operation of the flower bamboo hat art community of practice. In the community of practice, it is necessary to cooperate with each other and complete tasks together, which helps people learn teamwork and enhance communication and coordination skills. In the process of protecting the intangible cultural heritage, invite community engagements to ensure that their voices are heard and recognized.

#### **4.5 Inheritance and Revitalization of Folk Crafts**

In 2017, the General Office of the State Council forwarded the "Plan for Revitalizing Traditional Chinese Crafts" issued by the Ministry of Culture, the Ministry of Industry and Information Technology, and the Ministry of Finance, in response to the request of the Fifth Plenary Session of the 18th Central Committee of the Communist Party of China to "build a system for inheriting excellent traditional Chinese culture, strengthen cultural heritage preservation, and revitalize traditional crafts". The overall goal of revitalizing traditional Chinese craftsmanship is to establish a foothold in the excellent traditional

culture of the Chinese nation, learn from the excellent achievements of human civilization, explore and apply the cultural elements and process concepts contained in traditional craftsmanship, enrich the themes and product varieties of traditional craftsmanship, improve design and manufacturing levels, improve product quality, cultivate Chinese craftsmen and well-known brands, and make traditional craftsmanship widely applied in modern life, to better meet the needs of the people's consumption upgrading.



**Figure 61** Ministry of Culture, Ministry of Industry and Information Technology, Ministry of Finance issue "China Traditional Craft Revitalization Plan" policy document

**Source:** From the website of the Ministry of Culture of the People's Republic of China, December 4, 2021

On the "Cultural and Natural Heritage Day" on June 13, 2020, Alibaba, JD, Suning, Pinduoduo, Meituan, Kwai and other online platforms jointly held the "intangible cultural heritage shopping festival" with the support of the Department of Intangible Cultural Heritage of the Ministry of Culture and Tourism, the Department of Circulation Development of the Ministry of Commerce and other departments. The establishment of an intelligent cultural heritage sales platform through the organization of the intelligent cultural heritage shopping festival is aimed at meeting the people's demand for



personalized and diverse cultural tourism products, promoting the better integration of intelligent cultural heritage into contemporary life, and allowing the public to participate in intelligent cultural heritage protection and share the achievements of intelligent cultural heritage protection in the shopping experience(China Tourism News. 2010, May 12) . Internet e-commerce platforms can provide craftsmen with a cross-border platform to showcase and sell products, thereby providing opportunities for promoting and protecting intangible cultural heritage skills. Internet platforms can also provide a convenient social platform to reach a wider audience with intangible cultural heritage skills, and allow groups interested in traditional crafts to establish connections and share knowledge resources. At the same time, advanced internet platforms provide blockchain technology to protect cultural intangible heritage skills from theft, thereby protecting their intellectual property rights. Internet platforms can become tools for protecting handicrafts, providing a platform for craftsmen to establish connections with customers and other craftsmen, share knowledge and resources, and enhance the vitality of traditional crafts.

The Chinese government attaches great importance to the protection and promotion of intangible cultural heritage skills, and has formulated a series of relevant policies. In addition to historical protection of intangible cultural heritage culture, the integration of intangible cultural heritage culture with education, technology, cultural industries, and other fields has also been strengthened. At the same time, with the development of economy and the improvement of people's living standards, the attention to the culture of intangible cultural heritage has also increased significantly, which has also promoted the reproduction and dissemination of intangible cultural heritage traditional cultural skills. The key to revitalizing traditional craftsmanship is to value and support the cultural heritage they represent, while seeking new and innovative ways. Revitalizing traditional crafts is conducive to inheriting and developing China's excellent traditional culture, conserving cultural ecology, enriching cultural resources and enhancing cultural self-confidence. It helps to better unleash the creativity of manual labor, discover the creative value of manual labor, and cultivate and promote the spirit of excellence in craftsmanship

throughout society. It helps to promote employment, achieve targeted poverty alleviation, increase the income of urban and rural residents, and enhance the vitality of traditional neighborhoods and villages. We also need to innovate traditional craftsmanship, including integrating new materials and technologies into the practical production of traditional craftsmanship, or adjusting traditional craftsmanship to meet the needs of modern people.

**The importance of protecting traditional culture:** During the Reform and Opening-up period, many traditional skills and cultures faced the risk of disappearing under economic pressure. However, through protection and promotion, these traditional cultures are gradually being valued and have undergone new developments. With the development of the economy and social progress, people's attention to intangible cultural heritage traditional cultural skills is gradually increasing and their value is gradually recognized.

**Cultural diversity:** Traditional culture is not only a historical heritage, but also a reflection of our ethnic diversity and characteristics. Reform and Opening-up have brought new opportunities, allowing these traditional cultures to receive more attention and respect. By protecting traditional cultures, it can promote the inheritance and development of diverse cultures and the revival of handicrafts. Reform and development have brought more opportunities, and some endangered intangible cultural heritagetraditional cultural skills have also been protected and promoted.

**Inheritance of craftsmanship:** With the development of society, some traditional intangible cultural heritages, traditional cultural skills may be difficult to continue in modern society, and require the joint efforts of the government, social organizations, and individuals to protect and inherit them. However, Reform and Opening-up have brought new ideas and concepts, allowing for innovation in intangible cultural heritage traditional cultural skills and their integration with modern technology to meet the needs of modern society.

### **Chapter summary**

The development of society requires us to protect and inherit ethnic traditional cultural skills. The crisis of inheriting handicraft skills exists in various regions around

the world, requiring us to adopt laws that are suitable for the development of things to promote their development. Protecting intangible cultural heritage culture cannot rely solely on individual strength. The power of groups will be stronger, and the researcher hope that the entire society will take action. The group jointly assumes responsibility, contributes the wisdom and strength of the group, and establishes an integrated cultural heritage protection network.

The community of practice of intelligent cultural heritage can become a platform for common communication and identity recognition. The community of practice provides space for the interaction of group members. Community of practice increases members' knowledge and skills in this field by focusing on a particular topic and through continuous communication and exchange. In the community of practice of integrated cultural heritage, members of the group express different opinions and perspectives on a specific integrated cultural heritage project. The meaning of the entire community of practice is group learning and practice, so that the entire community of practice can have multiple knowledge coexisting. The theory of community of practice plays an important role in the practice of reproduction of traditional cultural skills of intangible cultural heritage.

By promoting the cooperation of the community of practice, the community of practice helps to improve the efficiency and effect of practical reproduction and better protect and inherit the intangible cultural heritage. By using the theory of community of practice to study the Bamboo weaving community, the researcher can have a clearer understanding of the cooperation and collaboration situation in the Bamboo weaving community, as well as how to improve skill levels, promote innovation and improvement, and strengthen the influence of the community through cooperation and collaboration. In summary, the community of practice theory emphasizes the importance of practicing in the same target community. Through joint practice and exchange, knowledge and experience are constructed to form a common identity and professional community, thereby promoting the learning and development of organizations and individuals.

## Chapter V

### The invention of tradition and cultural inheritance of flower bamboo hat

#### Chapter Introduction

This chapter mainly has two objectives: firstly, to conduct research on the innovation of tradition of the Maonan ethnic group's flower bamboo hat after Reform and Opening-up; secondly, to explore the methods adopted in the inheritance and protection of China's intangible cultural heritage using the Maonan ethnic group's flower bamboo hat in Huanjiang as a case study.

By studying the invention of tradition in the flower Bamboo hat, The researcher have found that ethnic minorities adopt the invention of tradition approach to protect ethnic culture and identity when facing changes in the social environment. At the same time, The researcher also recognize that tradition is not static and unchanging, but rather constantly developed by humans to cope with new challenges and opportunities. The process of the invention of tradition is consciously driven by humans, and the invention of tradition has two aspects: new construction and reconstruction.

In exploring the inheritance and protection of intangible cultural heritage, The researcher have found that the government, as the main responsible party for the inheritance of regional intangible cultural heritage culture, plays a huge role. However, there are still many problems and challenges in the inheritance and protection. The government should strengthen the protection of intangible cultural heritage and promote its inheritance and development. At the same time, civil society organizations and communities also need to actively participate in the protection of intangible cultural heritage, forming a diversified protection system.

#### 5.1 The Invention of Tradition of Flower Bamboo Hat

Hats are head protection products that have been used by humans for a long time. After long-term development and evolution, they have formed various types and styles.

If we want to carry out the invention of tradition on hats, then we need to innovate and develop them. In short, the invention of tradition of hats requires innovative design based on the innovation and development of traditional culture, combined with modern fashion elements and materials, in order to better adapt to modern people's lives and needs.

In Sears' view, tradition is a product of human behavior, ideas, and imagination passed down from generation to generation, including material entities, beliefs, images of people and events, as well as customs and systems. From an intergenerational perspective, it must last for at least three generations. Moreover, only when the substantive content of a certain tradition is respect for tradition can it become a 'true tradition' (Edward, H., 2009). The history of the Maonan ethnic group can demonstrate that the flower bamboo hat culture is a long-standing tradition of the Maonan ethnic group. By reviewing the family history of the Tan Shunmei family, the inheritor of the flower Bamboo hat, who weaves it, it can be clearly observed that there is a top-down intergenerational inheritance pattern, which can also indirectly verify the authenticity of the flower Bamboo hat as a Maonan ethnic tradition. Usually, intergenerational inheritance is more common in the inheritance of family businesses. In order to maintain the continuity of the family, businesses inherit from generation to generation within the family, such as father (mother) to son (daughter), nephew (daughter), grandfather (mother) to grandson (daughter), etc. The intergenerational inheritance of intangible cultural heritage skills mainly refers to the transmission and inheritance of skills between two generations in the family inheritance method. Through the transmission of close blood relationships, the purity of technical art can be protected to the greatest extent. But the problem is that some intangible cultural heritage skills seem unsuitable for the intergenerational inheritance relationship in different historical backgrounds.

The essential characteristic of 'tradition' lies in its invariance, with certain fixed and formalized activities and repetitive behaviors. Those that meet the above definition belong to tradition. The flower bamboo hat is a unique traditional handicraft of the Maonan ethnic group and a typical representative of the traditional Handmade weaving techniques of the

Maonan ethnic group. The flower Bamboo hat has a beautiful and generous design, diverse styles, exquisite weaving details, exquisite patterns, and a rigorous process. The weaving generation of the flower Bamboo hat has been passed down in an orderly manner, with six generations of inheritors recorded by the Tan Shunmei family (see figure below). The flower bamboo hat has a history of over 400 years in recorded written records. It is a precious intangible cultural heritage in the traditional Chinese art culture and also a witness carrier for the development and evolution of the marriage customs of the Maonan ethnic group.

Table 3 The family tree of Tan Shun Mei

**Source:** From the book: Maonan Flower bamboo Hat Weaving Technique

Generation	Name	Gender	Year of Birth	Relationship
1st	Tan Zhengdao	male	Unknown	Grandfather
2nd	Tan Maohua	male	Unknown	grandpa
3rd	Tan Xiucui	male	1886	father
4th	Tan Shunmei	male	1931	Son
5th	Tan Lanqing	female	1970	Daughter-in-law of the Fourth Son
6th	Tan Jianning	male	1980	grandson

Before 1949, the flower bamboo hat was particularly important in the social communication life of Maonan women. Early Maonan women went out to Ganxu, and married Maonan women visited relatives and friends. They would bring flower baskets with them, which not only protected them from wind and rain, but also decorated their clothing with distinctive features. In the long-term development of the Maonan ethnic group, flower bamboo hat has gradually become an indispensable dowry in the marriage ceremony of Maonan women, symbolizing the happiness and beauty of obtaining love.

Note: Ganxu is a folk custom, also known as "going to the market" or "going to the market". A market refers to a form of commodity trading activity that is regularly gathered

and conducted, mainly referring to a trade organization form left over from an era or region where commodity economy was not developed. Ganxu is an essential activity in the lives of working people, and the market has a certain cycle.



Figure 62 early Maonan people to participate in the rally for the dike photos of women wearing flower bamboo hat

**Source:** Photos from the Archives of Hechi City, November 30, 2022

There is no written record of the historical origin of the Handmade weaving techniques of the flower bamboo hat. According to the oral stories of "telling the ancient" passed down by the people over the ages, it is speculated that the Handmade weaving techniques of the flower bamboo hat were formed around the Ming and Qing dynasties, with a history of over 400 years to date. Dingkahua "has a long history as a token of love, and the flower bamboo hat had a certain popularity in Guangxi as early as the mid Qing Dynasty. The "Guangxi Tongzhi" published in China from 1796 to 1820 praised this "bamboo hat as extremely delicate and worn by young women". The "Sien County

Annals" compiled around 1925 stated that the Maonan ethnic group region in Guangxi "produces the most exquisite bamboo hats".

According to Tan Sujuan, the inheritor of the flower bamboo hat, The researcher have told a folk love story of "flower bamboo hat fixation" around 1700: long ago, there was a Han Chinese boy who was a skilled weaver and used the bamboo from there to weave and sell bamboo products wherever he went, making a living. One day, he came to Maonan Mountain Township, which was covered in golden and black bamboo. Seeing so many good bamboo, he was overjoyed and cut some of them, weaving them into a flower bamboo hat overnight. The next day, he happily wore a flower bamboo hat and went up the mountain to continue chopping bamboo. At that time, there was a Maonan girl on the mountain who was also chopping bamboo and was also a skilled weaver. In a moment, it suddenly began to rain. Without hesitation, the young man handed the flower Bamboo hat to the girl to wear as a rain shield. The little girl was embarrassed to wear it alone, so she wore it with the young man. After the rain stopped, the girl suddenly noticed that there were exquisite patterns on the bottom of her hat. She was pleasantly surprised and said, "What a beautiful Dingkahua!" The young man saw that the girl liked it and gave it to her. Later, the two became a couple, and with the joint efforts of the couple, they made the "Dingkahua" even more exquisite. From then on, the story of the flower bamboo hat as a love token of the Maonan ethnic group spread in the Maonan Mountain Township. It has become a traditional custom of the Maonan ethnic group for men to send flower bamboo hats as love tokens to women. The classic love story of 'flower bamboo hat token' reflects the Maonan women's pursuit of freedom in love and their pursuit of diligence and cleverness in choosing a spouse, which has profound ethnic cultural connotations. In history, love tokens always have a certain origin or special meaning, and their spiritual meaning cannot be measured by the value of the object. The Maonan couple gave each other tokens as if they had presented their wishes, indicating that they will never change their aspirations for life. It is precisely because the flower bamboo hat has become a love token of the Maonan ethnic group that the level of craftsmanship of the flower bamboo



hat has significantly improved, the craftsmanship has become more complex, the decoration has become magnificent, and the price has also increased. The use function of the flower bamboo hat is basically the same as that of other hats. The reason for the high value of the flower bamboo hat is because it contains emotional value, which is determined by the consumption psychology of the Maonan ethnic group. With this consumer psychology, brands shape their own image higher than other brands, and in this case, a premium for the brand is formed.

Before the 1990s, when a girl got married, her mother's family would send a brocade as a dowry, and a quilt folding ceremony would be held at the bride's house during the wedding. All dowries are spread on the mat, and each new quilt is filled with a symbol of auspiciousness such as fruits. The quilt is then folded by the aunt and aunt of the bride's family, who have both children. The quilt is folded into a square shape and placed on the "cotton mound" and stacked. They were folding their blankets while the female singer sang the "Joyful Folding Song". They sing a song every time they fold a new one: "Happy to be given a dowry, singing a joyful song and paying respects to the incense hall. Anong goes out to her husband's house, dressing up and dressing up as a bride... The new brocade is red, and the golden dragon is embroidered on the brocade quilt... Fold up the first new quilt, and put it inside the red egg fragrant zongzi quilt. The new daughter-in-law must have a flower bamboo hat, and at the same time, when entering her husband's house on the wedding day (especially those who need a flower bridge), cover the door with a shoulder strap. The flower bamboo hat becomes a symbol of love and a carrier of happy and happy life.

According to the The researcher of folk traditions mentioned above, the flower bamboo hat was originally an ordinary hat, which later became a token of love after being invented. After field research, although the researcher did not know the reason why it was invented as a token of love, the invention of flower bamboo hat was continued by the local people. After gradually becoming a token of love, the flower Bamboo hat gradually became a masterpiece of Maonan handicrafts through continuous craftsmanship

improvement, until now it has completely degraded Nissan's wearing function.

### **5.1.1 The Development of Modern Chinese Society and the Crisis of Inheriting Flower Bamboo Hats**

The development of flower Bamboo hat in (1948 AD -1978 AD) showed a process of development from peak to trough. Social and human factors have led to various problems in the inheritance of Handmade weaving techniques in the flower Bamboo hat. This section analyzes the development of flower Bamboo hat in (1948 AD to 1978AD) by studying social background and human factors, analyzing the knowledge of Handmade weaving techniques, and analyzing inheritors.

#### **Background factors of social reform:**

After the establishment of the People's Republic of China (1949AD-1980AD), Chinese society underwent three major transformations. The three major transformations refer to the socialist transformation of agriculture, handicrafts and capitalist industry and commerce organized by the the Communist Party of China nationwide in the early days of the founding of the People's Republic of China, which was completed in 1956. At that time in China, farmers raised a few chickens and planted some vegetables for sale in the market, which was considered "capitalism" and had to be "dealt with" and confiscated or punished. This behavior seriously dampened farmers' enthusiasm for production.

At that time, the act of weaving flower bamboo hats for sales was also defined as "capitalism" and was hit, resulting in a sharp decline in the weaving industry and production quantity of flower bamboo hats. The vast majority of skilled craftsmen no longer weave flower bamboo hats after 1956 AD, and very few people learn the Handmade weaving techniques of flower bamboo hats. This impact directly led to a talent gap in the weaving technology of the Maonan flower bamboo hat, and the production of flower bamboo hat skills was on the brink of extinction. From this, it can be seen that for the inheritance of intangible cultural heritage skills, there must be continuous inheritors to ensure inheritance, and the generation of inheritors will make some skills disappear. Inheritors play a very important role and significance.

Between 1956 AD and 1978 AD, Chinese society underwent initial socialist transformation, in which the ideological transformation led to a change in the way of life of the Maonan ethnic group. The relatively closed Maonan people began to accept the socialist ideological transformation of China. The act of farmers producing small commodities and selling them is defined as residual capitalism and is being cracked down on and banned. At that time, the administrative actions of various regions to combat small capitalism seriously dampened the enthusiasm for the production and sales of skills, and the national handicraft industry system was severely affected. These are all unfavorable factors for the inheritance of the Handmade weaving techniques of the Maonan Flower Bamboo hat. In short, political and administrative factors can lead to negative emotions among handicraftsmen regarding the inheritance of skills, coupled with the disappearance of the original market, both of which affect the development of skill inheritance in the flower Bamboo hat.



**Figure 63** Early Maonan women wearing flower bamboo hats

Source: Photo credit:

<http://www.dictall.com/indu57/34/5734608FF55.htm>, October 6, 2022

### **The period after the establishment of New China**

**Market change:** The decline and decline of the living environment of flower Bamboo hat in the marriage customs market and daily market (1956AD-1980AD). Before (1956 AD), the flower basket hat was a necessary honorary dowry item for Maonan women before getting married. However, between (1956 AD and 1980 AD), Chinese society began a cultural movement to break the four old traditions, breaking old ideas, culture, customs, and habits(Meiqun, H.,2016) . As a cultural act in the old period, flower bamboo hat was strictly prohibited. Instead, it was a new wedding custom at that time. The formalities for handling marriage certificate were very simple. Both parties could go to their commune brigade with the certificate. At that time, the marriage had a typical "revolutionary wedding" with political connotations and a distinct imprint of the Mao Zedong era. For any product, any intangible cultural heritage craft without a market is like a huge consumer cliff. For producers, product sales are the most important link in a market economy. Consumption drives economic growth, promotes production development, and improves labor quality and production enthusiasm. Without consumption, there is no production power.

**The limitations of inheritors' thinking:** Early flower bamboos had and made weaving techniques only circulated within the Maonan ethnic group, and inheritance was only carried out within families and apprentices. Like other apprenticeship inheritance techniques, early inheritors had a relatively conservative sense of inheritance, as social productivity was relatively low at that time. These methods were able to protect the interests of skill inheritance and skill owners in feudal society. However, with the development of the times and the improvement of social productivity, many people are unwilling to learn due to low returns. The original inheritance method is clearly not suitable for the needs of social development, and the flower Bamboo hat has caused a serious inheritance crisis.

**The low efficiency of knowledge transfer:** The knowledge transfer efficiency of the flower Bamboo hat also exacerbates the crisis of loss of flower Bamboo hat and made

weaving techniques. The Maonan ethnic group did not systematically organize and preserve the weaving technique of flower bamboo hat, resulting in a lack of information on early weaving techniques of flower bamboo hat. Flower bamboos hat weaving belongs to tacit knowledge in skill based knowledge, and it is difficult to learn only video text. Flower bamboos hathandmade weaving technologies are also in danger of being lost and extinct.

**The craftsmanship gap of the flower Bamboo hat technique:** After experiencing the "Cultural Revolution" and "Reform and Opening-up", the craftsmen who are still alive and able to weave flower Bamboo hats are old and weak, and the weak consumer market has led to a shortage of young people learning this technique, leading to a lack of new strength in the inheritance of skills. Some inheritors only pass on their skills between their immediate or direct relatives, and do not pass on to anyone outside of their relatives. Relatives are unwilling to learn, which directly leads to the loss of skills.

After 1978, the lifestyle of the Maonan ethnic group underwent significant changes. The Maonan people have gradually accepted modern lifestyles and values from a relatively closed and self-sufficient environment in the past. A large number of Maonan youth have gone out of mountainous areas to work in large cities to increase their income, and a large number of young adults have left their hometown to live in other places. The exodus of this young and middle-aged Maonan ethnic group has led to a lack of youth strength in the inheritance of folk culture. At the same time, young people are scattered in large cities, making it difficult to form settlements for cultural and folk spaces. However, staying in the local area is mostly composed of elderly and children, which makes the inheritance of folk culture limited to the elderly and the young, lacking the strength of the young and middle-aged in the practical community.

#### **Reform and Opening-up period**

After 1978, China experienced Reform and Opening-up, the adjustment of national economic policies, the reform of the relationship between relations of production and productivity, superstructure and economic base. These new policies promote the

development of productivity, while open policies accelerate China's modernization construction. With the diversification of lifestyles, the Maonan ethnic group has more diverse ways to obtain income, and people can obtain higher labor benefits through agriculture, animal husbandry, and other means, resulting in a sharp decrease in the number of weaving workers in the flower bamboo hat. The weaving of flower bamboo hat is quite labor-intensive, and the sales channel target is single, time-consuming and labor-intensive, but it does not achieve good economic benefits. Flower bamboo hat and made weaving techniques are purely handmade by individuals, making it difficult to achieve mass production and industrialization. The scattered processing mode is difficult to adapt to the needs of the market and society, and the low production volume makes it difficult to have a broad market. The low comprehensive income is also the reason for the decline of flower bamboo hat during this period.

At the beginning of Reform and Opening-up, China had a relatively low standard of living, while Western countries lived relatively affluent lives, and cultural exchanges between the West and the East flourished. At that time, Chinese people highly valued the lifestyle of Western countries, including holding Western weddings, eating Western food, etc. These daily habits rich in Western culture became a popular habit in China at that time. This recognition of Western culture is closely related to the popularity of Western film culture at that time. Through Western cultural production groups such as Hollywood, low-cost cultural exports such as movies, American culture and American values were exported to other countries' cultures, conveying an American style culture of freedom and democracy. The wave of working in China in the late 1990s led a large number of young and middle-aged Maonan people to move towards cities, while also allowing the city's marriage customs to influence the next generation of Maonan people. Young men and women of the Maonan ethnic group prefer diamond rings, cars, luxury watches, etc. in modern weddings, which replace the status of flower bamboo hat as a token of engagement. The dissemination and expansion of modern lifestyle and modern marriage culture have gradually replaced the traditional status of flower Bamboo hat, greatly

reducing the demand for flower Bamboo hat and also reducing the mass base for its inheritance.

China's Reform and Opening-up (1978AD-2020AD) was a period of rapid economic development and the entry of a large number of foreign cultures into China. From a global perspective, it is a period when developed economic zones use their economic advantages to export culture to underdeveloped areas. This phenomenon has gradually evolved into a cultural power phenomenon, allowing the global academic community to only hear speeches dominated by economic, technological, and cultural advantages. At the same time, this cultural input has also led to the rapid disappearance of culture in many underdeveloped countries and regions. From the perspective of China as a whole, external culture is entering China, causing cultural changes in China. At the same time, the culture of the Han ethnic group in China is influencing the native culture of other ethnic minorities. Modern culture has led to the homogenization of Maonan culture, and mechanized large-scale production has led to the disappearance of a large number of traditional craft cultures. It is precisely because of the social background of the Maonan ethnic group and the background of the Reform and Opening-up era in China that Maonan culture is also passively "homogenized".

Huanjiang County belongs to the system of regional ethnic autonomy in China, therefore, the cultural department of the entire Huanjiang County pays more attention to the protection and development of Maonan ethnic culture. The development of society has gradually made the Maonan ethnic group realize the importance of protecting Maonan culture, and the Maonan ethnic group has also begun to attach importance to cultivating the cultural identity and ethnic identity of the Maonan ethnic group. Various ethnic minority autonomous regions have gradually realized the importance of developing and protecting their own ethnic culture, and have revived their own ethnic culture with their own characteristics. This situation was particularly common in China in the mid to late 1990s.

Some scholars have discussed "the invention of tradition" and "newly created pseudo

folk customs" because they clearly believe that there is a close correlation between "the invention of tradition" and folk variation phenomena. He first clearly pointed out that the emergence of both is an inevitable phenomenon. Next, a negative answer was given to the question of whether the "invention of trade" belongs to "pseudo folk customs", as he distinguished the "invention of trade" into two different situations from the perspective of manifestation. One is the new invention of trade based on the original tradition, and the other is the new invention of trade made without the previous tradition as the foundation. Only in the latter case may there be "pseudo folk customs", but not all of them are (Morton III, W. B. 1987).

Any culture in the world has been constantly evolving and developing in the long river of history. Tradition itself is a process of continuous creation and transformation, generating new organizational forms and inventions that are the genes and driving forces for the survival of national culture. The flower bamboo hat has gone through nearly four centuries from its birth to the present. Over the years of development, many materials cannot be verified, but it can be proven that people have gradually become a representative of Maonan culture by changing the flower bamboo hat.

Modern society requires us (Morton III, W. Brown.) to 'save some cultural heritage for the present and tomorrow, rather than accepting it all' (Morton III, W. B. 1987). The Maonan ethnic group achieves the protection of Maonan ethnic culture and traditional inheritance through the invention of tradition through the flower bamboo hat. The Maonan ethnic group has conducted a long-term investment of trade on the flower bamboo hat, making it the most representative carrier, helping the Maonan ethnic group achieve cross generational cultural identity and national identity, maintaining a strong vitality of Maonan culture, and carrying the Maonan ethnic group's pursuit of freedom in love and advocating for diligence and cleverness in mate selection.

In current Chinese society, traditions are constantly being recreated, from tea art to Hanfu, from color matching to temples, and the three words "praised" can be seen everywhere in tourism promotion. There is currently no consensus on whether the



invention of tradition is a need for capital proliferation, a need for ethnic groups, or a need for capital to drive the government. However, the important role of "irrational" factors in maintaining social structure and order is still uncertain. But it is worth affirming that through the innovation of tradition, we have not lost the tradition. These inventions will make the tradition develop and continue better. Tradition is the manifestation of the inheritance of historical development. In a society with classes, tradition has class and national characteristics. Positive traditions promote social development, while conservative and backward traditions hinder social progress and change.

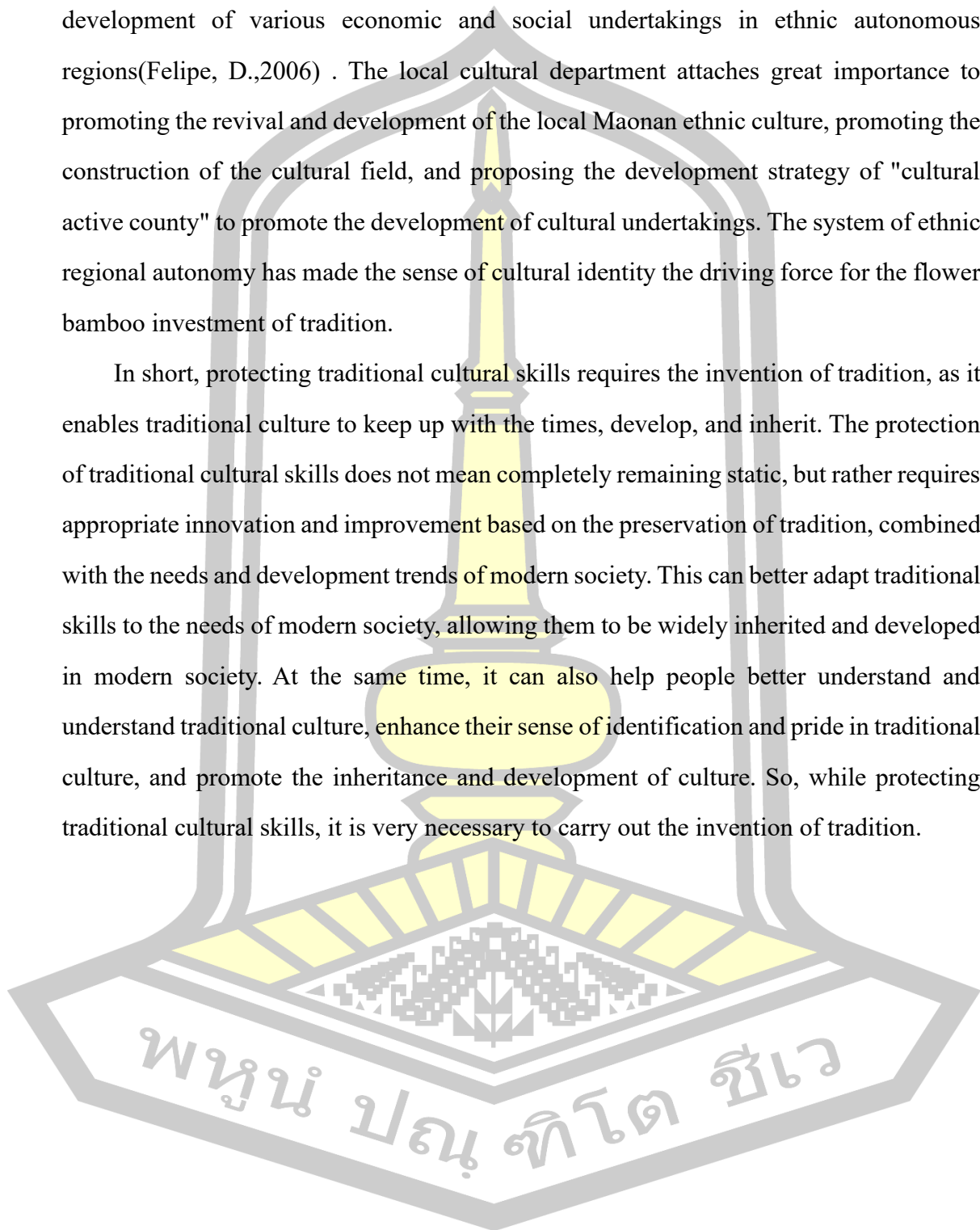
### **5.1.2 The Development of Modern Chinese Society and the Investment of Tradition of Flower Bamboo Hat**

Some scholars have discussed "the invention of tradition" and "newly created pseudo folk customs" because they clearly believe that there is a close correlation between "the invention of tradition" and folk variation phenomena. Brown first clearly pointed out that the emergence of both is an inevitable phenomenon. A negative answer was given to the question of whether "the invention of tradition" belongs to "pseudo folklore", as he distinguished "the invention of tradition" into two different situations from the perspective of manifestation. One is the new invention of trade based on the original tradition, and the other is the new invention of trade made without the previous tradition as the foundation. Only in the latter case may there be "pseudo folk customs", but not all of them are (Xuan, B., 2007). The invention of tradition carried out by the flower bamboo hat is an expansion of the audience and a change in the specifications of the artwork itself, which is based on the original tradition. The researcher can consider this tradition as the invention of tradition of the style cap.

Guangxi Huanjiang belongs to the autonomous administrative region of ethnic minorities in China, and administrative management is carried out through administrative autonomy rights. Ethnic minorities have the right to manage affairs in their own ethnic areas. This system helps to combine national administrative policies with the

administrative characteristics of ethnic minority areas, thereby facilitating the development of various economic and social undertakings in ethnic autonomous regions(Felipe, D.,2006) . The local cultural department attaches great importance to promoting the revival and development of the local Maonan ethnic culture, promoting the construction of the cultural field, and proposing the development strategy of "cultural active county" to promote the development of cultural undertakings. The system of ethnic regional autonomy has made the sense of cultural identity the driving force for the flower bamboo investment of tradition.

In short, protecting traditional cultural skills requires the invention of tradition, as it enables traditional culture to keep up with the times, develop, and inherit. The protection of traditional cultural skills does not mean completely remaining static, but rather requires appropriate innovation and improvement based on the preservation of tradition, combined with the needs and development trends of modern society. This can better adapt traditional skills to the needs of modern society, allowing them to be widely inherited and developed in modern society. At the same time, it can also help people better understand and understand traditional culture, enhance their sense of identification and pride in traditional culture, and promote the inheritance and development of culture. So, while protecting traditional cultural skills, it is very necessary to carry out the invention of tradition.





**Figure 64** Director General of the Department of Non-Foreign Heritage of the Ministry of Culture of China and leaders of Inner Mongolia Autonomous Region visit the exhibition of non-foreign heritage culture  
**Source:** Courtesy of Tan Sujuan, January 7, 2023

## 5.2 The reconstruction and new construction of the invention of tradition in the flower bamboo hat

the invention of tradition is often disseminated in modern life, which will make the influence of the invention of tradition more popular among the general public. Previously, the researcher thought that the invention of tradition of flower bamboo hat was carried out by the people, but the researcher found in field research that there is evidence that flower bamboo hat in the contemporary era started not only from the people, but also from the government. Of course, there are some traditions that are carried out by the people and then spread to society, while there are also some that are carried out through the process of government to the people. However, this top-down government promotes the dissemination of the invention of tradition, and people are more willing to believe and accept new traditions.

### **5.2.1 The introduction of tradition from the official dissemination of flower Bamboo hat**

The dissemination of the early Maonan Flower Bamboo hat was a folk individual behavior and a marketing method for the individual weavers of the Flower Bamboo hat. Now the entire Huanjiang County is using the flower bamboo hat as the city name card for promotion, which is a process from the public to the government (E. Hobsbam, E.Langer.2004). The local government has invested approximately 20 million yuan in recent years to carry out the protection and inheritance of the entire county's intangible cultural heritage (Tan, P., 2010). The Intangible Cultural Heritage Protection Center in Huanjiang Maonan Autonomous County organized art groups to hold multiple performances around the world to promote Maonan ethnic culture and art. They also spread and interpret Maonan culture through Tiktok, micro video and other ways. These new ways of communication strengthen the external publicity function of Maonan culture, while improving the cultural and artistic vitality of Maonan. The above all belong to the new construction of the investment of tradition by the government administrative department regarding the Maonan Flower Bamboo hat, as these phenomena protect and promote the flower bamboo hat culture and skills from another aspect.

Later, in order to promote the distinctive ethnic culture of the Maonan ethnic group, the local government specifically ordered a large number of flower bamboo hats from the production personnel of the flower bamboo hat as a unique gift in the local area, which was given to various distinguished guests. These dissemination from the public to the official sector has promoted the influence of Maonan culture and increased the sales channels of flower bamboo hat, making it a city card representing Huanjiang County, conveying and expressing the beautiful meaning of Maonan people's emotions. This market transformation is also part of the new construction of the invention of tradition in the flower Bamboo hat.

The plays created and performed by Maonan Yinyun Art Group, such as "Nating",

ethnic dance "Dingkahua", "Maonan Girl", and folk song "Nong Nai", are often performed domestically and internationally. The artistic planning of the Maonan ethnic group creates a performance form of flower Bamboo hat through the secondary creation of stage culture, and disseminates the Maonan ethnic culture through singing and dancing with flower Bamboo hat. It is worth considering that in the past, the flower Bamboo hat was originally a private space for men and women. But now, the space where the flower Bamboo hat is located has changed, becoming a performance prop and a new type of dance on the public stage. The existence space of this flower Bamboo hat has changed from a private attribute to a public attribute, and The researcher believe that the reason is that changes in the economic and market environment have changed the existence space of flower Bamboo hat. This can be summarized as a new construction of the invention of tradition in the flower Bamboo hat.



**Figure 65** Mao Nan stage play "Mao Nan Girl" stills  
**Source:** Photographs taken from the researcher, October 22, 2020

In recent years, the rise of China's cultural industry has made ethnic dance very popular. In various ethnic dance performances, the flower Bamboo hat has become an

exquisite performance prop. The use of flower Bamboo hat to convey the emotions between men and women in stage art has become a popular element on stage. The production process of the flower bamboo hat used on stage is relatively simple, retaining only external and visual features. This change in craftsmanship makes it more convenient for the needs of stage art. It can be said that if one sees the figure of flower Bamboo hat in a stage performance, the audience will definitely associate it with the love narrative of Maonan culture. This is the visual feature possessed by the flower Bamboo hat. By simplifying the visual symbols of the flower Bamboo hat through the stage repertoire, it becomes a lyrical representation, allowing traditional private love stories to move towards the collective public stage. This transformation is the new construction of the invention of tradition.

The grand festival of the Maonan ethnic group, "Maonan Dragons Separating Day," was named the "most distinctive ethnic festival in China" in October 2013. The "Dragons Separating Day" of the Maonan ethnic group was originally just a small festival within the Maonan ethnic group. Nowadays, it has become a festival celebrated throughout the city, with 280000 people singing and dancing together on this day to enjoy the holiday. On this day, the Maonan ethnic group will wear flower bamboo hats and their own ethnic costumes for display and performance activities. These activities showcase the unique ethnic culture of the Maonan ethnic group. The grand festival atmosphere and the singing and dancing performance of the flower Bamboo hat make it a carrier of the Maonan ethnic symbol, thereby affecting the cultural identity of Maonan youth and surrounding people.

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**Figure 66** Photos of the "Dragon Festival" of the Nan ethnic festival  
**Source:** From Tan Sujuan, October 22, 2022

In short, in modern life, people cannot distinguish their ethnicity from their daily appearance and clothing. The fusion of cultures has led to the disappearance of traditional cultures of many ethnic groups, and the Maonan ethnic group has deliberately avoided homogenization with other ethnic cultures. These new forms of communication are also a new creation that better meets the needs of the younger generation for communication methods. It is also because of these newly created ways of dissemination that young Maonan people are proud of their national culture, resulting in a deep level of cultural consciousness.

### 5.2.2 The invention of tradition of flower Bamboo hat spread from the public

Changes in the recipient of the gift. After the 1990s, the flower Bamboo hat generated a new construction of the invention of tradition in the process of the new society. In the

past, the flower Bamboo hat was only given as a gift between male and female lovers, but now the tradition of giving flower Bamboo hats has undergone a new construction. The development of the economy and transportation industry has led to a significant increase in foreign tourists. Local people have discovered this business opportunity and turned the flower bamboo hat into a convenient and distinctive tourist souvenir. In recent years, many tourists have purchased flower bamboo hats as souvenirs for consumption. By purchasing gift flower bamboo hats, tourists convey the beautiful meaning of flower bamboo hats. This non romantic gift and purchase has expanded the supply and demand relationship of flower bamboo hats, which were originally limited to love. Deeper analysis is the expansion of a product's application scenarios. People reduce the appearance of the flower Bamboo hat, keep other features unchanged, and put it into a beautiful display box. In short, many traditional technologies and products are precious legacies of human culture and history. Through re creation and innovation, these traditional technologies and products can be brought into modern society and drive the inheritance and development of culture.

The changes in the weaving personnel of flower bamboo hats: Young and middle-aged Maonan people generally work outside the manufacturing, construction, and other industries, with men occupying the majority. The number of men weaving flower bamboo hats has significantly decreased. Now, the vast majority of people engaged in the inheritance of Handmade weaving techniques in the flower bamboo hat are women, and the production target has changed from traditional men to women. This process of transformation has supplemented the shortage of labor and increased the production space of the flower bamboo hat.





**Figure 67** Huanjiang 2022 non-traditional cultural heritage heritage flower bamboo hat training course Training participants are basically presented monogamous gender  
**Source:** from the network Tan Sujuan provided, February 2, 2023

Design update: The inheritor of the flower Bamboo hat technique used Photoshop for a new design of the flower Bamboo hat technique, which did not exist in previous flower Bamboo hat weaving. The change in design methods also led to the invention of the artwork itself. Modern design software incorporated the techniques of flower bamboo hat weaving patterns into modern design, while also restoring some lost patterns. Through continuous research and development of new products, new designs were made to the patterns. At the same time, new designs were also carried out for new utensils, such as modern satchels, household items, etc., integrating traditional and modern industries to design new products, revitalizing traditional craftsmanship and allowing flower bamboo hat and make weaving techniques to travel around the world. This has enabled the invention of traditional art and the use of new tools, promoting the creation of the art itself. the invention of tradition has important implications for the development of modern society. The knowledge and technology contained in the invention of tradition can provide

beneficial insights and references for the development of modern society.



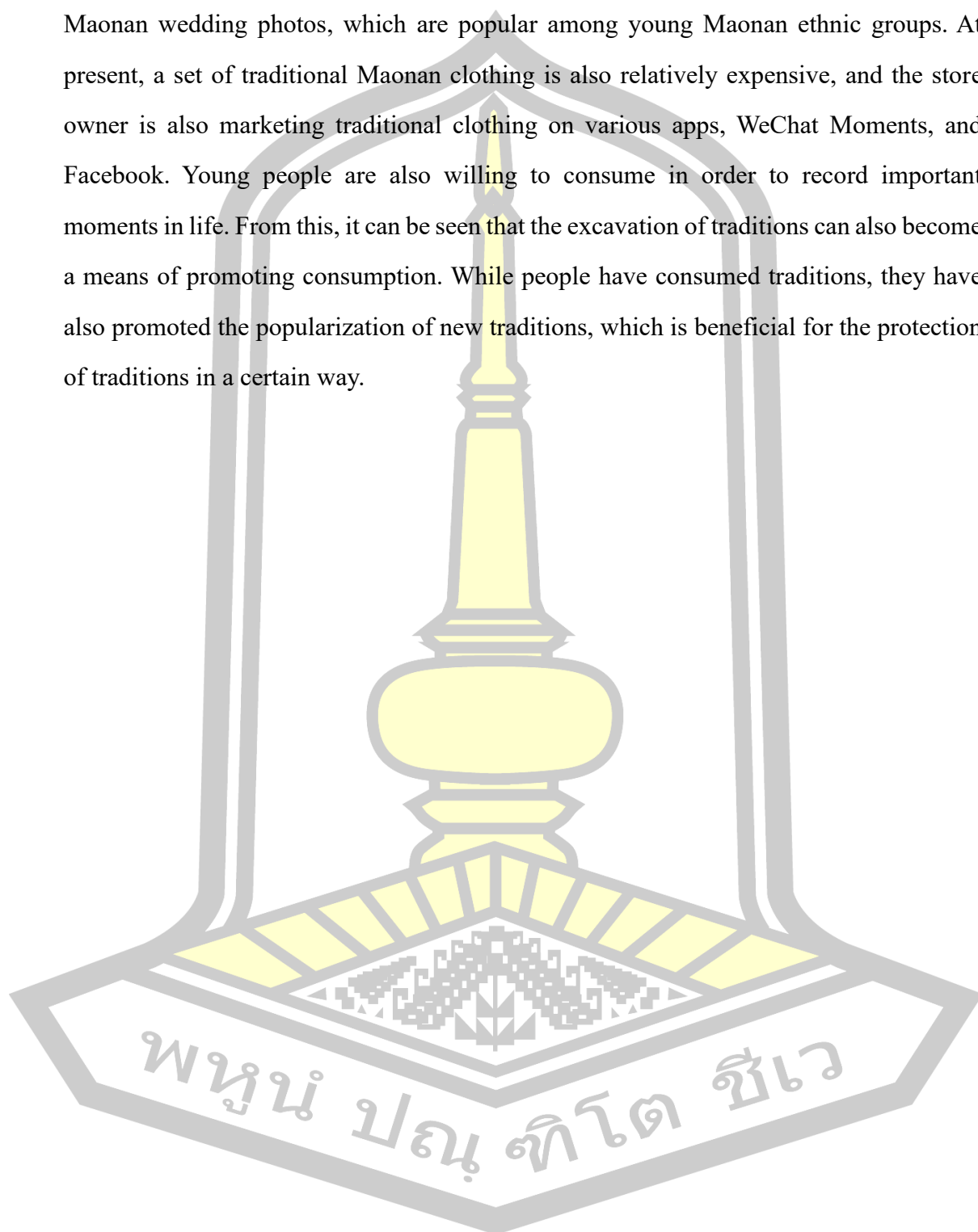
**Figure 68** New artwork produced by Qin Min's design of the flower bamboo hat preparation technique - Flower bamboo hat table lamp  
**Source:** from courtesy of Qin Min, December 14, 2020

The traditional stage plays of the Maonan ethnic group on screen record and beautify the traditional life scenes of Maonan wedding customs, and preserve this part of marriage culture for future generations. Stage plays can be achieved using various modern media under internet technology. The researcher not only need to record the performance itself, but also the background and cultural significance of the performance, and explain and explain the wedding.

### 5.2.3 The invention of tradition in the wedding culture of the Maonan ethnic group

There are now multiple shops operating Maonan ethnic clothing in Huanjiang County, selling some improved Maonan ethnic clothing. When young couples of the Maonan ethnic group get married, they will take a set of Western style wedding photos.

If the economic conditions permit for newlyweds, they will also take a set of traditional Maonan wedding photos, which are popular among young Maonan ethnic groups. At present, a set of traditional Maonan clothing is also relatively expensive, and the store owner is also marketing traditional clothing on various apps, WeChat Moments, and Facebook. Young people are also willing to consume in order to record important moments in life. From this, it can be seen that the excavation of traditions can also become a means of promoting consumption. While people have consumed traditions, they have also promoted the popularization of new traditions, which is beneficial for the protection of traditions in a certain way.





**Figure 69** Maonan wedding cultural repertoire-recording the marriage of a Maonan girl

**Source:** Taken from researcher, December 2, 2021

In traditional Maonan wedding ceremonies, there is no bridesmaid or groomsman, but now there are bridesmaids and groomsmen in Maonan wedding ceremonies. The occurrence of groomsmen and bridesmaids in Maonan ethnic weddings is closely related to the exchange and integration of Chinese and Western marriage cultures after Reform

and Opening-up. Foreign wedding cultures have caused changes in Maonan ethnic wedding ceremonies. The wedding ceremony is a solemn oath, marking the significant significance of two individuals combining into a family. At the wedding, the audience attending the wedding will also observe the ceremony, etc. This open and easy to demonstrate wedding ceremony also plays an important role in spreading wedding culture among the public.

Nowadays, in Maonan weddings, the costumes of Maonan bridesmaids use the improved ethnic costumes of the Maonan ethnic group, and also wear small diameter flower bamboo hats as decorations. The tassel decoration of the flower Bamboo hat has also been changed from the bottom of the hat to the top of the hat, because the headgear of the bridesmaid's clothing needs to be different from the bride's clothing and cannot be changed due to being too dominant. The changes in Maonan ethnic weddings can fully convince people that the continuous changes and development of culture will drive new changes in traditional wedding ceremonies, and after a long period of change, they have become the new invention of tradition. The recording of traditional wedding customs helps to preserve the cultural traditions of marriage customs for the descendants of the ethnic group. By recording videos, taking photos, and conducting interviews with practitioners and participating members, education and awareness of traditional wedding customs are promoted, thereby ensuring the inheritance of the cultural heritage of the intangible cultural heritage. Marriage culture can also be studied in seminars and cultural activities, and interpreted through interdisciplinary thinking, using anthropological, ethnological, and sociological perspectives. The researcher believe that through efforts, we can help protect and preserve these important cultural customs.



**Figure 70** Bride's bridesmaids and groomsmen in a Maonan wedding

**Source:** From (Researcher: Mao Xiu Cai), June 18, 2019

Various traditions are passed down from generation to generation and have an intangible impact and control on people's social behavior (Wang, X. 2016). In the Maonan ethnic group and surrounding social spaces, the flower bamboo hat is also influenced by the Maonan ethnic group. With over 400 years of history, the flower bamboo hat has become a representative of Maonan traditional culture. The deepening of this tradition is achieved by using the flower bamboo hat as a marriage token and repeatedly appearing in wedding ceremonies.

Unlike previous Maonan weddings, some foreign wedding cultures have been added to the current Maonan weddings. The emergence of this phenomenon gives the researcher two aspects of thinking:

One is the conscious invention of new cultures by the Maonan ethnic group. Through the exchange and integration of modern economy and culture, the form of marriage customs of the Maonan ethnic group has changed. This change is gradually fixed through the continuous repetition of wedding ceremonies, and through long-term evolution and public demonstration of wedding ceremonies, it will facilitate the spread of new wedding ceremonies (traditional Maonan wedding ceremonies combined with foreign wedding cultural ceremonies). This spread will also promote the Maonan ethnic group to invent new traditional marriage customs. The second is the awakening of the Maonan ethnic group's awareness of protecting culture. The development of the economy has provided a material foundation for protecting the culture of our own nation, and has also led to the

integration of new cultural content. The Maonan ethnic group gradually regained their cultural confidence and protected their national identity and cultural identity through traditional festivals, weddings, and cultural performances. In recent years, the Maonan ethnic group has revived and invented traditional culture, successfully saving a cultural crisis caused by foreign cultural assimilation.



Figure 71 Maonan couple in Western-style wedding dress with Maonan flower bamboo hats

Source: From what Website, November 30, 2022

In the history of the Maonan ethnic group, the traditional flower bamboo hat has only one size. But now, the size of the flower Bamboo hat has changed, ranging from large to small, and even fingertip sized. For the change in the size of the flower bamboo hat, the researcher will find through research that changes in the social environment have led to the emergence of a new construction in the invention of tradition: the size change of the

Maonan flower bamboo hat is mainly caused by three factors.

One is that the traditional type of flower Bamboo hat has gradually been forgotten by the times. The integration of economy and culture has changed the clothing and attire of the Maonan people, and traditional clothing has changed. The flower Bamboo hat worn in daily life has been replaced by other hats. The second is the choice of economic benefits. The traditional flower bamboo hat is relatively large, so the labor cost during production will also be higher. The best-selling flower Bamboo hats in the market are all relatively miniaturized, and the market orientation has led to a gradual trend towards miniaturization. The third is the choice of media and aesthetics. The traditional flower bamboo hat is a symbol that expresses the meaning of love in Nanning. Now that the Maonan flower bamboo hat has become the medium of Maonan culture, aesthetics and media have also become the production conditions for the size of the flower bamboo hat.

#### **5.2.4 The significance of the invention of tradition among the Maonan ethnic group**

Tradition is a spatiotemporal coordinate system. On the one hand, tradition connects the past, even if it is imagined, which is the timeline of the coordinate system; On the other hand, it must be a collective activity that allows you to connect with the people around you, which is the spatial axis of this coordinate system. So, with tradition, you can find your own coordinates in the world and in the universe. The Maonan ethnic group has carried out the invention of tradition and made new inventions to the tradition of flower bamboo hat. By continuously creating new connections between people and flower bamboo hat, the survival of flower bamboo hat has become more suitable. Flower bamboos hat has become the commodity, love token, singing and dancing props and national card of Maonan nationality. These new inventions have protected the precarious Lebensraum of flower bamboos hat, expanded the influence of Maonan nationality's art, and strengthened the cultural identity and national identity of Maonan nationality to achieve the goal of condensing Maonan community through repeated rituals.





Figure 72 Our Chinese Maonan Dream Stills  
**Source:** From the author's photo, December 2021

Cultural history tells us that any culture in the world has continuously evolved and developed in the long river of history. 'Tradition' is not static, but rather a process of continuous creation. Therefore, new organizational forms and inventions are the genes and driving forces for the survival of traditional ethnic culture. For the development of ethnic crafts, the Maonan ethnic group, after years of artistic practice, has made technological and conceptual innovation a driving force for the transformation and enhancement of traditional crafts. As Morton said, the modern society requires us to "save some cultural heritage for the present and tomorrow, rather than accept it all (Morton III, W. Brown. 1987) ." The correct way is to achieve the inheritance of traditional crafts by means of development on the premise of giving priority to the protection of essence.



Figure 73 Inheritors knit the Maonan fixed-love object flower bamboo hat at the scene of non-heritage activities

**Source:** from the network, URL:

<http://rmfp.people.com.cn/BIG5/n1/2016/1201/c406725-28916948.html>, January 7, 2023

In short, the invention of tradition is a valuable cultural heritage of humanity and has an important enlightening effect on the development of modern society. the invention of tradition in ethnic minority areas can promote local economic development and stimulate cultural innovation. By researching and learning the invention of tradition, they can deepen their understanding and understanding of history and culture, tap into and develop the potential for inheriting traditions, and improve their innovation and practical abilities.

### **5.3 Suggestions for the inheritance and protection of China's intangible cultural heritage**

#### **5.3.1 Ways of Inheriting and Protecting the Maonan Flower Bamboo Hat**

Masahiro Ogano, a cultural researcher in Japan who studies intangible cultural heritage, believes that different understandings of time can lead to differences in the perspectives of cultural heritage research. When preserving art works such as paintings or historic buildings as cultural heritage, it is often based on historical consciousness, that is, preserving them in a linear timeline order of the past, present, and future. The handicrafts used to display in museums always belong to the past, they only exist as symbolic symbols of the past. On the contrary, there is no such linear consciousness in Japan, but it is dominated by another sense of time. This sense of time suggests that tradition does not exist in completed works, but rather in the production process before completion. Therefore, traditional craftsmanship is not about preserving the heritage of the past in its original form, but rather presenting the things and processes that once existed in the past in a 'present' way (Ethnologie Française, 1995).

The inheritance system of flower Bamboo hat has undergone the innovation of tradition in the new era, which is greatly different from the traditional master apprentice model. By changing the mode of teacher apprentice inheritance, the inheritance of skills will be transformed from closed to open, and from a single inheritance to the traditional creation of school education models. These inventions of tradition have brought vitality and fresh blood to the development of traditional techniques. In ancient China, traditional skills had a rigorous inheritance system in the master apprentice mode. Usually, masters pass down their skills through formal disciples. In the early stage, there were three major stages: introduction, entrance examination, and apprenticeship ceremony. In the later stage, there were also two major stages: passing on skills and graduation. Only disciples who passed all the procedures could be officially recognized.

The Chinese mentorship system has trained many talents for China's intangible cultural heritage skills, but the limitations of this mentorship system are also quite

obvious. More often than not, apprentices follow the master's technical replication, constantly mechanically imitating and repeating. The apprentice must also abide by the regulations of the school, and must not arbitrarily use the skills of others or impart them to outsiders. The apprentice can only learn the skills taught by the master, and over time, a common "conservative mentality" has formed. In this situation, the apprentice's creative consciousness is weak, accustomed to inheriting predecessors, afraid to surpass, and lacks artistic creativity and rebellious spirit(Xu, Y., & Dong, J. 2009) .

If the inheritance of the flower Bamboo hat continues with this primitive inheritance mode, then the flower Bamboo hat will inevitably disappear and perish. The disappearance of many ancient crafts in history has taught us a profound truth. Any kind of skill cannot develop in a self-enclosed way. Only by spreading technical communication to every corner of the society and allowing everyone to have technology and innovative development, can we maintain the vitality of ancient skills.

The government can establish a training plan for the intangible cultural heritage cultural project (as shown in the enrollment announcement for the Guangxi Huanjiang Maonan Flower Bamboo Hat Weaving Training Class), to impart the value and specific process of intangible cultural heritage to people. These projects can be organized in various ways, including seminars and long-term courses. Government and other organizations collaborate with academic institutions such as universities to offer comprehensive cultural heritage training courses. These courses may be part of an academic project or provided as independent courses. The government collaborates with cultural institutions such as museums and cultural centers to develop intangible cultural heritage training courses. These organizations have specialized knowledge in a certain aspect of intangible cultural heritage, which can help develop and provide training programs. At the same time, the government can also provide funds and resources to support the development and delivery of intangible cultural heritage training courses, and provide funding materials for activities.

Primary and secondary school students receive folk culture education in the

classroom. They communicate and learn from each other in both online and real communities, efficiently learning the skills and techniques of flower Bamboo hat weaving. The knowledge transfer and practice of traditional intangible cultural heritage techniques are also achieved through various collaborations between inheritors and government organizations and various social institutions, dynamically developing and practicing new knowledge in intangible cultural heritage. In the process of forming and developing practical knowledge of intangible cultural heritage techniques, the most core is the consumption behavior and cultural identity of intangible cultural heritage techniques, which is also the biggest driving force for the development of traditional art event knowledge.



**Figure 74** National non-genetic inheritors in elementary schools for flower bamboo hat culture science

**Source:** Provided by Tan Sujuan, February 10, 2023

In order to protect the development of Maonan ethnic culture and flower Bamboo hat skills, Maonan Autonomous County in Huanjiang has established a "Ethnic Culture Campus" inheritance base at Xianan Middle School and Xianan Primary School. Maonan

ethnic intangible cultural heritage inheritors teach children how to make Nuo noodles, dance Nuo noodles, weave flower Bamboo hats, etc. Children inherit and blend in the inheritance process. By changing the traditional mode of teacher apprentice inheritance, more teenagers have the opportunity to understand and learn about the flower Bamboo hat. At the same time, Huanjiang also held 11 training courses for Nuo Opera Artists, Nuo Face Carving Artists, and Flower Bamboo Hat Weaving Artists, training over 500 students of various types, bringing new vitality and vitality to the Maonan culture. There are a total of 25 cultural volunteer teams, 196 amateur art teams, 106 amateur sports teams, and more than 30 rural dragon and lion teams in Maonan Autonomous County, Huanjiang. There are over 1500 cultural backbone talents.

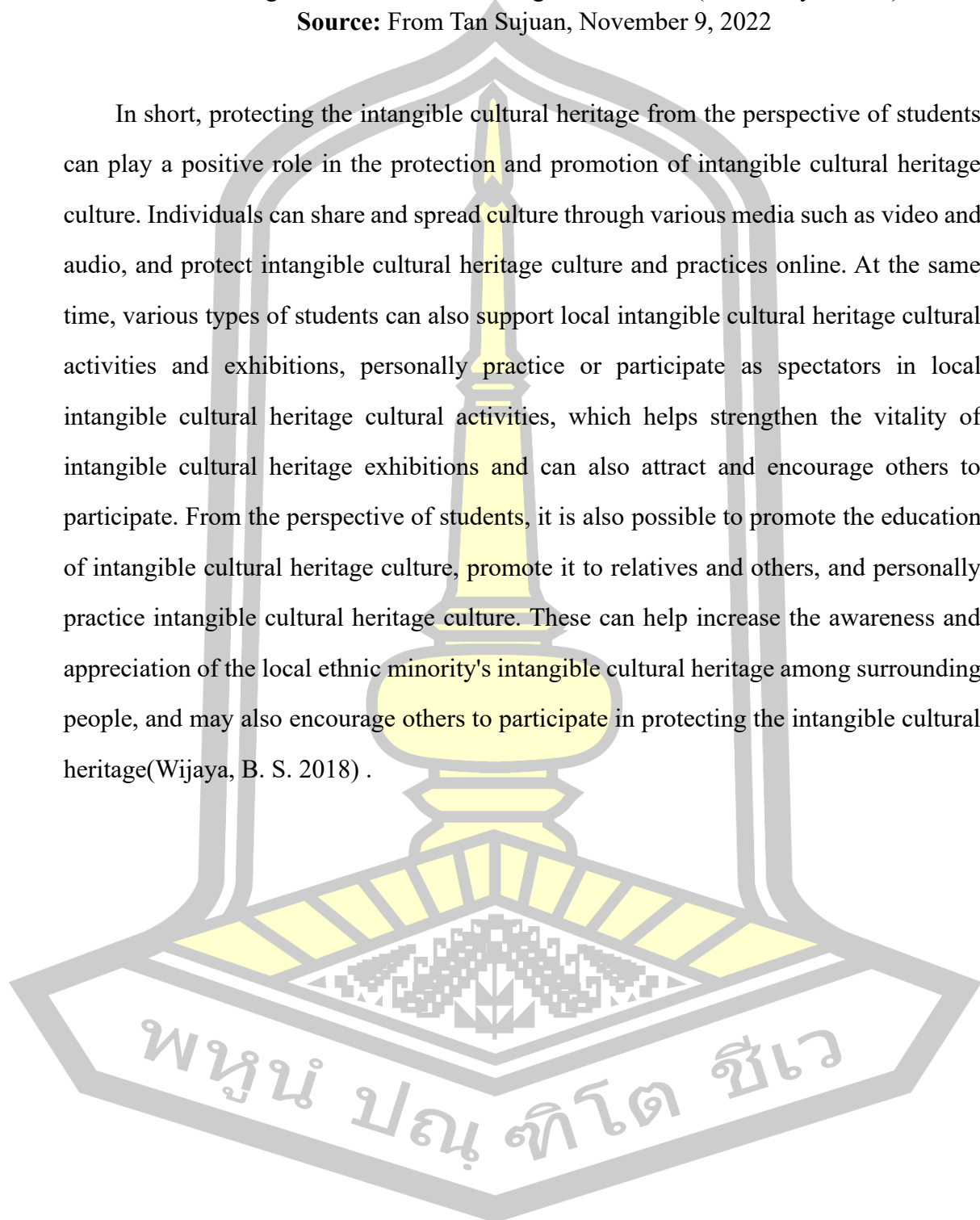
The inheritors of intangible cultural heritage showcase the dynamic Maonan intangible cultural heritage culture in primary and secondary schools as well as in provincial universities, allowing students to experience it in their classroom learning. The introduction of intangible cultural heritage culture into the classroom enables students to have a more systematic understanding and inheritance of Maonan traditional culture, enhance their love for their hometown and nation, and promote the protection, inheritance, and development of Maonan culture.



**Figure 75** Intangible Cultural Heritage in the School Flower bamboo Hat Inheritors interacting with students of Nanning Trade School (Secondary School)

**Source:** From Tan Sujuan, November 9, 2022

In short, protecting the intangible cultural heritage from the perspective of students can play a positive role in the protection and promotion of intangible cultural heritage culture. Individuals can share and spread culture through various media such as video and audio, and protect intangible cultural heritage culture and practices online. At the same time, various types of students can also support local intangible cultural heritage cultural activities and exhibitions, personally practice or participate as spectators in local intangible cultural heritage cultural activities, which helps strengthen the vitality of intangible cultural heritage exhibitions and can also attract and encourage others to participate. From the perspective of students, it is also possible to promote the education of intangible cultural heritage culture, promote it to relatives and others, and personally practice intangible cultural heritage culture. These can help increase the awareness and appreciation of the local ethnic minority's intangible cultural heritage among surrounding people, and may also encourage others to participate in protecting the intangible cultural heritage(Wijaya, B. S. 2018) .





**Figure 76** Flower bamboo hat national non-genetic inheritor Tan Sujuan, daughter of Professor Qin Min compile flower bamboo hat  
**Source:** From Zhang Xiaoning Photography, August 22, 2020



**Figure 77** Huanjiang Maonan Nuo noodle inheritors interacting with elementary school students  
**Source:** Little Red Book App @ Qingfeng loves photography shooting, October 27, 2022



There are also interactive activities for the inheritance of Maonan flower Bamboo hat held in universities. The collaborative teaching between inheritors of intangible cultural heritage and art schools allows many students to learn the weaving of flower Bamboo hats in university classrooms, which has changed the previous situation where learning can only be done through apprenticeship. The modern design concept and computer technology design and production of traditional intangible cultural heritage artworks have added new cultural and artistic elements, enabling the preservation of intangible cultural heritage in a better form. This learning method allows the younger generation to experience the charm of intangible cultural heritage and the unique cultural value of the Maonan ethnic group, while also increasing the sense of identity of ethnic minorities.



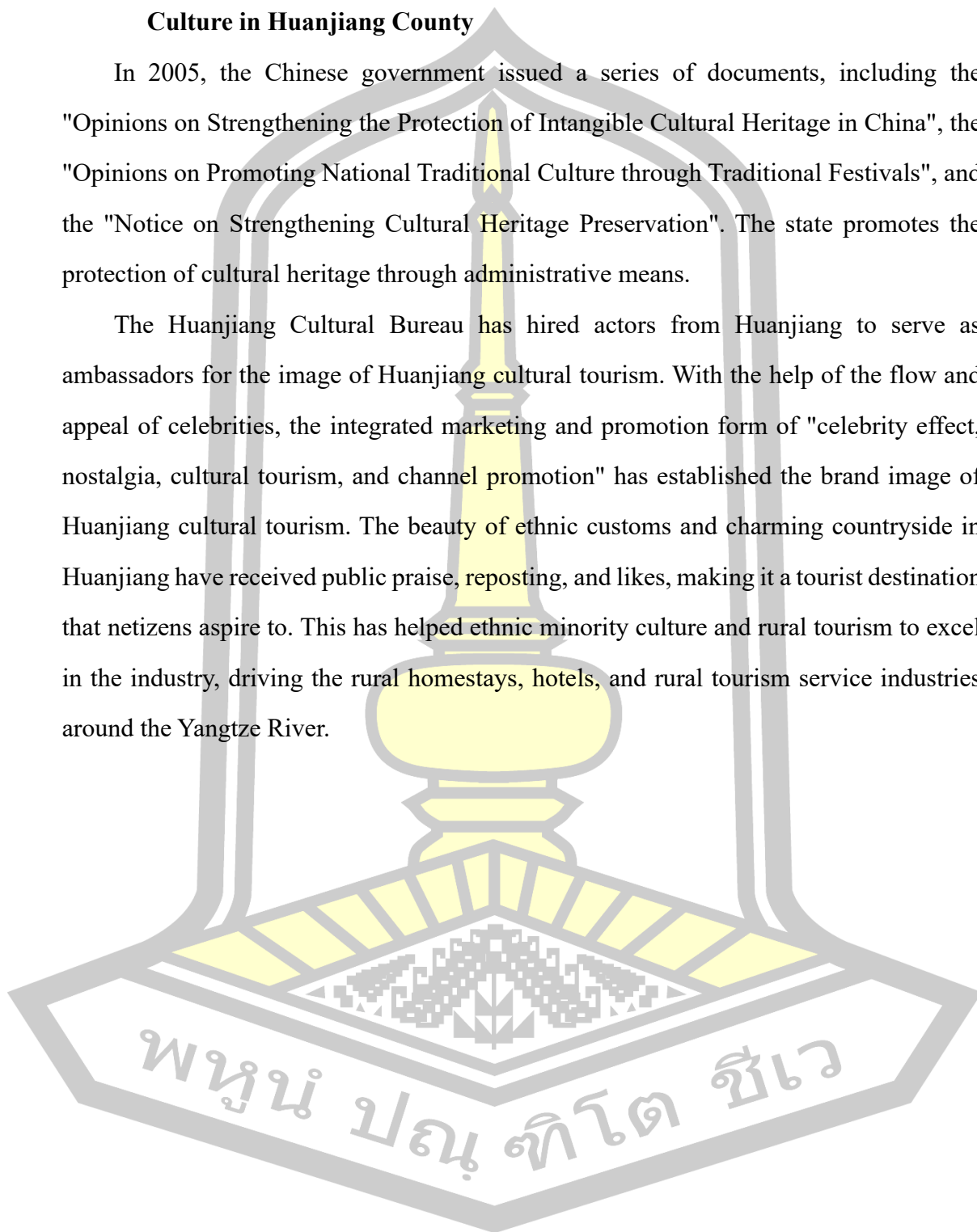
**Figure 78** Guangxi Arts Institute students learning the art of flower bamboo hat completion ceremony

**Source:** From Tan Sujuan, October 22, 2022

### 5.3.2 Promotion and Protection Methods of Intangible Cultural Heritage Culture in Huanjiang County

In 2005, the Chinese government issued a series of documents, including the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China", the "Opinions on Promoting National Traditional Culture through Traditional Festivals", and the "Notice on Strengthening Cultural Heritage Preservation". The state promotes the protection of cultural heritage through administrative means.

The Huanjiang Cultural Bureau has hired actors from Huanjiang to serve as ambassadors for the image of Huanjiang cultural tourism. With the help of the flow and appeal of celebrities, the integrated marketing and promotion form of "celebrity effect, nostalgia, cultural tourism, and channel promotion" has established the brand image of Huanjiang cultural tourism. The beauty of ethnic customs and charming countryside in Huanjiang have received public praise, reposting, and likes, making it a tourist destination that netizens aspire to. This has helped ethnic minority culture and rural tourism to excel in the industry, driving the rural homestays, hotels, and rural tourism service industries around the Yangtze River.





**Figure 79** Maonan netizen blogger on Xiaohongshu APP

**Source:** Screenshot from personal profile on Xiaohongshu APP, October 22, 2022



**Figure 80** Maonan cultural tourism ambassador and Maonan non-genetic inheritors

**Source:** From Huanjiang Rongchuang Media, August 25, 2022

The cultural and religious departments in Huanjiang County have taken the lead in collecting and organizing literature related to the Maonan ethnic group. They have edited and published a series of books such as "Maonan Ethnic Chronicles" and "Research on the Traditional Culture and Development of the Maonan Ethnic Group in Guizhou". They have organized the collection of Maonan ancient books and laid the foundation for the research, excavation, and inheritance of Maonan ethnic culture.

They also conducted creative exchanges and have compiled and published 20 excellent ethnic cultural monographs, including "History of Maonan Literature", "Maonan Studies", and "Maonan Folk Songs (Ancient Book Edition)". Among them, "History of Maonan Literature" won the second prize in Guangxi Social Sciences, and "Maonan Folk Songs (Ancient Book Edition)" won the highest cultural achievement award in the autonomous region - Guangxi Bronze Drum Award. They have created over 30 works, including music, dance, sketches, dramas, etc. Among them, the sketch "Neighbor" won the gold medal at the 16th Guangxi "Eight Guangxi Stars Award", the sketch "Distant Rural Road" won the gold medal at the 17th Guangxi "Eight Guangxi Stars Award", and the gold medal for Osmanthus Drama at the 9th Guangxi Drama Exhibition. At present, a large number of scattered cultural elements of the Maonan ethnic group around the Yangtze River, including songs, dances, plays, art, handicrafts, and traditional sports, have been systematically excavated, organized, protected, and inherited. A large number of cultural masterpieces and outstanding creative talents with Maonan characteristics have emerged, and the intangible cultural heritage culture continues to shine with new vitality, shining brightly on the stage of world culture and art.

The emergence of new technologies in media communication has promoted the inheritance of intangible cultural heritage, and also provided new methods for recording the process of intangible cultural heritage and artistic processing. The development of new technologies can change the way in which intangible cultural heritage content was generated and disseminated in the past. We need to fully utilize new technologies to fully utilize the entire process of the dissemination of intangible cultural heritage culture, in

order to develop it.

The new media dissemination, modern lifestyles, and emerging consumer behaviors have also increased the need for diversification and personalized production of flower Bamboo hat products. Online live streaming has a profound impact on China's culture and economy. In terms of culture, online live streaming is subtly changing our way of entertainment. Live streaming, as a cultural product, provides viewers with an additional choice for entertainment programs, and anchors exhibit diversity and media orientation. With the development of social media, internet celebrity anchors have become a new form of cultural promotion. Online celebrity anchors leverage the power of social media platforms to present the intangible cultural heritage culture to a wider audience through short videos, live broadcasts, and other means, playing a positive promotional role. It should be noted that internet celebrity anchors should pay attention to cultural protection and correct inheritance in the process of promoting the intangible cultural heritage culture, and should not excessively commercialize or distort the true face of the intangible cultural heritage culture.

China's "intangible cultural heritage+technology" series of activities are conducted in the form of air classroom live streaming, allowing domestic students to easily participate in live streaming interactions through the internet from home. The rich and colorful online activities such as learning about intangible cultural heritage, conducting experiments, playing games, and creating handicrafts on intangible cultural heritage are widely recognized by children. According to survey statistics, this science popularization activity that combines education with entertainment and explores the scientific truth behind the intangible cultural heritage has been widely praised, with satisfaction reaching over 98% among parents of students who have participated in the activity.

The masses are the inheritors, creators, owners, and protectors of the intangible cultural heritage. The protection of intangible cultural heritage must rely on the people, and the achievements of protection benefit the people. This is the practical need to realize the value of intangible cultural heritage and the fundamental purpose of protecting and

developing intangible cultural heritage. The protection of intangible cultural heritage should become a consensus among the people. We should consciously take action, mobilize the enthusiasm of the general public, and form a culture of protecting intangible cultural heritage in the entire society. The following figure shows the Guangxi Cultural and Creative Industry Talent Training Course, which aims to cultivate a large number of young talents in order to make cultural development more prosperous.



**Figure 81** Guangxi Cultural Tourism Industry Creative Talents Training Course in 2021

**Source:** Provided by Qin Min from, February 16, 2022

Multimedia technology can promote the inheritance and preservation of traditional culture. Through the application of internet technology, the inheritance information and skills of intangible cultural heritage culture can be digitized and networked, achieving comprehensive recording and transmission of intangible cultural heritage culture inheritance. At the same time, it also provides a new way for the inheritance of intangible cultural heritage culture. Internet technology can make it easier for inheritors and enthusiasts of intangible cultural heritage to communicate and interact, thereby expanding

the influence of intangible cultural heritage culture and allowing more people to understand and understand it. Through the application of internet technology, the protection and management information of intangible cultural heritage culture can be digitized and networked, achieving comprehensive recording and management of intangible cultural heritage culture protection and management. At the same time, it also provides a new way for the protection and management of intangible cultural heritage culture. Internet technology can make it easier for inheritors of intangible cultural heritage culture to innovate and create, while also combining intangible cultural heritage culture with modern technology to promote the development of intangible cultural heritage culture.

### 5.3.3 Methods for Government and Individual Participation in the Protection of Intangible Cultural Heritage Culture

#### **Government support:**

The inheritance and protection of intangible cultural heritage require long-term efforts and the participation of all sectors of society. The role of the government has a significant impact on the inheritance of intangible cultural heritage, and the government plays a primary role in protecting it. The protection of intangible cultural heritage is a complex and multifaceted task that requires the participation and cooperation of both government and individuals. The government plays a crucial role in protecting and promoting intangible cultural heritage by providing funding and institutional support, formulating policy and legal frameworks, promoting awareness and education.

#### **Economic support:**

The government and society should provide economic support for the inheritance of intangible cultural heritage, provide financial support for cultural projects, provide training and education for practitioners, and develop infrastructure to support cultural activities, in order to ensure the long-term development and preservation of intangible cultural heritage.

**Establish laws and regulations:**

The government can provide legal protection for intangible cultural heritage through legislation and policies, such as formulating the "China Intangible Cultural Heritage Protection Law" and the "China Traditional Crafts Revitalization Plan". The government can also establish a national intangible cultural heritage registry, recognize traditional knowledge and practices, and develop a legal framework for protecting intellectual property(UNESCO.2018). The government can also establish specialized protection centers to collect, organize, preserve intangible cultural heritage, and conduct research and popularization on it.

**Strengthen education construction:**

The government can promote the development of educational resources and other related projects for intangible cultural heritage culture to promote educational activities. The education of intangible cultural heritage can be included in the school curriculum development standards, and a system of integrating intangible cultural heritage culture into the classroom that is suitable for the local situation can be established. Holding events can enhance the public awareness and protection awareness of local residents, and provide training and support for cultural practitioners.

**International cooperation:**

Governments of all countries should work together at the international level to promote the inheritance and protection of intangible cultural heritage worldwide, and actively participate in the UNESCO Convention on the Protection of Intangible Cultural Heritage(de la Torre, M. 2015).

**Personal efforts:**

Individuals also play an important role in protecting intangible cultural heritage. They are the carriers and practitioners of the intangible cultural heritage, passing it on to future generations. Individuals participate in the community of practice of skills to record and share knowledge, promote cultural awareness and education, and contribute to the protection of intangible cultural heritage. Inheritors of intangible cultural heritage play a



crucial role in the protection group of intangible cultural heritage, and they are also important technical cores in the community of practice of intangible cultural heritage. After the research analysis, the The researcher reached the following conclusions.

Protect the inheritance of intangible cultural heritage skills. The inheritors are the main inheritors of the intangible cultural heritage technique, who pass it on to future generations through oral transmission, practice, and other means. The mastery and active inheritance of intangible cultural heritage skills by inheritors are crucial, as they are able to preserve their own intangible cultural heritage skills. At the same time, they can also incorporate their own experience and creativity into the skills of intangible cultural heritage, thereby elevating and refining the skills of intangible cultural heritage, better adapting to historical development and social changes, and better preserving and inheriting them.

Inheritors have a significant influence in the cultural field and have a strong cohesive role in the integrated cultural heritage inheritance community of practice. As the core of the community of practice, inheritors of intangible cultural heritage lead other members to learn and protect the culture of intangible cultural heritage together. The long-term experience and exquisite skills of inheritors are the technical core of the intangible cultural heritage inheritance group. Inheritors create value by sharing their own technology.

Promote the development of intangible cultural heritage skills. The inheritance of intangible cultural heritage skills is an organic and dynamic process that requires continuous practice and innovation by inheritors. Inheritors can carry out secondary innovation and creation of intangible cultural heritage skills based on the specific inheritance situation of social development needs and intangible cultural heritage skills, in order to continue and better develop the intangible cultural heritage skills in historical development. Inheritors are representatives of intangible cultural heritage skills, carrying the traditions and history of intangible cultural heritage culture. The role of inheritors in the intangible cultural heritage protection group is not only to inherit the intangible cultural heritage skills, but also to cultivate and improve the talents who inherit the skills

to ensure the inheritance of the intangible cultural heritage.

#### 5.3.4 Methods for Inheriting and Protecting Intangible Cultural Heritage Culture

##### **(1) The Legislative Protection System of Intangible Cultural Heritage and Intellectual Property Rights**

The functional departments of the Chinese government have created an effective working mechanism based on the current national conditions of China, elevating the protection of intangible cultural heritage in China to the level of barber protection(Wang, Z. 2013, June 7). Starting from legislative protection, the Chinese government has protected the intangible cultural heritage, implementing the responsibilities of all parties through the law, and raising the awareness of the whole society regarding the protection of the intangible cultural heritage as the main body. Under the leadership of the Chinese government and the joint efforts of various sectors of society, significant achievements have been made in the formulation of policies and regulations, work planning, implementation of census work, construction of a directory system, improvement of protection mechanisms, as well as information protection and publicity for the protection of intangible cultural heritage in China. By establishing and improving relevant laws and policies, the Chinese government has provided legal basis for the protection of intangible cultural heritage, enabling the rescue and protection work of intangible cultural heritage to develop layer by layer.

The Chinese government has successively issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China", "Interim Provisions on the Management of Special Funds for National Intangible Cultural Heritage Protection", "Interim Measures for the Protection and Management of National Intangible Cultural Heritage", "Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects", and "Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects" Laws, regulations, and documents; Each province

(autonomous region, municipality directly under the central government), city, county, etc. has also formulated and implemented targeted and targeted regulations and policy documents for the protection of intangible cultural heritage based on their own actual situation.

In short, legislative protection is of great significance for the inheritance and development of intangible cultural heritage culture. It not only protects the purity and authenticity of intangible cultural heritage culture, promotes more confidence and motivation for inheritors in the process of inheriting intangible cultural heritage culture, but also promotes innovation and development of intangible cultural heritage culture, and promotes the integration of intangible cultural heritage culture and economy. Thus providing better protection and support for the inheritance and development of intangible cultural heritage culture.

## **(2) Integrated cultural heritage regional overall protection system**

Article 26 of the Law of the People's Republic of China on Intangible Cultural Heritage (Zhu, B., 2021): For specific areas where representative projects of the Intangible Cultural Heritage are concentrated, have distinct characteristics, and maintain complete forms and connotations, the local cultural authorities may formulate special protection plans, and implement regional overall protection after approval by the local people's government. To determine the implementation of regional overall protection for the intangible cultural heritage, the wishes of local residents should be respected, and physical objects and places that are part of the intangible cultural heritage should be protected to avoid damage. If the implementation of regional overall protection involves the spatial planning of villages, towns, or blocks in integrated cultural heritage areas, the local urban and rural planning department shall formulate a special protection plan in accordance with relevant regulations.

The regional overall protection system can better inherit the intangible cultural heritage culture. Intangible cultural heritage culture is usually preserved through oral

transmission, apprenticeship inheritance, and other means. Regional overall protection systems can protect the inheritance environment of intangible cultural heritage culture, ensuring its continuity and stability. A regional overall protection system can increase the value of intangible cultural heritage culture, making it a product with high commercial and cultural value. By establishing standards and norms for the integration of intangible cultural heritage culture into the market, more people can understand, identify with, and enjoy it, thereby bringing more resources to the inheritance and development of intangible cultural heritage culture. The regional overall protection system can ensure the sustainable development of intangible cultural heritage culture. By protecting and inheriting the intangible cultural heritage culture, it can be coordinated with the local economy, society, environment, and other aspects, achieving an organic combination of intangible cultural heritage culture and regional sustainable development.

The regional overall protection system plays an important role in the inheritance, protection, and development of intangible cultural heritage culture, promoting its development and inheritance, and also enabling it to better integrate into local economic and social life, promoting regional development.

### **(3) Update of the cultural management mechanism for intangible cultural heritage**

The Chinese government has launched projects such as the "Certification, Rescue, Protection, and Research Project for the Oral and Intangible Heritage of Chinese Humanity", the "Protection Project for Chinese Ethnic and Folk Culture", the "Rescue Project for Chinese Folk Cultural Heritage", and the "Investigation, Certification, and Naming of Outstanding Inheritors of Chinese Folk Culture".

The content and form of China's intangible cultural heritage are very rich, and protection work involves many administrative departments of the government, which can easily lead to overlapping management, increasing management costs and low efficiency. After the implementation of the "Intangible Cultural Heritage Law of the People's

Republic of China", it clearly stipulates the responsibilities of various departments and regions for the protection of intangible cultural heritage.

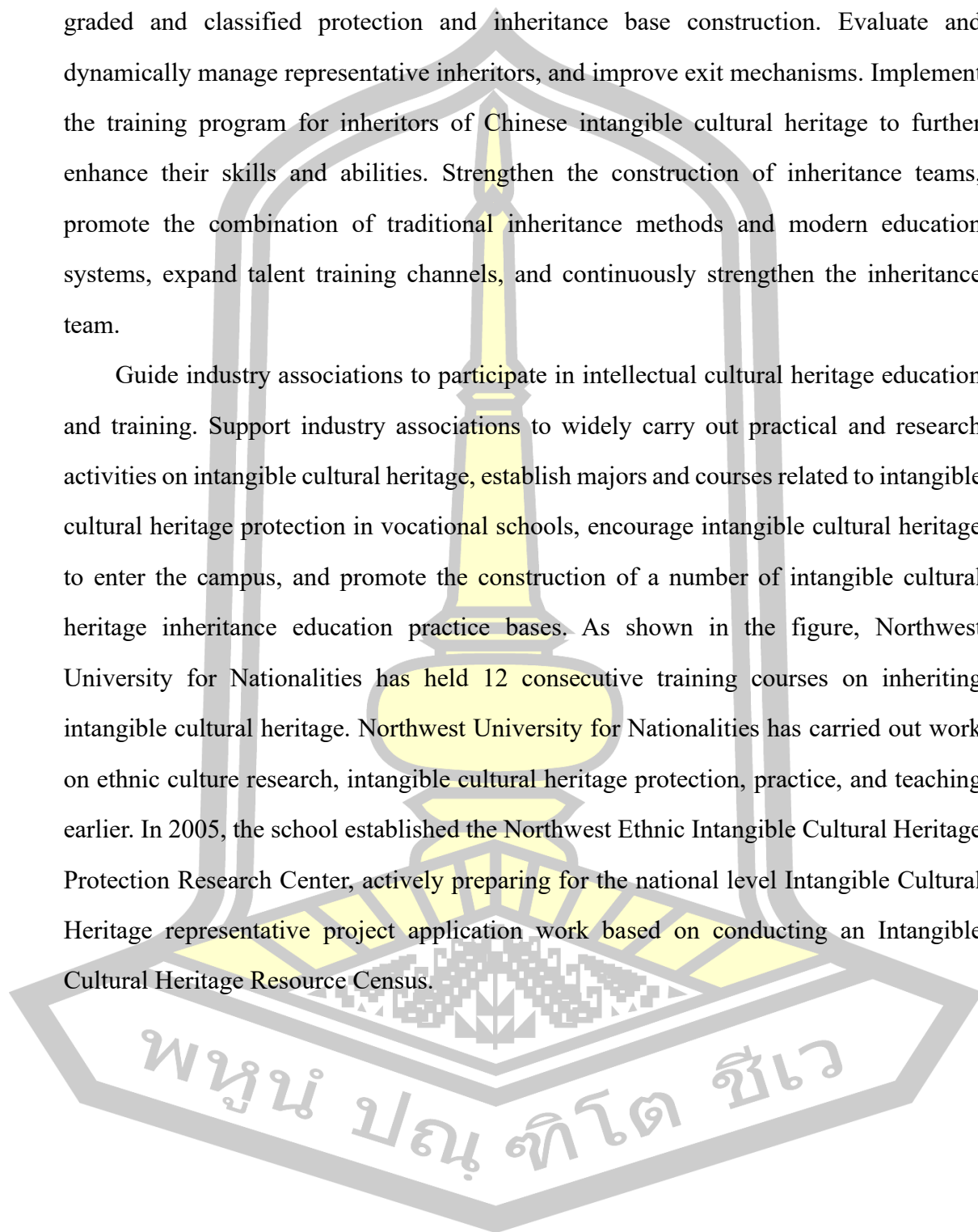
By enacting laws, the functions and responsibilities of the people's government in formulating plans, implementing policies, ensuring funding, building a talent team, enhancing grassroots public cultural services, establishing a joint meeting system, and setting up charitable positions for intangible cultural heritage have been clarified, and the work responsibilities of the supervisory and relevant departments have been refined. On the existing basis, encourage industry associations to establish intangible cultural heritage inheritance and experience facilities, and encourage places with conditions to create intangible cultural heritage pavilions and national representative intangible cultural heritage project supporting inheritance and experience centers, promoting the formation of an experience facility system that integrates inheritance, experience, education, training, tourism and other functions.

The government has established various levels and types of intangible cultural heritage protection centers, which have become specialized institutions for the protection of intangible cultural heritage. The main responsibilities of the Intangible Cultural Heritage Center are to carry out artistic creation and theoretical research; Conducting research on ethnic and folk art; Undertake specific work related to the national protection of intangible cultural heritage, organize relevant academic exchanges and exhibition activities; Undertake relevant talent training work; Undertake other tasks assigned by the Ministry of Culture. It is an important part of China's intangible cultural heritage protection system, with the primary purpose of accelerating the rescue, inheritance, and protection of China's intangible cultural heritage, gradually improving the directory system, and ultimately forming a national, provincial, municipal, and county level directory system to achieve graded protection of intangible cultural heritage.

By enacting laws, the responsibility and mechanism for protecting intangible cultural heritage have been improved, and representative projects and the identification of inheritors of intangible cultural heritage have been standardized. Clarify the rights and

obligations of inheritors of intangible cultural heritage, and establish a sound system for graded and classified protection and inheritance base construction. Evaluate and dynamically manage representative inheritors, and improve exit mechanisms. Implement the training program for inheritors of Chinese intangible cultural heritage to further enhance their skills and abilities. Strengthen the construction of inheritance teams, promote the combination of traditional inheritance methods and modern education systems, expand talent training channels, and continuously strengthen the inheritance team.

Guide industry associations to participate in intellectual cultural heritage education and training. Support industry associations to widely carry out practical and research activities on intangible cultural heritage, establish majors and courses related to intangible cultural heritage protection in vocational schools, encourage intangible cultural heritage to enter the campus, and promote the construction of a number of intangible cultural heritage inheritance education practice bases. As shown in the figure, Northwest University for Nationalities has held 12 consecutive training courses on inheriting intangible cultural heritage. Northwest University for Nationalities has carried out work on ethnic culture research, intangible cultural heritage protection, practice, and teaching earlier. In 2005, the school established the Northwest Ethnic Intangible Cultural Heritage Protection Research Center, actively preparing for the national level Intangible Cultural Heritage representative project application work based on conducting an Intangible Cultural Heritage Resource Census.





**Figure 82** 2019, Donation of paper-cutting works by participants of the workshop for the inheritance of Chinese intangible cultural heritage

**Source:** From 0 URL: Image Source. <https://www.56-china.com.cn/show-case-4131.html> Northwest University for Nationalities, September 7, 2022

Since 2015, the Ministry of Culture of the People's Republic of China has launched the "China Intangible Cultural Heritage Inheritance Training Plan" (referred to as the "Research and Training Plan") for traditional crafts and traditional arts, as well as the "Traditional Crafts Revitalization Plan" currently being drafted, which has adopted a proactive revitalization approach to promote the integration of traditional crafts into modern life, enhance cultural identity, and create contemporary value. During the 12th Five Year Plan period, the Department of Culture has launched a promotion plan for ethnic cultural undertakings, which includes four plans for promoting the development of ethnic cultural undertakings: focusing on supporting and promoting the construction of characteristic ethnic cultural villages, with a focus on minority ethnic groups with smaller populations, including the Maonan ethnic group. Support and promote the construction of ethnic museums. Support and promote ethnic minority festival activities. Promote the rescue of ethnic minority ancient books, conduct pilot surveys and protection of inheritors of ethnic minority ancient books, and establish a database of oral transmission of folk artists. Through the implementation of four planned projects, we aim to protect and promote the excellent traditional culture of ethnic minorities and meet their spiritual and

cultural needs. Efforts will be made to promote the great development and prosperity of culture among ethnic minorities and ethnic regions.

The cultural institutions of Huanjiang County promote the influence of the Maonan Flower Bamboo hat by building a museum and exhibition hall for the Maonan Flower Bamboo hat. At the same time, classroom education on ethnic culture and art will be provided to primary and secondary school students in the local area in compulsory education. In order to inherit the skill of flower bamboo hat, relevant organizations in the local area also organize specialized training on flower bamboo hat weaving skills, calling on various groups of people who like flower bamboo hat to learn flower bamboo hat weaving skills. There is also a specialized Handdie Weaving Techniques club for Maonan Flower Bamboo Hat in the local area. In this club, there are Chinese national level flower bamboo hat weaving masters, local ordinary beginners, and college students. Everyone exchanges and learns from each other within the club, making learning more efficient. At the same time, cultural institutions have also formed a flower Bamboo hat singing and dancing troupe to perform globally, conducting community practice of flower Bamboo hat through various means.







**Figure 83** Primary school students from the fifth elementary school in Jinchengjiang, Huanjiang County, come to visit and experience the Maonan flower bamboo hat technique at the non-heritage center

**Source:** Courtesy of Qin Min, February 16, 2023

To sum up, it is an effective way to promote the protection and preservation of cultural customs, promote cultural diversity, cultivate critical thinking ability, enhance creativity and self-expression, and connect with local cultural elements by allowing students to participate in the study of intangible cultural heritage (Bouchenak, R., & El-Boudrari, H. 2017). Students learn about intangible cultural heritage, cultivate their belief in traditional customs in their living areas, and contribute to the cultural inheritance for future generations. The intangible cultural heritage of many residential areas, such as music, dance, and stories, involves artistic expression and the cultivation of creativity. Students learn about the intangible cultural heritage culture around them, which can increase their imagination and develop their creative skills. Studying the intangible cultural heritage of the local area can expose students to the cultural practices of the area and help them appreciate the diversity of the local culture. Learning about intangible cultural heritage culture can help students connect with the local community, cultivate a sense of national pride and belonging, enhance cultural identity and national identity, and increase the formation of cultural consciousness in society.

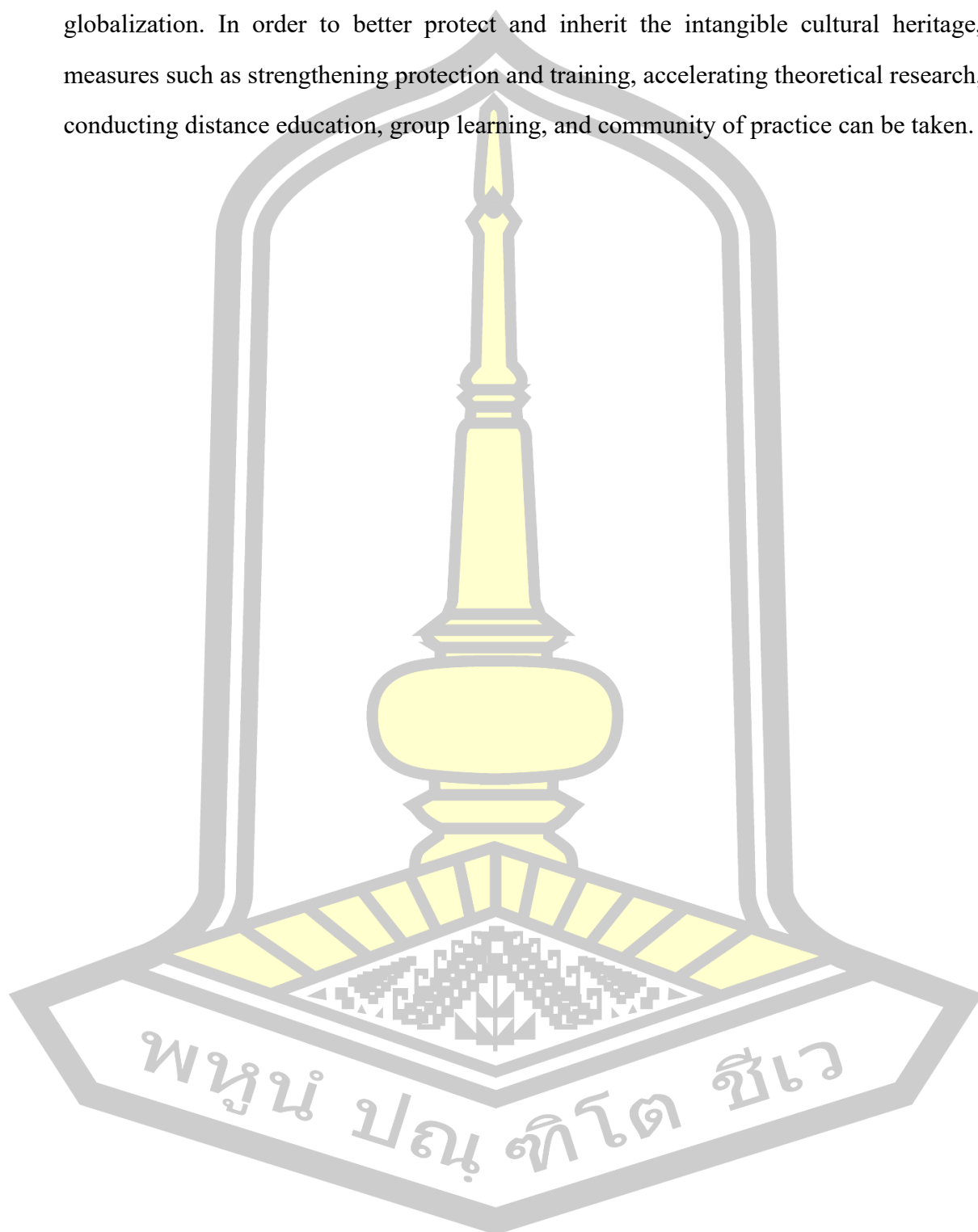
### Chapter summary

By taking the Maonan Flower Bamboo hat as an example, this chapter explores the application of the invention of tradition in the field of intangible cultural heritage. Through the study of the invention of tradition in the flower Bamboo hat, this chapter points out that the inheritance and development of intangible cultural heritage techniques have achieved an adaptive change process with society through the continuous invention of tradition. At the same time, the intangible cultural heritage culture not only updates within itself, but also interacts and integrates with different cultures. The traditional intangible cultural heritage culture has a self-protection mechanism and can adapt to the environment and social change. This chapter identifies the reconstruction and new construction of the invention of tradition in Maonan culture and flower bamboo hat techniques. Field research found that both new construction and reconstruction are two forms of the invention of tradition,

The reconstruction of the invention of tradition is a manifestation of traditional innovation, which is improved and optimized based on the invention of tradition. Traditional innovation is the process of improving and innovating the invention of tradition to enhance its functionality and efficiency, typically utilizing advances in modern technology and design to achieve this goal. The reconstruction of the invention of tradition is also similar, which improves and enhances the existing technology or product to meet new needs and application scenarios. However, the difference between the two lies in the degree of improvement and scope of impact. Traditional innovation places greater emphasis on technological and design improvements to enhance the functionality and performance of the innovation of tradition.

Protecting and inheriting intangible cultural heritage is of great significance for absorbing cultural and spiritual nutrients from history, connecting national emotions, maintaining world cultural diversity and creativity, and promoting common human development. In the process of inheritance, attention needs to be paid to issues such as

cultural identity, sustainable human development, and the impact of modernization and globalization. In order to better protect and inherit the intangible cultural heritage, measures such as strengthening protection and training, accelerating theoretical research, conducting distance education, group learning, and community of practice can be taken.



## Chapter VI

### Research Summary Discussion and Suggestions

#### 6.1 Research Summary

This study adopts the qualitative research method. In the research process, field research, literature research, interviews and other methods are used to collect information. The research population in this study includes: the group of craftsmen engaged in the production of Maonan flower bamboo hats, the group protecting technical products, inheritors of intangible cultural heritage, the group engaged in handicraft sales and trade, various organizations such as the government, etc. The sample group includes inheritors of intangible cultural heritage, Maonan cultural enthusiasts, and Maonan singers.

In this research, the researcher has set four research objectives as follows: 1) To study the development of Chinese society and intangible cultural heritage skills since the establishment of the People's Republic of China. 2) To study the value of Maonan ethnic culture and flower bamboo hat skills. 3) To study the community of practice for inheriting the flower Bamboo hat skills of the Maonan ethnic group. 4) To study the invention of tradition and suggestions for inheriting Maonan traditional cultural skills in the flower Bamboo hat of the Maonan ethnic group. The results can be summarized according to the four research objectives as follows:

- 1). The changes in Chinese society and the development of handicrafts during the period of 1949AD-2020AD.

Research has found that Chinese society has undergone tremendous changes since modern times, and the intangible cultural heritage skills in ethnic minority areas are facing a crisis of disappearance. The inheritance and protection of China's intangible cultural heritage require the joint efforts of the government and individuals. The government should formulate relevant policies and regulations, and provide financial support. Social organizations and individuals establish a protection network to jointly assume responsibility. The government plays a crucial role in the protection of intangible cultural heritage, providing policy, legal protection, and financial support. The inheritance of intangible cultural heritage techniques is a continuous and dynamic process.

Inheritors play a central role in protecting the community, passing on their experience and skills to the younger generation, thereby promoting the progress of intangible cultural heritage. The government and individuals assist and collaborate with each other in the protection of intangible cultural heritage, allowing the continuation of intangible cultural heritage skills in modern society and making greater contributions to the cultural prosperity and social development of the Chinese nation.

Research has found that economic factors, production and consumption levels directly affect the rise and fall of intangible cultural heritage techniques. Political factors and political behaviors will directly affect the Lebensraum of the arts industry, such as the "Cultural Revolution Period", "Reform and Opening up Period" and so on. From a cultural perspective, the outdated thinking of the inheritor and the difficulty in learning can directly affect the development and inheritance of traditional skills.

## 2). Maonan Culture and the Value of Maonan Craftsmanship

Research findings: After the researchers investigated the Maonan ethnic group's Lebensraum, folk culture festivals and other aspects, the unique natural and cultural environment in the Huanjiang area constituted the development of the Maonan ethnic group's flower bamboo hat. The value of flower bamboo hat can be explained and analyzed from multiple dimensions such as raw materials, production techniques, and traditional ethnic culture. In the past, flower bamboo hats appeared as daily necessities in the Maonan ethnic group. Now, the flower bamboo hat has become a carrier of Maonan culture and appears in Maonan ethnic life. The two identities of one hat highlight the value of the flower bamboo hat, while also supporting the fundamental reason why it has become a national intangible cultural heritage project.

The local Maonan ethnic group has a simple concept of natural development, and there is a sense of protecting the natural environment in the Maonan ethnic culture. The localized folk beliefs and agricultural festivals reflect the worship and belief of the Maonan people in nature. The intangible cultural heritage of the Maonan ethnic group not only has unique historical and cultural value, but also plays an important role in generating a sense of national identity and cultural consciousness among young Maonan people, and maintaining and promoting Maonan culture.

### 3). The Community of Practice of Flower Bamboo Hat Skills

Research has found that the community of practice plays a crucial role in the preservation and inheritance of intangible cultural heritage. Firstly, horizontal and vertical cooperation and collaboration within the community can help improve the skills and theoretical level of members, thereby promoting practical improvement and innovation. Secondly, through community exchanges and practices, skill inheritors can improve their skills and improve reproduction skills, thereby improving product quality and market competitiveness. In addition, the community of practice in the field of craftsmanship also helps inheritors and other members of the craft innovate and improve to meet social and market demands, while gaining a higher level of identity. Finally, the collaboration of community of practice can enhance the influence of the community, thereby promoting the protection and inheritance of intangible cultural heritage. Therefore, the community of practice in the field of maintaining intangible cultural heritage skills is of great significance.

The theory of community of practice has promoted the practical transformation of intangible cultural heritage. The community of practice promotes cooperation within and outside the community, improves the efficiency of group learning and practice, and promotes better protection and inheritance of intangible cultural heritage. The theory of community of practice can promote innovation and improvement throughout the community, as well as strengthen its influence. By analyzing the community of practice of handicrafts and studying the structure between the community of practice, the role positioning in the community and the practice reproduction of the community, the inheritance and development of intangible cultural heritage skills can be promoted through practice. The community of practice promotes the importance of group practice in the target community, building knowledge and experience through joint practice and exchange, forming a common identity and professional community, thereby promoting learning and practical production for organizations and individuals.

4). To study the invention of tradition and suggestions for inheriting Maonan traditional cultural skills in the flower Bamboo hat of the Maonan ethnic group. The development of Chinese society has changed the social structure and way of life, and economic and cultural development are also interacting with each other. Social changes have promoted the invention of tradition in cultural

skills in ethnic regions. The ordinary handmade bamboo hat is transformed into a flower bamboo hat after the invention of tradition. Later, the flower bamboo hat became a marriage token of the Maonan ethnic group. The flower bamboo hat is constantly undergoing the reconstruction and new construction of the invention of tradition, and changes are occurring with the development of society.

The culture of the Maonan ethnic group is constantly undergoing the innovation of trade in different contexts to gain new vitality. Protecting national culture is the driving force behind the development of traditional culture, but this invention of tradition still maintains the original value attributes of culture and craftsmanship. The Maonan ethnic group ultimately achieved an adaptive transformation process between cultural skills and society through the new construction and reconstruction of the invention of tradition. In modern society, although traditional culture has been greatly impacted, many intangible cultural heritages still retain their unique charm in their inheritance. The above explanation of the invention of tradition in ethnic areas is essentially to overcome the crisis of identity and cultural identity of ethnic minorities in modern society.

Intangible cultural heritage techniques undergo changes in order to adapt to environmental changes, and traditional cultural techniques continue to engage in both active and passive innovation of tradition. At the same time, Chinese intangible cultural heritage techniques are also undergoing community practice in terms of time, space, and consciousness, thereby promoting the inheritance and development of cultural skills. Every period of major social changes is accompanied by the identity and cultural identity of ethnic minorities, which affects the development of intangible cultural heritage skills of traditional ethnic minorities. The traditional intangible cultural heritage continuously absorbs elements and creates new content, expanding the connotation and extension of culture itself. The intangible cultural heritage has a self-protection mechanism and the ability to adapt to the environment and social change.

## 6.2 Research Discussion

This study involves the development process of modern Chinese intangible cultural heritage techniques. This study focuses on two theoretical aspects: community of practice and the invention of tradition, and three important new discoveries have been made.

There have been studies on the flower bamboo hat of the Maonan ethnic group, and most of the researchers' research results have focused on the weaving skills of the flower bamboo hat and the sociology and ethnology of the Maonan ethnic group. These studies on flower bamboo hat are relatively simple and comprehensive, and have certain academic value. There are few papers dedicated to the study of flower bamboo hat, and existing research mainly focuses on the study of weaving techniques and materials. There is a lack of research on the development process of flower bamboo hat in different historical backgrounds, which has significant research limitations. This researcher believes that using organizational and ethnological theories to conduct interdisciplinary research on Maonan culture and flower bamboo hat skills can compensate for the majority of research on traditional Chinese skills. Taking (Lv, J., 2008) as an example, the book summarizes the sorting historical data, field research, artist interviews, etc. in Huanjiang Maonan ethnic area, and more completely collates the changes of flower bamboo hat technology. However, there is little mention of changes in the form and pattern of the flower bamboo hat, as well as the impact of a small portion of social background on the inheritance and protection of the flower bamboo hat. In the paper (Chen, B., 2015), the consensus information is that there are many research materials on the production process of flower bamboo hat, which provide a reference for the production process of flower bamboo hat in this study. Most of the research literature on traditional Chinese craftsmanship is conducted from the perspective of studying history and craft technology, lacking artistic and cultural significance, and a combination of synchronous research with the current development of Chinese society. In this study, this researcher focuses more on the comprehensive analysis and research of the development of the surrounding society of the Maonan ethnic group, the inheritance and practice of cultural skills, and the synchronous research of cultural skills and social development.



In this study, the researcher used the flower bamboo hat of the Maonan ethnic group in China as the text, and completed the research using the research concepts of community of practice and the invention of tradition. By studying the skill inheritance group of flower bamboo hat, the researcher analyzes the cooperation structure, role situation and community cooperation process of the skill inheritance group of flower bamboo hat, so as to obtain the promotion of the structure of community of practice and the practical reproduction of the community. Community of practice can improve the learning and self-management of member groups, achieve the development of community collective knowledge and the inheritance and practice of cultural skills. Faced with the crisis of inheriting cultural skills, we should change the original way of inheritance and create a community of practice group to promote the inheritance and practice of cultural skills. The mutual influence and integration between cultural skills and society have expanded the connotation and extension of cultural skills. This study confirms that the intangible cultural skills of the Maonan ethnic group have a self-development and protection mechanism. The formation of this self-development and protection mechanism of national cultural skills reveals the fundamental reasons why when the ethnic environment undergoes significant changes, ethnic elites will consciously or unconsciously change traditions or invent new ones to protect their own cultural skills. Intangible cultural heritage cultural skills can adapt to social and environmental changes in inheritance and development, maintaining their unique cultural value and charm.

In the use of the invention of tradition theory, this researcher used the relevant concepts of (Zheng, H., S., 2008), which are two ways of modern "invention" tradition: modern endows tradition with new meanings different from the past (reconstruction), and modern creation corresponds to new traditions (new construction). (Zheng, H., S., 2008) provided a certain theoretical basis for this study on the research theory of the invention of tradition. This study has promoted the theoretical application of the invention of tradition in the cultural skills of ethnic minorities in Lingnan, China, and also confirms the relevant viewpoints of the invention of tradition theory in ethnic regions. The changes in social environment have prompted the Maonan ethnic group to carry out the invention of tradition. In the process of development and inheritance, cultural skills continue to develop within the ethnic group and its surrounding environment, continuously changing traditions and inventing

new ones. the invention of tradition not only inherits the traditional culture of the Maonan ethnic group, but also inherits the weaving technique of the flower bamboo hat. From a deeper perspective, the purpose of the invention of tradition of the Maonan ethnic group is to protect ethnic culture and national identity.

### **New Discoveries in Papers**

(1) This study confirms the positive correlation between Chinese intangible cultural heritage skills and social development trends. The cultural and artistic skills of the Maonan ethnic group have undergone continuous changes under the influence of the environment, which have been recognized by the local society and the Maonan ethnic group. The inheritance of Maonan ethnic cultural and artistic skills has reached a revival, with a greater recognition of traditional culture and their own national culture.

(2) The use of "community of practice, the invention of tradition" in the cultural skills of the Maonan ethnic group. Overall, it is to address the crisis of cultural homogenization and skill inheritance. Through the invention of tradition and the community of practice of Maonan culture, it is possible to continue and develop Maonan cultural skills. The theory of the invention of tradition and community of practice has important research value in the inheritance of intangible cultural heritage techniques worldwide.

(3) In the field research, the information provider's information about handicrafts and personal learning experience can reflect the development of China's current society from the side. Researchers have seen from the inheritors of skills that the administrative forces of government and other organizations have an impact on the development trend of cultural skills in ethnic minority areas. The rise and fall of a culture and skill are often related to the development of government and society.

### **6.3 Suggestions**

Starting from the relationship between the Chinese social background and the inheritance of intangible cultural heritage skills, the researcher conducted this study using the Maonan flower bamboo hat as a case study, updating the research perspective of intangible cultural heritage skills.

This study believes that the efficiency of practical reproduction can be improved through the cooperation among members of the community of practice. The community of practice constructs knowledge and experience through joint practice and exchange, forming a common identity and professional community, thereby promoting the learning and development of organizations and individuals. In the process of inheritance, inheritors and organizations should also combine the development and needs of society to create intangible cultural heritage skills that are more suitable for modern life, and pass these skills on to future generations.

The invention of tradition in the field of Chinese culture and craftsmanship is an artificial process carried out by ethnic minority groups to preserve their national culture during environmental changes. Researchers believe that the continuous investment of trade in the flower bamboo hat has been successful, and these investments have saved the inheritance crisis of the flower bamboo hat. Through the invention of tradition of the flower bamboo hat, the Maonan ethnic group's flower bamboo hat art has been inherited and revitalized in Maonan culture. The invention of tradition of flower bamboo hat enables the Maonan ethnic culture to better adapt to the development of modern Chinese society. At the same time, Maonan youth have a better understanding of Maonan's national identity and cultural identity, and the cultural skills originally belonging to Maonan ethnic group have also been recognized by other ethnic groups.

**Suggestions for utilizing the results of this study:**

1. Improve the inheritance and protection mechanism of the flower bamboo hat. Relevant organizations should be established to supervise and support the inheritance and protection of flower bamboo hat, including strengthening the training of inheritors' concepts, researching and organizing the cultural history of flower bamboo hat, and establishing a talent pool for inheritance. At the same time, the research results of this study will also promote the local government's policies for the inheritance and protection of flower bamboo hat.

2. Enrich the cultural value of flower bamboo hat. By holding exhibitions, performances, symposiums and other ways, more people can understand the cultural values and historical origins of flower bamboo hat, so as to deepen the cultural identity and understanding of Maonan people. At the same time, more scholars can also study the invention of tradition, the reconstruction of the

invention of tradition, and the new construction of the invention of tradition in ethnic minority areas, so as to promote the development of this field.

3. Enrich flower bamboo hat products. It is possible to combine the flower bamboo hat with modern design and connect it with daily life, developing various flower bamboo hat related products, such as cultural shirts, cultural handbags, etc., to improve the practicality and popularity of the flower bamboo hat. By applying the intangible cultural heritage to our daily lives, people can make the long-term 'survival' of the intangible cultural heritage around us.

4. Establish a collective practice platform for flower bamboo hat. Establish a collective platform for flower bamboo hat to allow more people to participate. Through the study of traditional craftsmanship, people can understand the cultural value and historical inheritance of flower bamboo hat, thereby promoting the inheritance and development of flower bamboo hat. Through collective learning practices, the cultural skills of intangible cultural heritage can be better inherited and learned.

In terms of research concepts, this study expands the application scope of the invention of tradition and community of practice theories in China. On the other hand, this study can provide reference for researchers who also use this concept. The results of this study provide the following suggestions for future research:

Historical research on flower bamboo hat: In order to better understand the cultural connotation and historical inheritance of flower bamboo hat, more scholars are expected to study the historical origins of flower bamboo hat and explore its origin, evolution, and development process in the future.

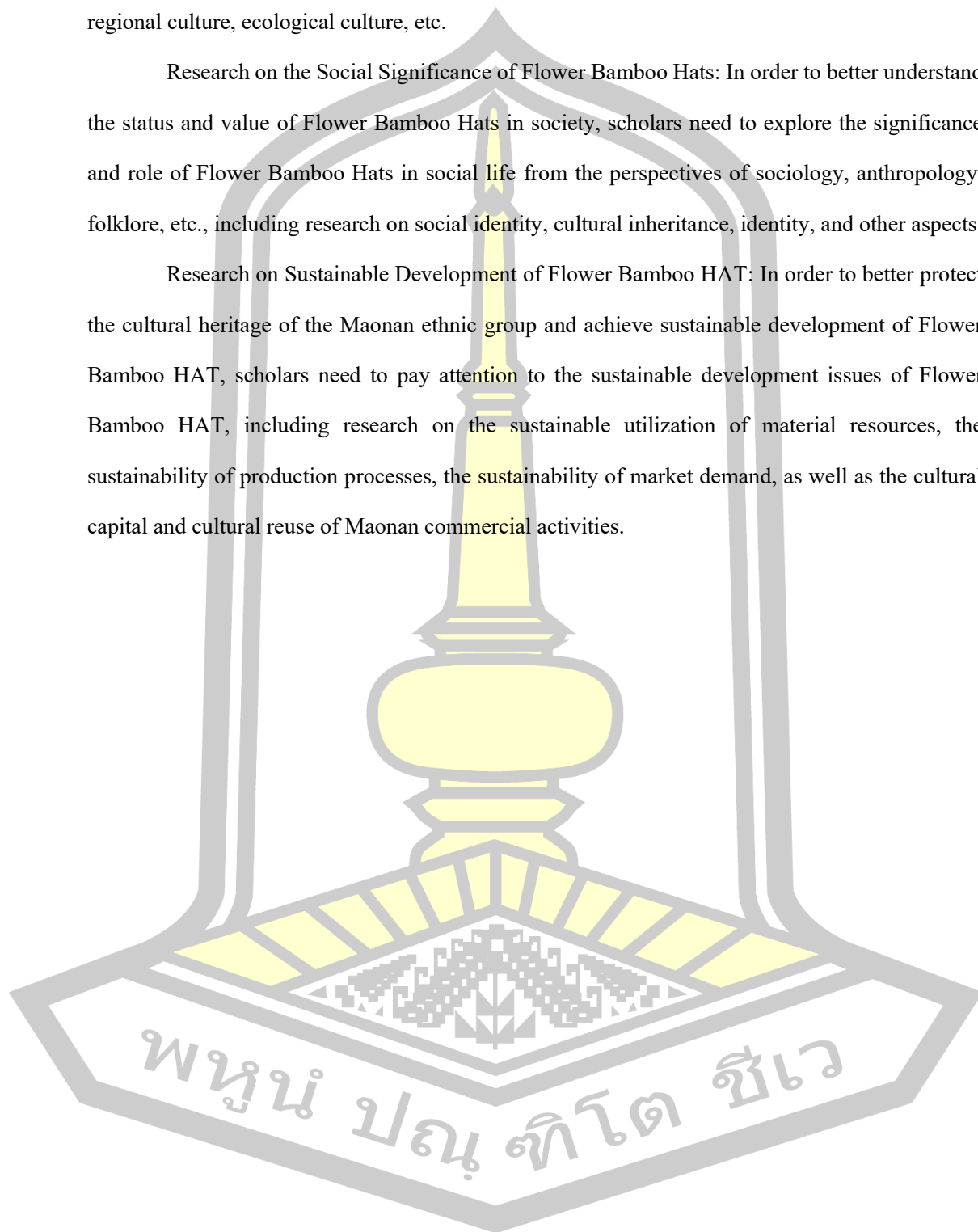
Research on the production techniques of flower bamboo hats: In order to better inherit and protect the production techniques of flower bamboo hats, and meet the needs and expectations of modern society for flower bamboo hats, more scholars are expected to study the production techniques of flower bamboo hats in the future, including research on the collection and processing of raw materials, weaving methods and tools, design innovation, and other aspects.

Research on the value of Maonan folk culture: In order to better inherit and protect the cultural value of Maonan, more scholars are expected to explore the cultural connotation and value

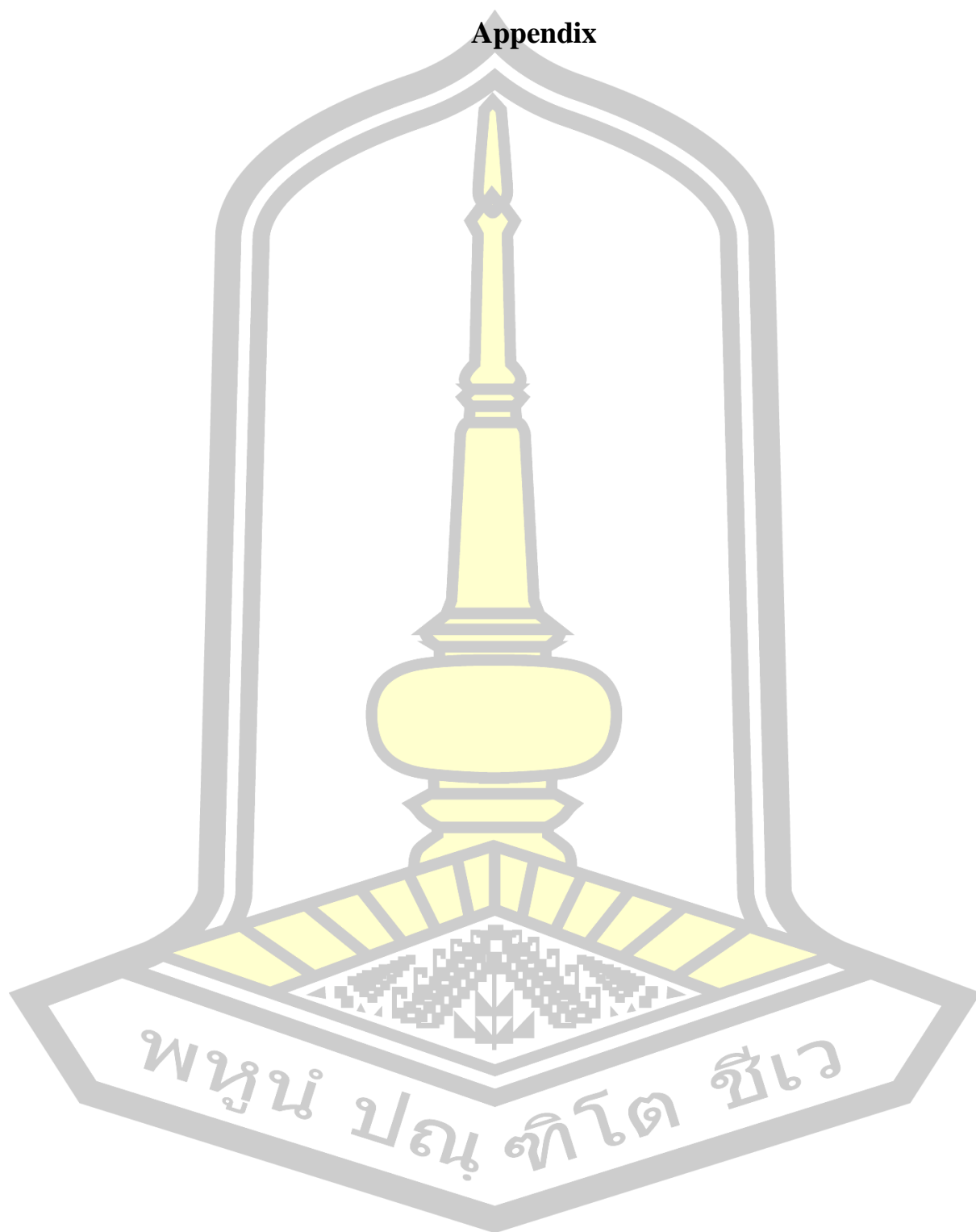
of flower bamboo hat in the future, including the connection and influence with traditional culture, regional culture, ecological culture, etc.

**Research on the Social Significance of Flower Bamboo Hats:** In order to better understand the status and value of Flower Bamboo Hats in society, scholars need to explore the significance and role of Flower Bamboo Hats in social life from the perspectives of sociology, anthropology, folklore, etc., including research on social identity, cultural inheritance, identity, and other aspects.

**Research on Sustainable Development of Flower Bamboo HAT:** In order to better protect the cultural heritage of the Maonan ethnic group and achieve sustainable development of Flower Bamboo HAT, scholars need to pay attention to the sustainable development issues of Flower Bamboo HAT, including research on the sustainable utilization of material resources, the sustainability of production processes, the sustainability of market demand, as well as the cultural capital and cultural reuse of Maonan commercial activities.



Appendix



## Fieldwork Notes

### 1 Interview notes of Qin Min, the inheritor of flower bamboo hat

Interviewer: Wan Hailu

Interviewee: Qin Min, inheritor of flower Bamboo hat

Interview Date: May 30, 2021

Interview format: WeChat video, offline interview

#### **Introduction to character relationships:**

Qin Min: Female, Maonan ethnic group, born in Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region. She is the inheritor of bamboo weaving techniques in the provincial intangible cultural heritage

Qin Min, (1987-) female, Maonan ethnic group, born in Xianan Township, Huanjiang Maonan Autonomous County, Guangxi. She is the inheritor of the bamboo weaving techniques of the provincial intangible cultural heritage. She had a strong interest in the Handmade weaving techniques of the original Maonan flower bamboo hat since childhood. Afterwards, she followed her mother (Tan Sujuan) to learn how to weave flower bamboo hats for more than a decade. Through specialized research on the Handmade weaving techniques of flower bamboo hats, she was able to weave diverse pattern patterns, gradually innovating from a single pattern color to a more diverse one. At the same time, she combines handicrafts with computer design technology, integrating the flower bamboo hat production process into more daily necessities and artistic crafts. Through the innovation and improvement of the Handmade weaving techniques of flower bamboo hat, she and her mother (Tan Sujuan) jointly inherited and operated flower bamboo hat, which has become a well-known brand of Maonan nationality. She has trained over 1000 people to inherit the traditional skills of the Maonan ethnic group. She has driven more than 20 impoverished households to use the slack agricultural period to generate income and lift themselves out of poverty and become rich. As the inheritor of Handmade Weaving Technologies for the flower Bamboo hat, Qin Min is diligent in her

work and has strong innovation ability. She has developed other weaving crafts and has received good market recognition. She not only inherits traditional handicraft skills, but also promotes national culture.

In 2016, she won the second prize in the traditional craft project competition at the 4th China Intangible Cultural Heritage Expo.

In 2017, she participated in the 6th Chengdu International Intangible Cultural Heritage Festival in China and won the Star of the New Generation Craftsman Award at the Competition and Works Exhibition of the New Generation Inheritors of Chinese Traditional Crafts.

In 2017, she participated in the Guangxi Intangible Cultural Heritage Traditional Crafts (Tourism Crafts) and Master's Boutique Exhibition, and the flower Bamboo hat work jointly produced with her mother won the Master's Boutique Award.

In 2018, she participated in the 53rd National Crafts Fair and won the bronze award at the 2018 "Golden Phoenix" Innovative Product Design Competition for her flower bamboo hat work co produced with her mother.

In 2018, she was awarded the honorary title of inheritor of municipal intangible cultural heritage.

**Interview content:**

Wan Hailu: What have been the changes in the production personnel of the flower Bamboo hat now and in the past?

Qin Min: Unlike other hats, the Maonan Flower Bamboo hat has a complex manufacturing process and is now less commonly used in people's daily wear. In terms of population, only the older generation, like my grandmother's generation, will do more. Up to now, there are very few people who make flower Bamboo hats, mostly my mother and her disciples. The other people who make flower Bamboo hats are rarely known.

Wan Hailu: I noticed through some media materials that you are working on the new design of Handmade weaving techniques for the flower Bamboo hat. What is this part of



the content? Is it convenient to say something?

Qin Min: I used Photoshop to create a new design for the handheld weaving techniques of the flower Bamboo hat. Through modern design software, I integrated the weaving patterns of the flower Bamboo hat into modern design, and also restored some lost patterns. Through continuous research and development of new products, I designed new patterns. At the same time, new designs are also being carried out for new utensils, such as modern satchels, household items, etc., integrating traditional and modern industries to design new products, revitalizing traditional craftsmanship, and allowing the Handmade weaving techniques of the flower Bamboo hat to step out of the Huanjiang River and travel around the world.

Wan Hailu: I see that you, your mother, and the local government organization have made great efforts to promote the Handmade weaving techniques of the flower Bamboo hat to me. Do you have any specific methods for promotion?

At present, Chinese people are relatively less interested in the Maonan ethnic culture, as the Maonan ethnic group is already relatively small in number and is rarely known. 2. My mother and I often carry out folk propaganda through various channels, through various performances of Handmade weaving techniques in flower Bamboo hats during festivals, and promote Maonan culture and knowledge of flower Bamboo hat weaving techniques on provincial, municipal, and county television stations.

Wan Hailu: Is your flower Bamboo hat product currently available for sale on e-commerce platforms? Taobao, Amazon. Is there any anchor with goods sales on Tiktok and other platforms.

Qin Min: Currently, our flower bamboo hat studio's product sales are mainly aimed at processing orders from both domestic and foreign markets. Because weaving flower bamboo hats is complex, the production is low, and the hats produced are very precious. At present, our main sales targets are some domestic and foreign art clubs. They are all customized in batches, and production is organized and arranged after receiving orders. There are also a few sporadic customers who come to make purchases. At present, we

have not yet conducted sales on e-commerce platforms because building an online store requires a certain inventory of flower bamboo hats. Currently, our production of flower bamboo hats is not very high, and we will definitely expand production efficiency in the future. As people become interested in Maonan flower bamboo hat products, We will consider selling some flower Bamboo hat products on suitable e-commerce platforms.

Wan Hailu: What are the characteristics of the current Maonan Flower Bamboo hat production group

Qin Min: Currently, there are very few The researcher who produce flower Bamboo hats. There are only a dozen The researcher, mostly the Huanjiang Flower Bamboo Hat Studio centered around my mother. My mother is also teaching her apprentices by hand. However, the current situation is that there are very few young people who want to learn the handmade weaving techniques of this flower Bamboo hat, and the labor of weaving is boring and tiring to learn, Sitting down and starting weaving takes 6-8 hours, and people are very tired. They all repeat a movement, but currently there is no machinery to participate in production and the economic benefits of labor are not high. My mother has taught many students, but there are very few people who can learn and persist, so the shortage of personnel is also an urgent need to solve. My mother is also at Guangxi Academy of Arts. Guangxi University teaches students the Handmade weaving techniques of flower bamboo hat. College students will learn some basic Handmade weaving techniques, and there are many college students who are interested in this now. They will be more interested in designing flower bamboo hat patterns and weaving products.

Wan Hailu: Is there any difficulty in spreading the flower Bamboo hat at present?

Qin Min: The current difficulty is a shortage of reserve forces and talent. Lack of practitioners, brokers, The researcher, designers, craftsmen, etc. in the flower Bamboo hat industry. We have conducted several activities at the provincial and municipal levels to promote intangible cultural heritage into the campus, hoping to cultivate the cultural treasure of handheld weaving techniques who love flower Bamboo hats from a young age.

But our cultural promotion methods and frequency in this part of Huanjiang County are still slightly limited. I hope that in the future, we can carry out more promotional activities in Huanjiang County to lay a foundation locally, so that more and more talents can join in the Handmade Weaving Technologies of Flower Bamboo Hat, and revitalize the cultural and artistic industries of ethnic minorities. I also hope to receive strong support from relevant functional departments such as the county level government.

**Summary:**

Some thoughts and ideas on why the Handmade weaving techniques of the Maonan flower bamboo hat have become a national level intangible cultural heritage protection directory during exchange interviews:

The handmade weaving techniques of the Maonan ethnic group's flower bamboo hat belong to the category of bamboo weaving, which is somewhat different from other regions' bamboo weaving. The weaving of the flower bamboo hat is among the best in bamboo weaving. The techniques and techniques of the Maonan ethnic group's flower bamboo hat in Huanjiang are very unique, and their techniques are different from those of other countries and regions' bamboo weaving. The flower bamboo hat is manually operated throughout the entire process, and without the involvement of machines, it is purely manual and original ecological labor. Nowadays, few regions have preserved such original weaving techniques and the production process of original ecological daily necessities.

Huanjiang Maonan Autonomous County is the only Maonan Autonomous County in China, so the bamboo weaving process is circulated and learned within the ethnic group, retaining a relatively primitive nature, which also has certain ethnic uniqueness advantages.

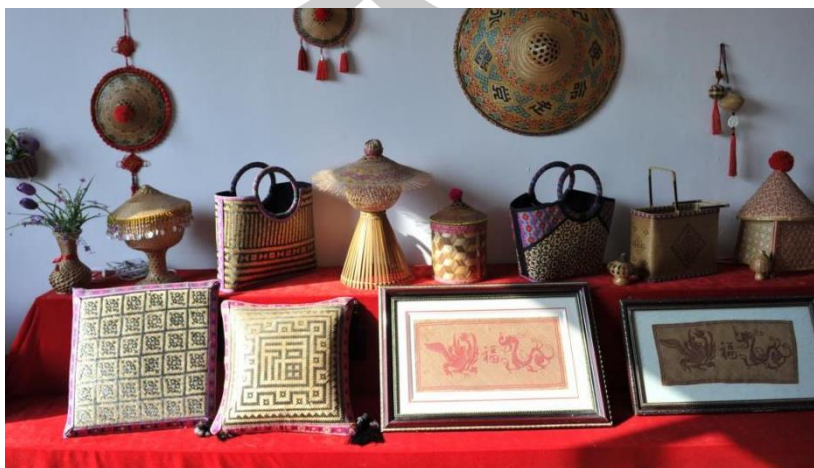
For the traditional Maonan ethnic group, the flower bamboo hat is a necessary token of love when getting married, with a good meaning, symbolizing the blessing and happiness of the two. In this regard, the folk cultural value of the flower bamboo hat is

unique. Previously, only a small number of wealthy Maonan families would specially marry a flower bamboo hat when the woman got married, as the Handmade weaving techniques of the flower bamboo hat were too complex and relatively expensive. Now, some innovative young people of the Maonan ethnic group also choose the flower bamboo hat as a token of love when holding wedding ceremonies, which in turn brings back the identity of the flower bamboo hat.

The Maonan Flower Bamboo hat represents the cultural identity of the Maonan ethnic group, and is the business card of the Maonan ethnic group. In the past, the Maonan people could distinguish themselves from this group by wearing flower bamboo hats on a daily basis. However, due to the loss of craftsmanship and other reasons, the Maonan people gradually lost such a beautiful visual business card in history. Under the influence of modern lifestyles, the new generation of Maoist people have gained a deeper understanding of their own culture and art. Through the revival of flower bamboo hat techniques, Huanjiang County has memorized and preserved the traditional cultural skills of the Maonan ethnic group through carriers such as flower bamboo hat, flower bamboo hat singing and dancing, enabling the new generation of Maonan ethnic group to better form the national cultural identity of the Maonan ethnic group.

Qin Min weaves a flower Bamboo hat with her mother and is now the inheritor of the intangible cultural heritage of the city level flower Bamboo hat. Qin Min inherited her mother's ingenuity and innovated the colors and patterns of the flower bamboo hat based on the traditional weaving process of the flower bamboo hat. The flower Bamboo hat woven by Tan Sujuan's mother and daughter not only has beautiful patterns and rich colors, but also incorporates Chinese character patterns and various innovative forms. For example, decorate the outer layer of flower bamboo hat with headwear, combine flower bamboo hat with elements of Chinese knotting, and make flower bamboo hat into a lamp decoration. Qin Min said that the pattern of the flower Bamboo hat can be changed, but the style must not be changed. The flower bamboo hat represents the traditional culture of the Maonan ethnic group. It is important to preserve one's own culture and make people

think of the Maonan ethnic group when they see the flower bamboo hat.



**Figure** Mao Nan bamboo weaving technique innovated by Qin Min

**Source:** From researcher's photo, October 22, 2022



**Figure** Qin Min's photo

**Source:** Courtesy of Qin Min, February 24, 2023

## **2 Interview with Tan Sujuan, the national inheritor of flower bamboo hat**

**Interviewer: Wan Hailu**

**Interviewee: Tan Sujuan, inheritor of flower Bamboo hat**

**Interview Date: December 2021**

**Interview format: face-to-face interview**

Tan Sujuan, born in September 1967, is a female member of the Maonan ethnic group. She is from Songlangtun, Xianan Village, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region. She is the inheritor of the bamboo weaving (Maonan flower bamboo hat and make weaving techniques) and is the fifth generation inheritor of the weaving flower bamboo hat. She was also the 15th Macau International Trade and Investment Exhibition Achievement Exhibition. In 2009, she was awarded the representative inheritor of the autonomous region level intangible cultural heritage project. In 2010, she was awarded the title of provincial-level folk craftsman. In 2019, Tan Sujuan was also hired as a visiting professor by Guangxi Academy of Arts to teach the Handmade weaving techniques of Maonan flower Bamboo hat in universities. Her works have participated in various exhibitions and her skills have received praise from the industry and society.

On December 28, 2017, she was selected as the representative inheritor of the fifth batch of national level intangible cultural heritage representative projects. She is a representative inheritor of the autonomous region level intangible cultural heritage project (flower bamboo hat weaving) and a master of folk crafts in Guangxi.

In 2014, she was awarded the honorary title of "Guangxi Intangible Cultural Heritage Traditional Craftsmanship Master".

In 2013, her representative work 'flower Bamboo hat' won a silver award at the 'Ba Gui Tian Gong Award' and won the second prize at the second Guangxi Women's Calligraphy, Painting and Photography Art Exhibition (Art); Her "Maonan Bamboo

Flower Hat" won the silver medal in the first China (Mount Huangshan) intangible cultural heritage exhibition of traditional skills.

In 2016, she was hired by the Design School of Guangxi Academy of Arts as a "traditional craftsman of folk intangible cultural heritage".

In 2016, she was appointed as a "visiting professor" by the School of Design of Guangxi Academy of Arts.

The flower bamboo hat represents our Maonan ethnic group, and I sincerely hope that it can be passed down from generation to generation. I hope more people can learn this craft from me, and for no other reason, it is because our Maonan culture cannot be dated," said Tan Sujuan. She said and did the same thing. If she wants the flower bamboo hat to be passed down from generation to generation, she needs to let the flower bamboo hat go out of the Huanjiang River and let more people know and love this "ethnic treasure" of the Maonan ethnic group.

From the city level to the autonomous region level, Tan Sujuan weaves the "Dingkahua" in her heart day by day, becoming a national level inheritor of intangible cultural heritage. Since becoming the fifth generation successor of the flower Bamboo hat, Tan Sujuan has been invited to participate in various domestic and international intangible cultural heritage exhibitions and has won numerous awards.

Now, apart from exhibitions or promotional activities, Tan Sujuan basically stays indoors and wholeheartedly weaves flower Bamboo hats at home.

In the past 20 years, Tan Sujuan has gone from scratch to mastering a Bamboo weaving skill, and has designed innovative flower Bamboo hats to become more than 20 types of living and decorative appliances; Tan Sujuan has transformed from a farmer into a national level inheritor of intangible cultural heritage, driving over 1500 people to inherit the Handmade weaving techniques of the flower Bamboo hat; She went from a junior high school degree to a visiting professor at university, making more young people and foreigners like the flower Bamboo hat; She grew up as a vendor and became an entrepreneur, weaving flower bamboo hats that created nearly 3 million yuan in

value, providing income for over 20 impoverished households. She is Tan Sujuan, a 2020 model worker from Xianan Township, Huanjiang Maonan Autonomous County.

**Interview content:**

Wan Hailu: What is the production process for the flower bamboo hat?

Tan Sujuan: The flower bamboo hat is woven from golden bamboo and ink bamboo weaving. The selected bamboo is local to Huanjiang and collected and harvested in autumn. Select two bamboo knot materials and divide them into 20 uniform pieces. Then, divide these 20 small bamboo strips into bamboo threads and bamboo strips. The bamboo strips of the flower bamboo hat are very thin, different from ordinary bamboo weaving. The flower bamboo hat uses 15 bamboo strips on the top regardless of size. The bamboo strips on the big hat are slightly wider, and the wider ones can separate more bamboo strips. The size of the flower bamboo hat determines the number of bamboo strips. Small hats typically have over 600 bamboo strips, while medium to large hats typically have over 7800 bamboo strips. The production of small hats is relatively fine, and the weaving of medium and large hats also adopts similar weaving techniques. When making flower bamboo hats, bamboo strips and silk must be particularly uniform, and only uniform weaving materials can make excellent flower bamboo hats. The production of the flower bamboo hat starts with weaving from the top, using thicker bamboo strips. After completing the weaving at the top, the bamboo strips are split into very fine bamboo threads for the hat body weaving, forming a natural gradual process from coarse to fine. The pattern of the flower bamboo hat is mainly a diamond shaped structure, which is also a characteristic of Maonan ethnic weaving.

In terms of the design of the flower Bamboo hat, it is divided into two layers: upper and lower, each with beautiful patterns. When weaving, the upper and lower layers are woven separately, with the decoration on the upper layer being more detailed, while the lower layer serves as a load-bearing layer and is slightly thicker. After the two layers of



weaving are completed, they can be combined to complete the overall hat weaving. Woven hat requires a mold to shape, and under the constraints of the mold, the overall shape is more convenient and conducive to weaving. When the flower bamboo hat starts production, the number of bamboo strips needs to be conceptualized, and cannot be replaced, deleted, or added midway.

The traditional pattern of flower bamboo hat is mainly diamond shaped, and the earliest diamond shaped patterns were all black, which originated from ink bamboo. The current patterns have also undergone innovation, becoming more diverse and colorful.



**Figure** Diagram of knitting the top of the flower bamboo hat Photo

**Source:** Courtesy of Wan Hailu, February 24, 2023

Wan Hailu: Hello inheritor, I am interested in the group of people who produce flower Bamboo hats. What is the current group of people who produce flower Bamboo hats?

Tan Sujuan: It can be roughly divided into the staff of the Huanjiang Flower Bamboo Hat Studio, the masses of society, a portion of the Maonan ethnic group who have relocated, and students from universities and vocational colleges in the city. In

2021, there were 20 students aged between 18 and 45, some of whom were rural young women and some were rural housewives. These students were selected through interviews among multiple applicants.

Wan Hailu: I noticed through media materials that you are providing training and guidance on bamboo weaving skills for the relocated people in poverty alleviation around the Yangtze River. What is this part of the content?

Tan Sujuan: This is a teaching and training activity organized by the Huanjiang County Government at the Handdie Weaving Technologies Demonstration Base in Huanjiang Flower Bamboo Hat. Our enrollment targets include the Maonan ethnic group, nearby residents, and some impoverished households. These impoverished households are mountain people who have relocated from other places through national poverty alleviation actions, and their income is increased by learning new labor skills. At the Flower Bamboo hat weaving demonstration base, we conducted weaving activities with the students, and taught them on-site. There were also some audio and video materials, such as Flower Bamboo hat weaving pitfalls. Our inheritor teacher patiently taught the steps of Flower Bamboo hat weaving to the students next to us.

Wan Hailu: Does this group of impoverished households have any specific effects on themselves after learning flower Bamboo hat weaving?

Tan Sujuan: The purpose of organizing the Flower Bamboo Hat Training Course is to establish the Maonan Flower Bamboo Hat Knitting Cooperative and form a practical organization for flower bamboo hat weaving. Secondly, through training, these women who master the weaving of flower bamboo hats can weave flower bamboo hats according to the weaving technology and specifications of the cooperative, improve the craftsmanship quality of flower bamboo hats, and better achieve marketing through organizational means. The flower bamboo hat cooperative can not only inherit the traditional skills of intangible cultural heritage, but also increase farmers' income, achieving a win-win situation in both social and economic benefits.

Wan Hailu: Weaving a flower Bamboo hat is a great way to transform traditional

"fingertip skills" into "fingertip economy". How is the current sales of the flower Bamboo hat?

Tan Sujuan: The sales channel of flower Bamboo hat mainly comes from order processing. Generally, it is customized in batches, and production is organized and arranged after orders are placed. There are also a few sporadic customers who come to choose. In order to expand the market channels of flower bamboo hat, we will also collaborate with Zhuang brocade craftsman Tan Xiangguang to design and produce flower bamboo hat. We will apply the weaving patterns of flower bamboo hat to the weaving of Zhuang brocade, or use the bamboo weaving techniques of flower bamboo hat to make Zhuang brocade products. While promoting Zhuang brocade, we will also promote flower bamboo hat.

Wan Hailu: What are the current innovations in the production of Maonan Flower Bamboo hat?

Tan Sujuan: Currently, there has been innovation in the pattern of flower Bamboo hat, resulting in new weaving patterns. At the same time, innovation has also been made in terms of form. For example, the wall lamp and desk lamp lampshade in the style of flower Bamboo hat, as well as keychains, earrings, etc., integrate the cultural elements of flower Bamboo hat into daily life.

Wan Hailu: Innovation is mainly divided into two parts. One is the innovation of the flower Bamboo hat pattern elements, resulting in new artistic patterns applied to the flower Bamboo hat. Secondly, apply the flower bamboo hat to other fields to generate other forms of flower bamboo hat artworks.

Wan Hailu: Currently, there are some activities for flower Bamboo hat in schools. What are they specifically like?

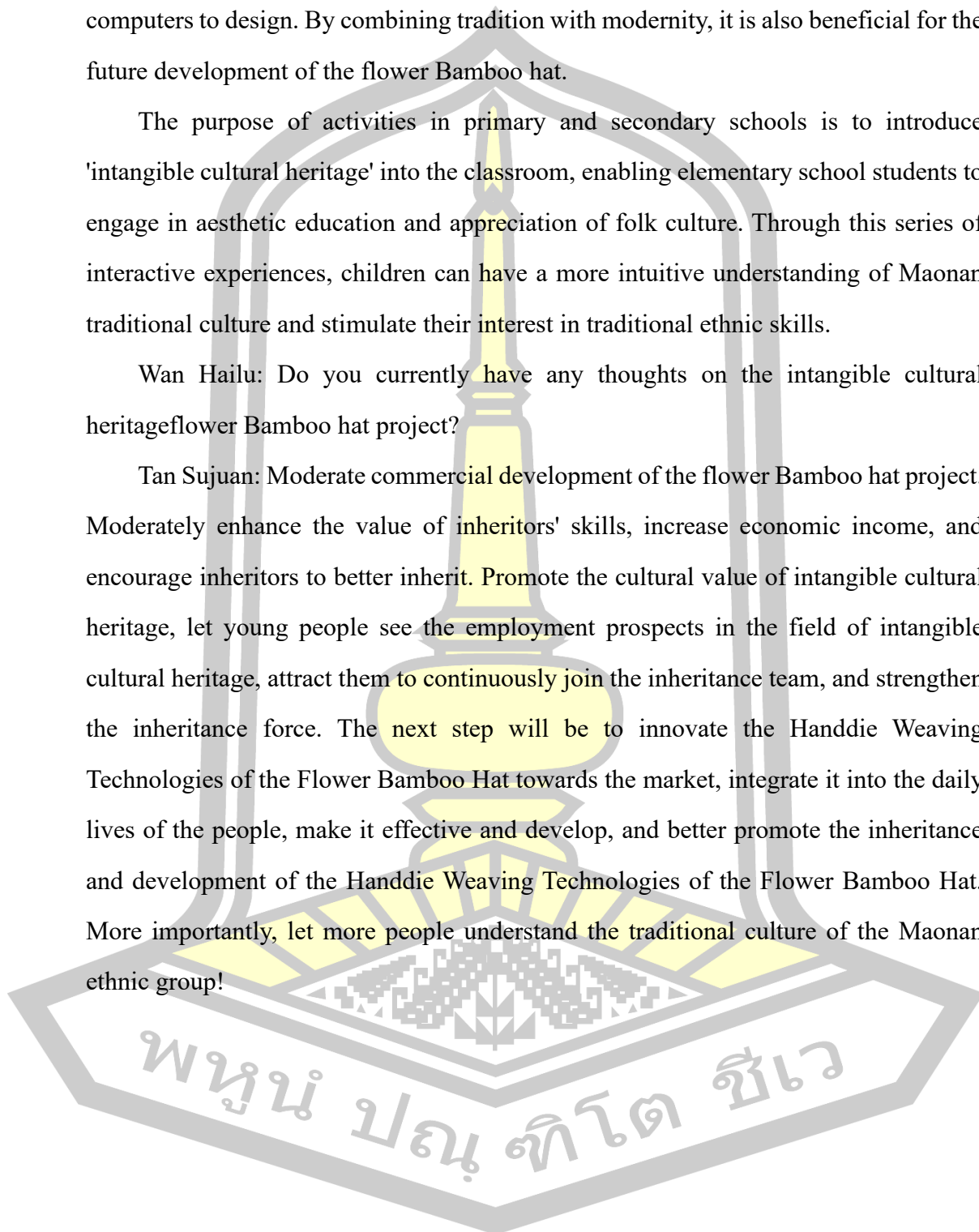
Tan Sujuan: Parttime teaching in universities, mainly teaching practical courses in weaving for college students. The teaching content also includes some basic hand weaving techniques. It mainly focuses on plastic arts majors, handicraft related majors, and some explanations of Maonan culture and folk customs. Now, college students are

also interested in traditional knitting, and they also practice. They are also good at using computers to design. By combining tradition with modernity, it is also beneficial for the future development of the flower Bamboo hat.

The purpose of activities in primary and secondary schools is to introduce 'intangible cultural heritage' into the classroom, enabling elementary school students to engage in aesthetic education and appreciation of folk culture. Through this series of interactive experiences, children can have a more intuitive understanding of Maonan traditional culture and stimulate their interest in traditional ethnic skills.

Wan Hailu: Do you currently have any thoughts on the intangible cultural heritage flower Bamboo hat project?

Tan Sujuan: Moderate commercial development of the flower Bamboo hat project. Moderately enhance the value of inheritors' skills, increase economic income, and encourage inheritors to better inherit. Promote the cultural value of intangible cultural heritage, let young people see the employment prospects in the field of intangible cultural heritage, attract them to continuously join the inheritance team, and strengthen the inheritance force. The next step will be to innovate the Handdie Weaving Technologies of the Flower Bamboo Hat towards the market, integrate it into the daily lives of the people, make it effective and develop, and better promote the inheritance and development of the Handdie Weaving Technologies of the Flower Bamboo Hat. More importantly, let more people understand the traditional culture of the Maonan ethnic group!





**Figure :** Group photo of this interview

**Source:** Wanhailu, December 2021



### **3 Interview Notes on Tan Ru, Inheritor of the Flower Bamboo hat**

**Interviewer: Wan Hailu**

**Interviewee: Tan Ru, inheritor of flower Bamboo hat**

**Interview date: September 19, 2022**

**Interview format: online interview**

#### **Character Description:**

Tan Ru: Female, born on November 7, 1987, in Xianan Township, Huanjiang Maonan Autonomous County, Guangxi (the hometown of Chinese folk literature and art). She is a representative inheritor of the traditional craftsmanship of the intangible cultural heritage in Guangxi. Since participating in the Maonan Ethnic Flower Bamboo hat training course held at Xianan Township Cultural Station in November 2009, she has become interested in the Handmade weaving techniques of Maonan Flower Bamboo hat. In the past decade, she has been engaged in the weaving of Maonan flower bamboo hats, repeatedly trying and inheriting the handmade weaving techniques of Maonan flower bamboo hats. She has also established a handmade weaving techniques studio for flower bamboo hats, innovating flower bamboo hat technology products, and contributing to the inheritance and development of the Maonan flower bamboo hat weaving industry.

From August 1, 2016 to August 30, 2016, she held a training course for the Guangxi Handmate Weaving Technologies crowd;

In September 2018, her weaving craft work 'flower bamboo hat chandelier' won the silver award of the Guangxi Intangible Cultural Heritage Traditional Craftsmanship Work 'Eight Gui Heavenly Crafts Award';

From June 4, 2018 to June 29, 2018, she participated in the Guangxi Handdie Weaving Technologies (bamboo, rattan, and mango weaving) popularization training course for learning;

In June 2018, she established the Huanjiang Tan Ru Flower Bamboo Hat Weaving Studio.;

From July 25, 2019 to August 30, 2019, she participated in a training course on home flexible employment for high-quality female farmers in Guangxi;

In September 2019, her weaving craft work "flower bamboo hat desk lamp" won the gold award of the Guangxi Intangible Cultural Heritage Traditional Craft Work "Eight Gui Tiangong Award";

In September 2019, she was awarded the honorary title of "Master of Traditional Craftsmanship in the Intangible Cultural Heritage of Hechi City".

In November 2019, she held a 10 day Handmade Weaving Techniques training course at Guangxi Modern Vocational and Technical College, which focused on Maonan Ethnic Flower Bamboo Hat, to train vocational school students.

#### Obtaining Honors

In September 2016, she won the Excellent Award in the 4th China Intangible Cultural Heritage Expo and the Traditional Weaving Memory Performance Competition;

In October 2017, her weaving craft work 'flower bamboo hat' won the silver award of the Guangxi Intangible Cultural Heritage Traditional Craftsmanship Work 'Eight Gui Heavenly Crafts Award';

In September 2018, her weaving craft work "flower bamboo hat chandelier" won the bronze award of the Guangxi Intangible Cultural Heritage Traditional Craft Work "Eight Gui Tiangong Award";

In September 2019, her weaving craft work "flower bamboo hat desk lamp" won the gold award of the Guangxi Intangible Cultural Heritage Traditional Craft Work "Eight Gui Tiangong Award";

In September 2019, her weaving craft work "The Harmony of Phoenix and Phoenix" won the silver award of the "Eight Gui Heavenly Craftsmanship Award" for the Guangxi Intangible Cultural Heritage traditional craftsmanship work;

In September 2019, her weaving craft work 'Bamboo Weaving Fantastic Table Lamp' won the bronze award of the Guangxi Intangible Cultural Heritage Traditional Craftsmanship Work 'Ba Gui Tian Gong Award';

In September 2019, she was awarded the honorary title of "Master of Traditional Craftsmanship in the Intangible Cultural Heritage of Hechi City".

**Interview content:**

Wan Hailu: What is the main form of sales for flower Bamboo hat currently?

Tan Ru: In the sales of flower bamboo hat, it is generally processed according to orders. We are not selling online now because people outside are still a bit unfamiliar with the flower Bamboo hat. I can't even complete someone else's orders, so I have to divide labor to complete them. There are many orders now, and the production is a bit behind schedule.

Wan Hailu: How much is a flower Bamboo hat now? What is the size of the appearance and what size is generally better for weaving to sell?

Tan Ru: Currently, a "mini" flower bamboo hat with a diameter of 30CM is priced at 450 yuan, while a traditional flower bamboo hat with a diameter of 60CM is priced at around 700 yuan. 30CM-35CM diameter flower bamboo hats have strong appearance, color, and aesthetic appeal. Currently, most of the flower bamboo hats sold are of this type, while traditional sized ones are relatively rare. There are also giant flower bamboo hats, usually used as display items in public spaces.

Wan Hailu: If we buy directly now. Do you have any ready-made ones? Do you still need to make a reservation? What is the approximate process?

Tan Ru: Generally speaking, it's okay to buy the made ones directly. If you want to find a flower Bamboo hat that you like, you need to book it, and there may not be ready-made ones. Everyone likes different styles and designs, and they are all pre ordered before starting production. After paying the deposit, it usually takes 5-8 days to complete, and we can also take some photos to customers during the production process. After the production is completed, it is very convenient for express delivery and can be shipped to various parts of the country.

Wan Hailu: How many students have you been teaching recently? Is there any special



ceremony for accepting apprentices? What are the selection criteria for apprentices now?

Tan Ru: This year, there are about ten students who have come to learn weaving flower Bamboo hat, all of whom are studying weaving in our studio. Collecting apprentices is not as complex as it used to be. As long as you have a kind-hearted heart and study diligently the weaving of flower bamboo hat, you can come and learn. But generally, apprentices bring gifts and other things for regular visits during holidays and festivals. What about the choice of apprentices? Generally speaking, it is recommended to choose apprentices with better character and stable learning abilities.

Wan Hailu: How is the learning effect of Professor Tan teaching students? Are there any selection criteria for students? Are there any difficulties at present?

Tan Ru: The learning effect of young people nowadays is average, because the economic efficiency of learning flower Bamboo hat is low, and young people cannot accept long-term waiting. To learn how to weave a beautiful flower Bamboo hat, it takes about one or two years of practice. During this period, if we rely on flower bamboo hat weaving, there will be no income, so the enthusiasm of young people to learn is not high. Another reason is that when starting to learn the flower Bamboo hat, multiple mistakes and failures can undermine students' confidence and make it difficult for them to persist. Another important reason is the hard work. Knitting a flower Bamboo hat requires sitting down quietly and patiently. Nowadays, there are too many attractive things that many young people cannot concentrate. At the same time, there is a problem of limited learning resources. Some people want to learn the weaving of flower Bamboo hats, but these knowledge require specialized introductory learning to improve their skills. However, there are still relatively few videos related to learning, and there is a lack of online resources.

Wan Hailu: Which piece of flower Bamboo hat do you find difficult to weave

Tan Ru: The industrial chain woven by flower bamboo hat is not very complete. It is quite laborious to purchase, cut, and dry raw materials by oneself. Long term persistence and investment are required to achieve returns. However, in actual weaving, the weaving

process is quite labor-intensive, and it can be said that making a flower bamboo hat is a product that requires both physical labor and careful production.

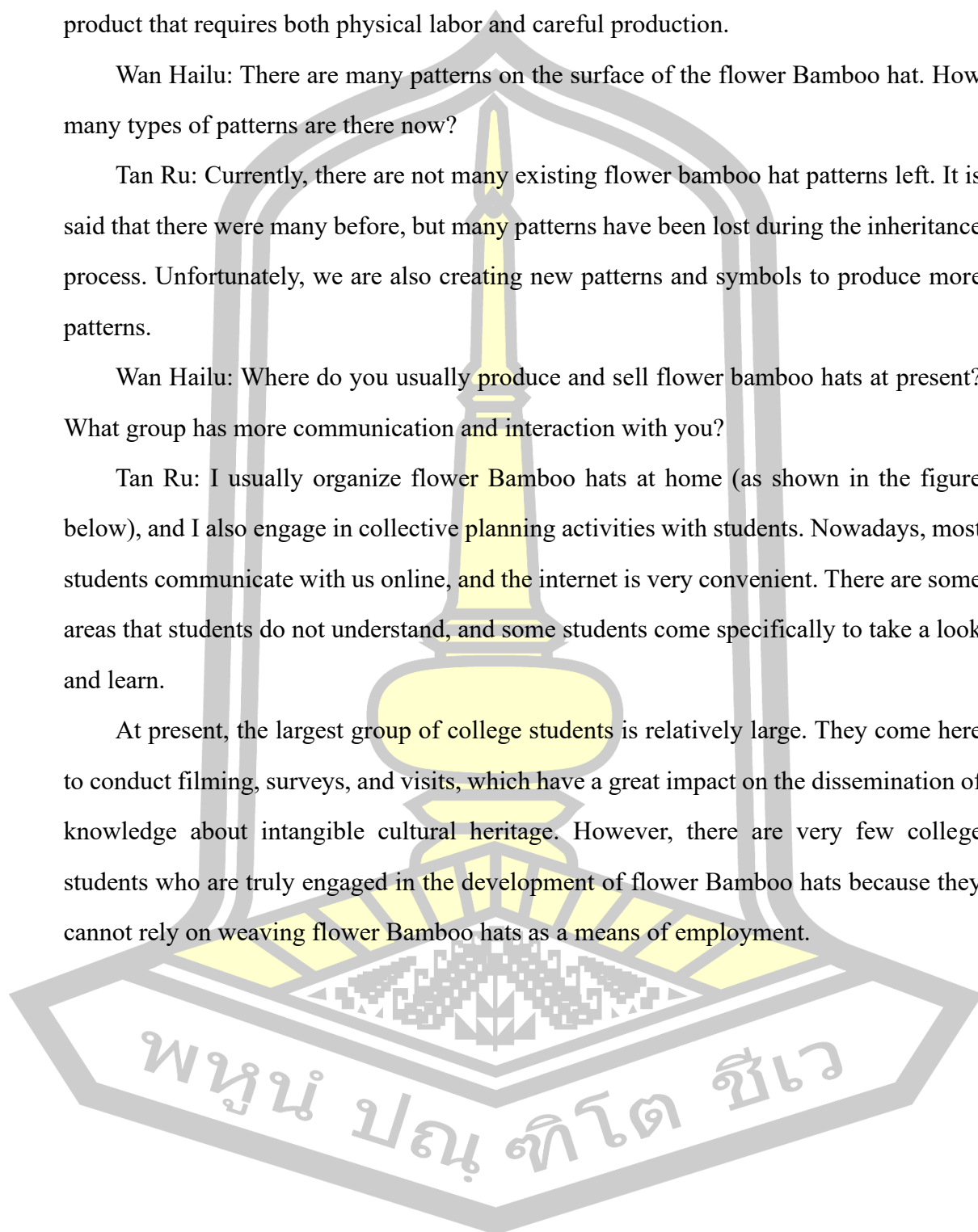
Wan Hailu: There are many patterns on the surface of the flower Bamboo hat. How many types of patterns are there now?

Tan Ru: Currently, there are not many existing flower bamboo hat patterns left. It is said that there were many before, but many patterns have been lost during the inheritance process. Unfortunately, we are also creating new patterns and symbols to produce more patterns.

Wan Hailu: Where do you usually produce and sell flower bamboo hats at present? What group has more communication and interaction with you?

Tan Ru: I usually organize flower Bamboo hats at home (as shown in the figure below), and I also engage in collective planning activities with students. Nowadays, most students communicate with us online, and the internet is very convenient. There are some areas that students do not understand, and some students come specifically to take a look and learn.

At present, the largest group of college students is relatively large. They come here to conduct filming, surveys, and visits, which have a great impact on the dissemination of knowledge about intangible cultural heritage. However, there are very few college students who are truly engaged in the development of flower Bamboo hats because they cannot rely on weaving flower Bamboo hats as a means of employment.





**Figure** Tan Ru, a flower bamboo hat inheritor, weaving a flower bamboo hat

**Source:** Photo by researcher, February 8, 2023



#### 4 Interview with Maonan singer Cai Yutao

**Interviewer:** Wan Hailu

**Interviewee:** Comrade Cai Yutao, a Maonan singer

**Interview date:** November 16, 2022

**Interview format:** WeChat interview

**Character Description.**



**Figure** Cai Yutao's photo

**Source:** Photo by researcher, November 16, 2022

Cai Yutao (Maonan ethnic group), representative of the 10th National People's Congress, member of the Hechi Youth Federation, director of large-scale events, graduated with a bachelor's degree in ethnic music performance from Guangxi Academy

of Arts; Graduate student studying at the University of Sinakaningvelo. He has won a total of 12 second prizes or more in major domestic awards such as the "CCTV Youth TV Singer Grand Prix", "Peacock Award", and "Red Bronze Drum".

In 2017, he was invited to Germany as a young Maonan artist to participate in the 67th Wagner Youth Art Festival and perform on stage. In 2018, he was invited to participate in the South African World Choir Festival. In 2019, he was invited to Melbourne, Australia to perform at the International Art Festival. In 2019, he was invited to participate in the performance of the CPPCC National Committee and sang with the famous soprano teacher Yu Wenhua, a national first-class actress. In 2020, he was invited by the program team of CCTV's "Star Avenue" to participate in the recording of the annual competition program. From 2015 to 2019, he went to Germany, Austria, South Africa, Vietnam, Australia, the United States and other countries as a government scholar to study and perform multiple times. In 2018, he participated in a performance at the 60th anniversary celebration party of the establishment of Guangxi Zhuang Autonomous Region. In 2017, he was invited to serve as the editor and director of the 30th anniversary of the establishment of Huanjiang Maonan Autonomous County.

### **Interview content.**

Wan Hailu: Does the current flower bamboo hat have any practical significance for you Maonan people?

Cai Yutao: The current flower bamboo hat plays a role in carrying and inheriting ethnic culture and serving as a national community for the Maonan people. The flower bamboo hat is a representative of traditional clothing that generates a sense of identity among the Maonan ethnic group.

Wan Hailu: Each ethnic group has its own unique aesthetic experience. As a new generation of Maonan singers, what is your opinion on flower Bamboo hat?

Cai Yutao: In the past, the flower Bamboo hat was a daily sunshade and rain shelter. Later on, flower bamboo hat became a representative of emotional communication (such

as love, love, marriage), and gradually became a type of accessory or accessory that was rarely worn on a daily basis.

I think the current flower bamboo hat has great significance for inheritance. The Maonan ethnic group has a relatively small population, resides in mountainous areas, and is a multi-ethnic mixed area. In addition, the Maonan ethnic group has not formed its own language in history, resulting in a single cultural transmission of the Maonan ethnic group. The culture preserved by this ethnic group is not many, and these factors have led to the existing intangible cultural heritage becoming an important carrier of national cultural inheritance. The ordinary Maonan people also recognize the flower bamboo hat, Maonan Nuo dance, and other symbols of the Maonan ethnic community.

Wan Hailu: Do young couples of Maonan ethnic group now wear flower bamboo hats specifically when getting married?

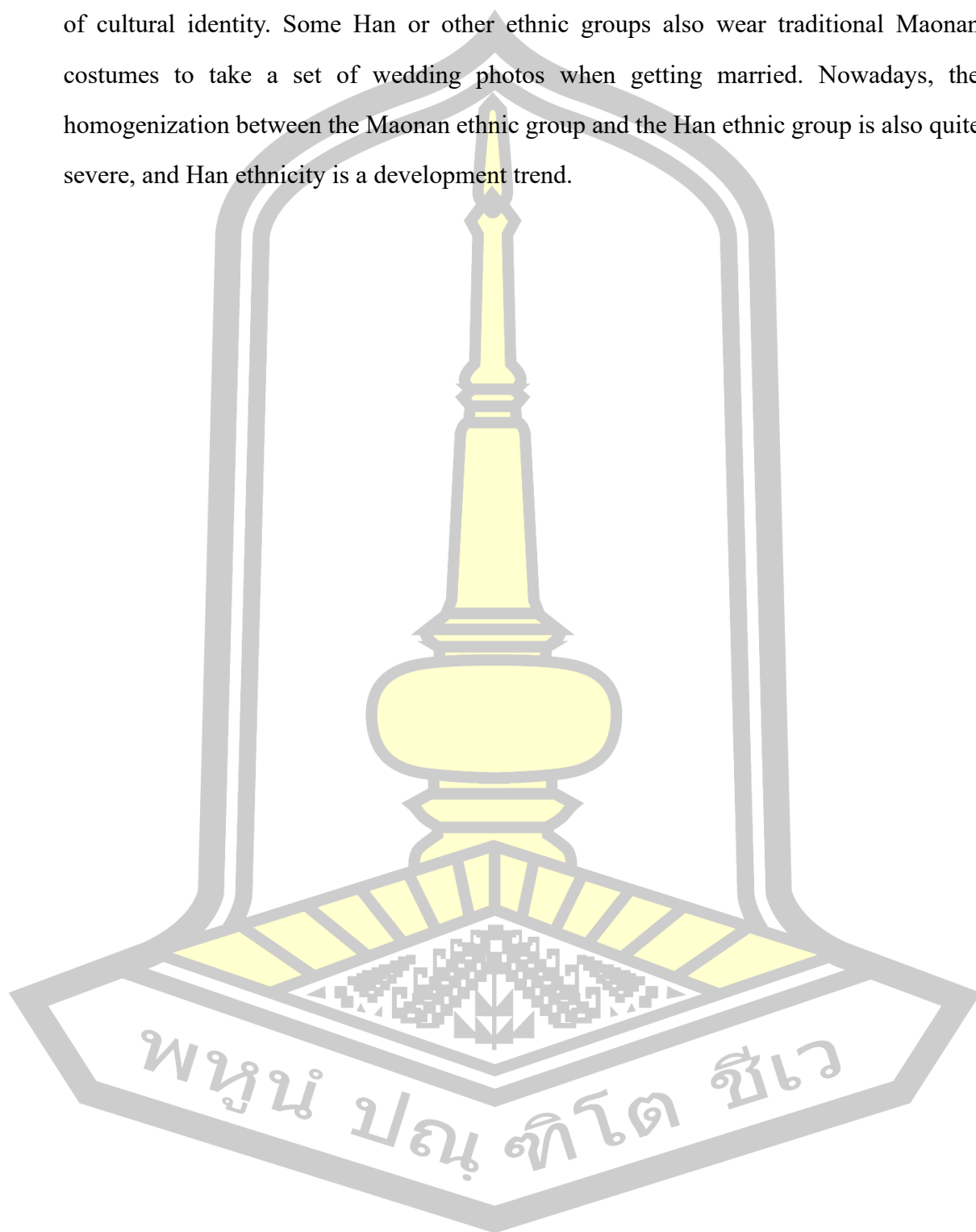
Cai Yutao: Some Maonan people who are married now will wear a flower bamboo hat, and some will not wear a flower bamboo hat. The issue of wearing a flower Bamboo hat mainly depends on individual family factors. It is usually found in rural and mountainous areas of the Maonan ethnic group, where Maonan people gather and live, and where there are more indigenous Maonan people. This group relatively preserves Maonan traditional culture better.

In cities, the customs and habits of the Maonan ethnic group are less preserved due to the influence of modern lifestyles.

Wan Hailu: I heard that people in Huanjiang County now choose to take wedding photos of traditional clothes when getting married.

Now in Huanjiang County, when young men and women get married, if the family's economic conditions permit, they will take two sets of wedding photos, one set of Western style and one set of traditional clothing (after investigation and research, the author found that the traditional clothing of the Maonan ethnic group, as a formal dress, has undergone a lot of innovation and added more decorative elements to better adapt to the magnificent wedding ceremony. This kind of dress is also more expensive). Nowadays, young people

are beginning to value national culture. Having a strong sense of national identity. A sense of cultural identity. Some Han or other ethnic groups also wear traditional Maonan costumes to take a set of wedding photos when getting married. Nowadays, the homogenization between the Maonan ethnic group and the Han ethnic group is also quite severe, and Han ethnicity is a development trend.



## 5 Interview with Wei Hao, a member of the Maonan ethnic group

**Interviewer:** Wan Hailu

**Interviewee:** Wei Hao, a member of the Maonan ethnic group

**Interview date:** November 16, 2022

**Interview format:** WeChat interview

**Introduction:** Wei Hao, a 42 year old Maonan ethnic group with a university degree, has lived in the Xianan community around the Yangtze River since childhood. He enjoys Maonan cultural customs and is a Maonan ethnic group with a sense of Maonan culture.

### **Interview content.**

Wan Hailu: In the folk culture of the Maonan ethnic group, regarding the inheritance and innovation of flower bamboo hat/or Maonan clothing culture, what changes have you experienced as a Maonan ethnic group in the 40 years from 1978 to 2020.

Wei Hao: The flower bamboo hat has transformed from a daily commodity into a handicraft of the Maonan ethnic group, transforming its way of survival. Its main living environment has shifted from the internal Maonan ethnic group to the external world, and its usage is no longer limited to basic functions such as the labor of the working people. The current flower bamboo hat has become increasingly complex and magnificent in terms of external manifestations.

In addition, the daily wear of Maonan traditional clothing has gradually disappeared, and now these Maonan clothing has gradually become a formal dress. Previously, there had been a serious stage trend (most of which were displayed in dance and other performance venues), but in recent years, Maonan clothing has gradually returned to the ordinary life of Maonan people.

Wan Hailu: As a member of the Maonan ethnic group, do you think there are any good ways to inherit the traditional culture of the Maonan ethnic group, so as to avoid homogenization with other ethnic groups.



Wei Hao: 1. The best way to inherit ethnic culture is to apply inheritance to daily life based on the needs of the nation itself.

2. To enhance the self-confidence and cultural pride of our own nation, strengthen cultural confidence, take pride in inheriting the traditional culture of the Maonan ethnic group, promote cultural unity of our own nation (thereby increasing our cultural identity), and consolidate national consensus (through identification with traditional culture). While absorbing foreign cultures, it is necessary to maintain a rational farewell attitude.

3. For example, the formal attire of Maonan traditional clothing should be worn in specific occasions, while preserving the aesthetic appeal of the masses. The authenticity of Maonan traditional clothing should be maintained, and new traditional clothing should not be created specifically for performance-based purposes, as this creation can lead to new "forged traditions". For example, the continuation of traditional customs conforms to the (rational) psychological needs of the Maonan ethnic group, and cannot generate (superstitious) psychological dependence. However, maintaining a rational attitude can cultivate a sense of daily ritual in minority life. Regarding the traditional beliefs of the Maonan ethnic group. Someone once asked me if I believe in the Feitao ceremony. I said I don't believe it all, but I don't reject holding daily rituals, life customs, and so on according to my own needs.

Wan Hailu: As a member of the Maonan ethnic group, how do you feel that local government organizations are protecting the traditional culture of the Maonan ethnic group? When do you think China's modern lifestyle has led to the homogenization of Maonan culture and Han culture, or when the Maonan ethnic group began to consciously protect Maonan ethnic culture

Wei Hao: Huanjiang County now attaches great importance to the protection of intangible cultural heritage culture, such as carrying out conservation and excavation of intangible cultural heritage, and organizing traditional festivals such as Dragons Separating Day. After 2010, the protection of the entire intangible cultural heritage became more systematic and professional. Previously (around 2010), it was similar to the

form of cultural migration to the countryside.

However, during the special period of the Cultural Revolution in the past decade, (such as our own holiday habits of the Maonan ethnic group) would be strictly prohibited

Wan Hailu: Apart from the special period of the Cultural Revolution in the past decade, are there any special time points after the Reform and Opening-up that have caused the development of Maonan ethnic folk culture to regress.

Wei Hao: The first generation of work craze emerged around the period from 2000 to 2010. Everyone was focused on economic construction (at that time, the local cultural development was relatively weak). Another reason was that (there were not many people in the village, and most young people went to work outside) they all went to work to earn more money. Local governments focused most of their energy on economic construction, and did not attach too much importance to the protection of cultural construction.

Wan Hailu: Do you think there are any good aspects and things to pay attention to when the government organizes the protection of Maonan culture?

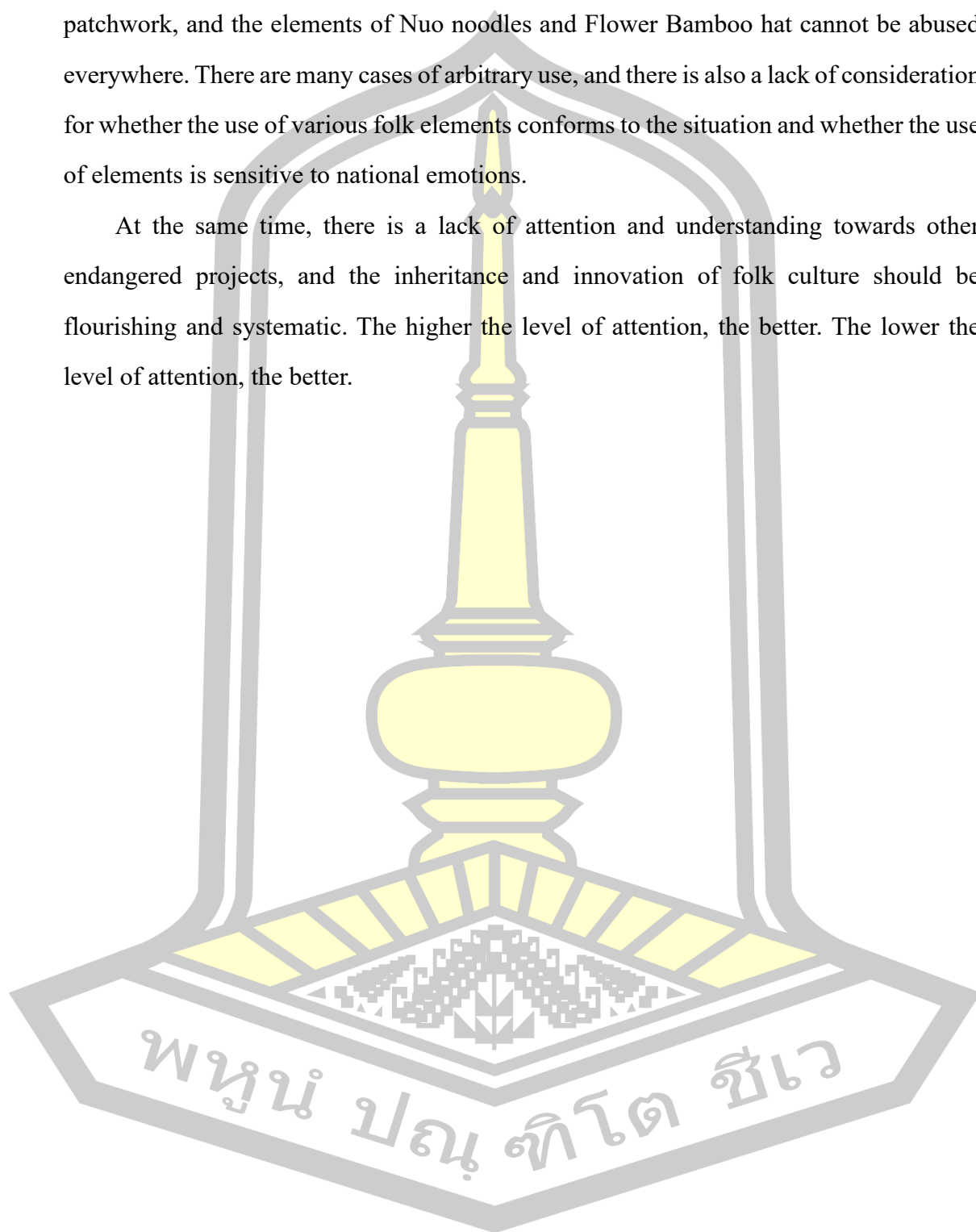
Wei Hao: It can be roughly divided into the 1980s (the revival of cultural basic work with fruitful results) - the late 1990s to 2010 (downturn) - the gradual prosperity of the system after 2010, showing a spiral upward trend. The level of attention is quite enough, and external publicity is also quite lively, It seems that there is a lack of practical benefits or cultural benefits for the ethnic group itself (such as the failure to pay attention to language dating crises, lack of professional cultural inheritance training, and most of them are engaged in promotional performances).

Secondly, professionalism needs to be strengthened, with many lacking authenticity and on the brink of becoming pseudo folk customs, which can easily lead to external misunderstandings and homogenization within the ethnic group.

Thirdly, there is a lack of sufficient exploration and organization of the Maonan ethnic folk culture, and a lack of a group of theoretical reading materials that are as simple and easy to understand as in the 1980s. At the same time, there is a lack of overall protection and inheritance, only targeting national level projects such as Feitao and

Flower Bamboo hat. At the same time, there is also excessive utilization and illogical patchwork, and the elements of Nuo noodles and Flower Bamboo hat cannot be abused everywhere. There are many cases of arbitrary use, and there is also a lack of consideration for whether the use of various folk elements conforms to the situation and whether the use of elements is sensitive to national emotions.

At the same time, there is a lack of attention and understanding towards other endangered projects, and the inheritance and innovation of folk culture should be flourishing and systematic. The higher the level of attention, the better. The lower the level of attention, the better.



## 6 Survey Notes on the Handmade Weaving Technologies Industry in Du'an Dading and Danyang

**Interviewer:** Wan Hailu

**Interviewee:** Employees of Handmade Weaving Technologies in Du'an Dading and Danyang

**Interview Dates:** January 10-15, 2023

**Interview format:** fieldwork



**Figure** Granny weaving skillful products at Guangxi Danyang Green Natural Weaving Co., Ltd. in Danyang Town, Du'an County, Guangxi

**Source:** Photo by the researcher, January 10, 2023

In January 2023, I conducted a survey and visited rural Handmade Weaving Technologies industries in ethnic minority areas of China in Disu Town, Du'an Yao Autonomous County, Guangxi. Through several days of observation and observation, I obtained information. Du'an Yao Autonomous County in Hechi City is one of the 12 key counties for national rural revitalization in Guangxi, located in the revolutionary old areas. The county is rich in nearly 100 types of wild rattan and bamboo, with over 4000 households

and approximately 65000 people engaged in weaving and processing all year round. There are 30 enterprises in the county engaged in manual weaving industry, with the entire industry scale ranging from 20 million to 40 million US dollars. Nowadays, all rattan weaving products have evolved from single bamboo weaving fabrics in the past to mixed weaving of rattan, grass, wood, leaves, grass, bark, stem, palm, and other materials, as well as over 300 series and 15000 varieties of dyeing processes. The rattan weaving handicrafts in Su Town, Du'an City are renowned both domestically and internationally for their unique materials, novel styles, aesthetic applicability, high-quality and affordable products. They are known as the "hometown of Chinese bamboo, rattan, grass, and awn weaving handicrafts", and their local rattan weaving products are exported to more than 20 countries and regions such as the United States, France, Japan, and the United Kingdom.



**Figure** Samples of skillful products displayed by Guangxi Du'an Guangxi Green Natural Weaving Co.

**Source:** Taken from the researcher, January 10, 2023

The weaving handicrafts abundant in Du'an County belong to holiday consumer goods in European countries, usually purchased by European families before various festivals, for decorating indoor and garden environments. When purchasing in the current season, it will be replaced several times a year according to different family conditions, and there are different types of decorative themes for festivals at different times. Therefore, this holiday type of consumer goods is a fast-moving product with low production difficulty and requires a large amount of labor, making it a labor-intensive industry. The products in the weaving industry of Du'an have basically shown a significant

feature, moving from traditional Chinese practical skills to modern decorative weaving, from the beginning of practicality to the present art decoration. As a result, the durability of fast-moving consumer products has decreased and art decoration has improved. Through a survey, it was found that the prices of products made of woven handicrafts in Du'an are not very expensive, mostly between 3 and 15 US dollars. This price is very cost-effective for consumers in developed countries to purchase. However, for the labor force in Du'an, production is relatively cheap and income is generally not high. The reason for the low price comes from poor competition from nearby companies. Each company's quotation is similar, and the product quality is also similar. Therefore, only companies with lower prices will survive. At the same time, skilled products do not require excessive technological investment, which leads to low entry requirements.

The sales in the past three years from 2020 to 2023 show a zigzag and fluctuating pattern: in 2020, the Du'an knitting industry is mainly affected by COVID-19, as well as global logistics and transportation, and the turnover of the entire industry is far behind that of 2019. The output value in 2021 has increased by about twice compared to 2010, and can basically recover to the level of 2019. The February 2022 Russia Ukraine war severely affected the consumer demand of European customers, with significant increases in European energy prices and prominent inflation issues. In addition, concerns among European people about the future environment have led to weak consumption. In 2022, under the dual influence of COVID-19 and the Russia Ukraine war, the order volume of the Du'an craft weaving industry in 2022 will decrease again. From 2020 to 2023, due to COVID-19 and the Russia Ukraine war, the order volume in Europe has significantly decreased, while the order volume in Japan and South Korea has not changed much and remains relatively stable. The situation of the Russia Ukraine war affects the order volume in Europe, but has little impact on the order volume in Japan and South Korea.

European countries place relatively low emphasis on the appearance and details of Duan hand woven products, as well as their prices. European countries attach great importance to the biological security inspection and other aspects of exported products. Japanese and Korean customers have significantly higher requirements for the shape and product quality of woven goods compared to European customers, and the selling price of small woven goods sent to Japan in Du'an will be higher than those sent to Europe. However, whether it is Europe or Japan and South Korea, their countries will conduct

detailed inspections of imported goods, and raw materials such as pests can also affect the time efficiency of customs clearance.

The materials used in Du'an weaving handicrafts were mainly vines, corn stalks, and other agricultural and sideline products in the early days. However, after years of development, the raw materials have also undergone changes. Firstly, there are various sources of materials, including materials from Shandong and Shanxi in China, raw materials from neighboring countries such as Vietnam and Laos, and a portion of polymer synthetic materials. The use of these new weaving materials not only increases the texture and artistic beauty of weaving crafts, but also saves costs and protects the environment. At the same time, high polymer materials also have a high durability, which can reduce the chance of craftwork moldy carrying diseases and pests to avoid adverse biological invasion.

The transportation cost of weaving products in Du'an accounts for a significant portion of the cost. One is to transport and distribute raw materials from scattered rural farmers, and then wait for farmers to complete weaving before transporting and collecting them to the company's storage base. This part of the cost is mainly for the company, farmers, farmers, and company's storage base. The second is the logistics transportation of finished products. After the company's warehouse base collects the handicrafts woven by farmers, they are sorted, beautified, decorated, sorted, and packaged into container transport vehicles, which then transport them to customs in Guangzhou and other areas for ocean shipping. Some weaving handicrafts cannot be stacked and placed, and some designs can only be packed in about ten boxes, resulting in low space utilization. Generally speaking, Du'an production enterprises only pay for the portion of shipping costs that are transported domestically to the customs, and after the transportation to the customs, the rest of the sea freight costs are paid by foreign ordering merchants.

Some of the handicrafts woven in Du'an are used as accessories for agricultural and sideline products, which may contain insect eggs, bacteria, etc., and need to be smoked, roasted, killed, and dried. These small handmade handicrafts are priced at around 5-20 yuan, and are mostly processed and produced by the elderly grandmother of the farmers (as shown in the figure below, the grandmother inspects the semi-finished products collected from each farmer's house and completes the final production steps). The salary is calculated based on piece work, and the income per piece ranges from 0.3 to 1.0 yuan.

These grandmother's daily processing income ranges from 50 to 85 yuan, The average monthly income ranges from 1500 yuan to 2500 yuan. It is rare for young and middle-aged men and women to engage in the production of handmade handicrafts, and these young and middle-aged people will go to big cities to work and earn higher incomes. Elderly people who make products usually weave the same type of products at their own homes, and start making them every day in their leisure time, without delaying their own agricultural work. Weaving products has become another important way for them to increase their family income.



**Figure** Weavers decorating and beautifying woven goods in Doandi Su town

**Source:** Photographs taken from the researcher, January 10, 2023

Sales: According to the analysis of this survey, it can be roughly divided into three stages. The first stage is the early stage, where foreign merchants came to Du'an,



Guangxi for on-site inspection, and then placed orders for production. Then, the company in Du'an organized production and shipment. The second stage is supplemented by on-site inspections and online negotiations. During this period, when online trade has just begun, there are still some customers who come to Du'an for inspection and order. The third stage is the current era of e-commerce, where network technology is also relatively developed. At the same time, due to the impact of the epidemic, foreign merchants place orders through the internet, video orders, and produce them according to the pictures or videos provided by the foreign demand party. Then, the goods are shipped, and the settlement is usually in US dollars. Du'an handmade woven handicrafts are rarely sold in the country because there is currently no large-scale holiday decoration consumer market in China, so these woven products are rarely sold in China. But China has the largest population base in the world, and it is expected that the market will be extremely huge in the future.



**Figure** Researcher with the person in charge of Guangxi Du'an Guangxi Green Natural Weaving Co.

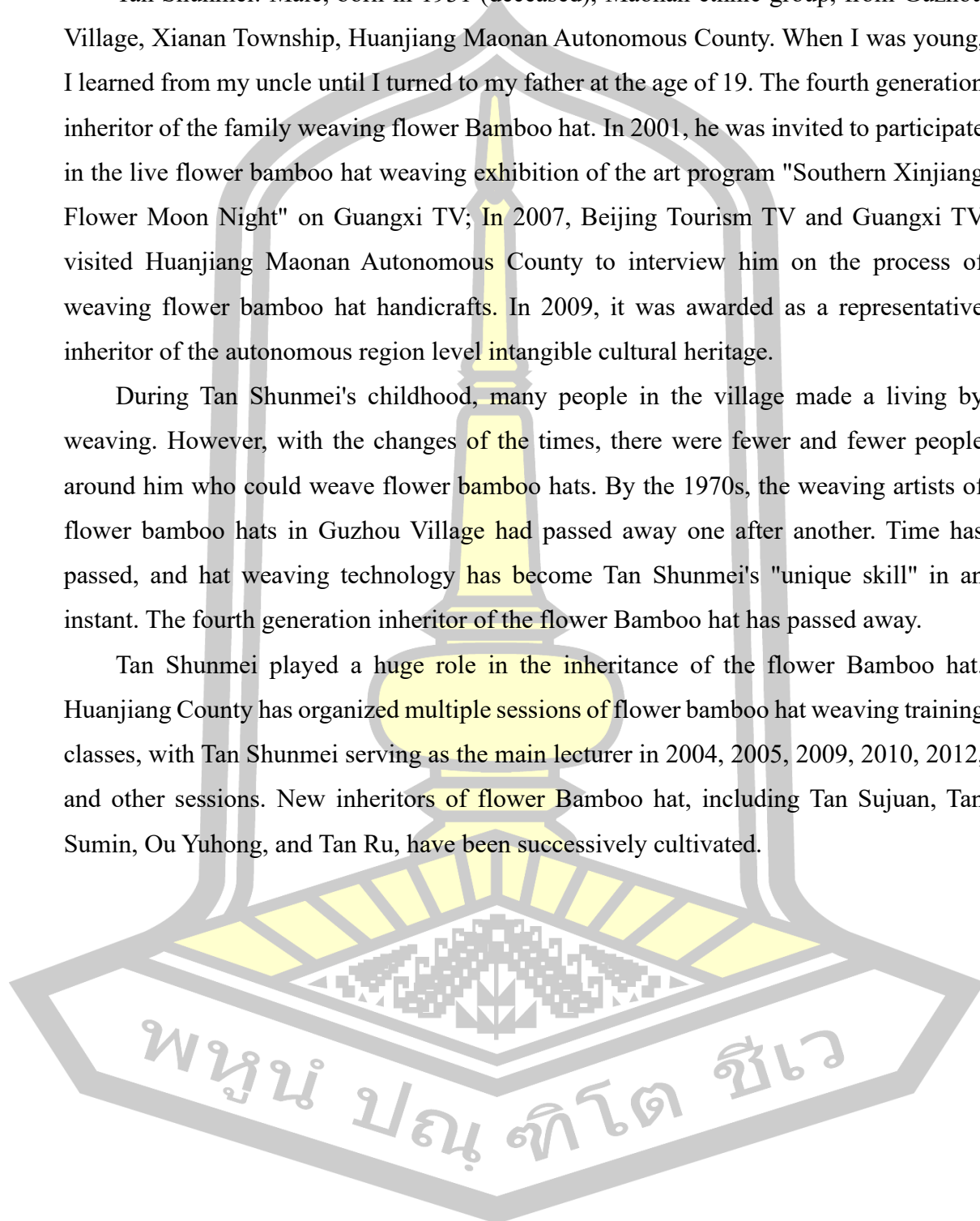
**Source:** from researcher's photo, January 11, 2023

### **7 Tan Shunmei (inheritor of intangible cultural heritage)**

Tan Shunmei: Male, born in 1931 (deceased), Maonan ethnic group, from Guzhou Village, Xianan Township, Huanjiang Maonan Autonomous County. When I was young, I learned from my uncle until I turned to my father at the age of 19. The fourth generation inheritor of the family weaving flower Bamboo hat. In 2001, he was invited to participate in the live flower bamboo hat weaving exhibition of the art program "Southern Xinjiang Flower Moon Night" on Guangxi TV; In 2007, Beijing Tourism TV and Guangxi TV visited Huanjiang Maonan Autonomous County to interview him on the process of weaving flower bamboo hat handicrafts. In 2009, it was awarded as a representative inheritor of the autonomous region level intangible cultural heritage.

During Tan Shunmei's childhood, many people in the village made a living by weaving. However, with the changes of the times, there were fewer and fewer people around him who could weave flower bamboo hats. By the 1970s, the weaving artists of flower bamboo hats in Guzhou Village had passed away one after another. Time has passed, and hat weaving technology has become Tan Shunmei's "unique skill" in an instant. The fourth generation inheritor of the flower Bamboo hat has passed away.

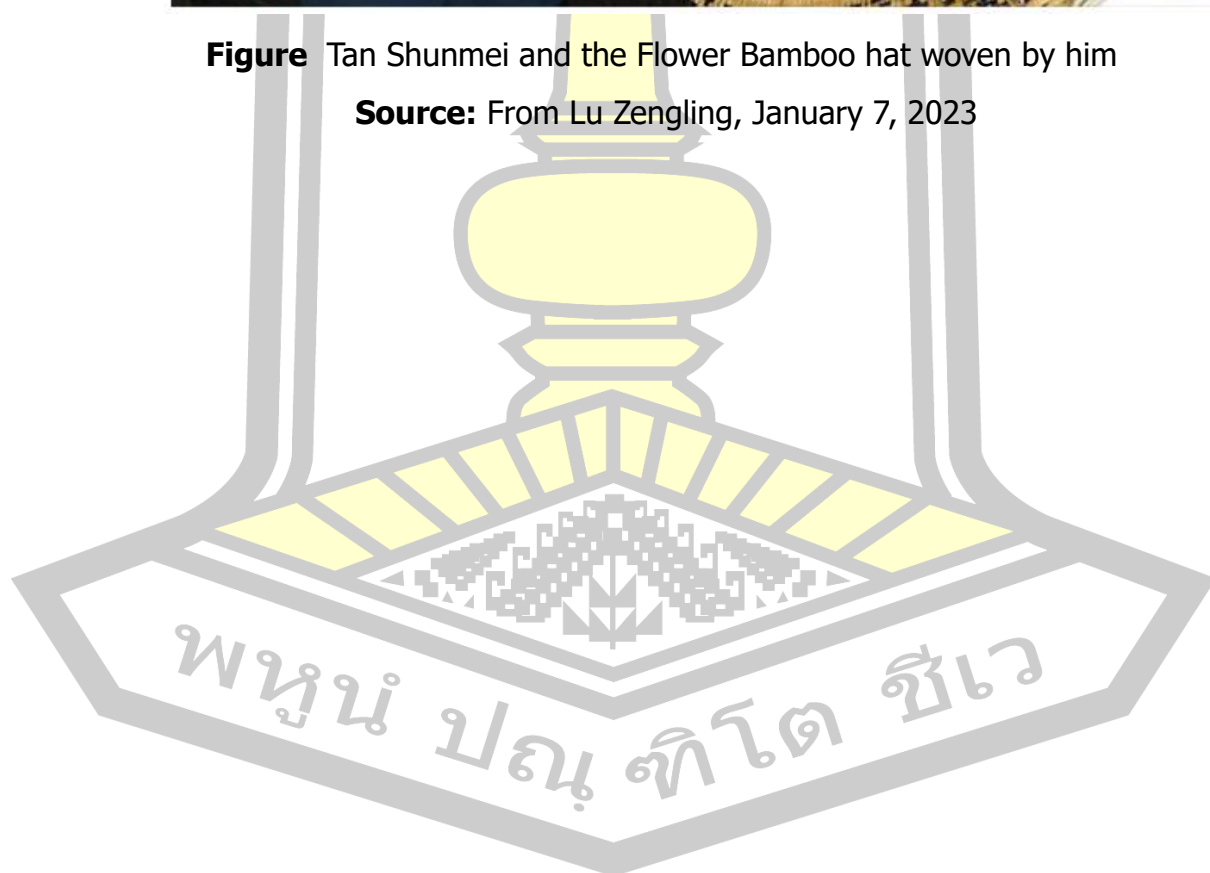
Tan Shunmei played a huge role in the inheritance of the flower Bamboo hat. Huanjiang County has organized multiple sessions of flower bamboo hat weaving training classes, with Tan Shunmei serving as the main lecturer in 2004, 2005, 2009, 2010, 2012, and other sessions. New inheritors of flower Bamboo hat, including Tan Sujuan, Tan Sumin, Ou Yuhong, and Tan Ru, have been successively cultivated.



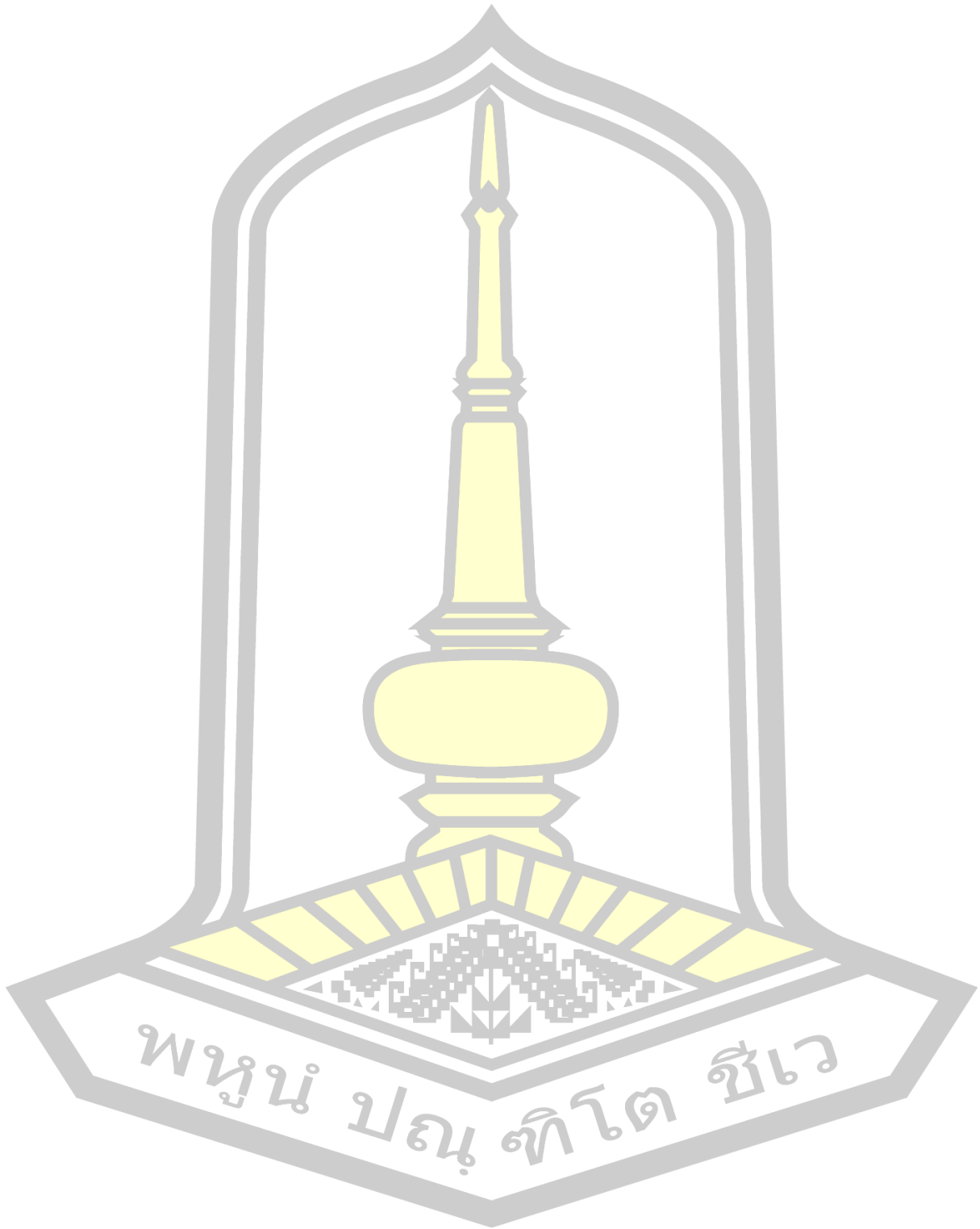


**Figure** Tan Shunmei and the Flower Bamboo hat woven by him

**Source:** From Lu Zengling, January 7, 2023



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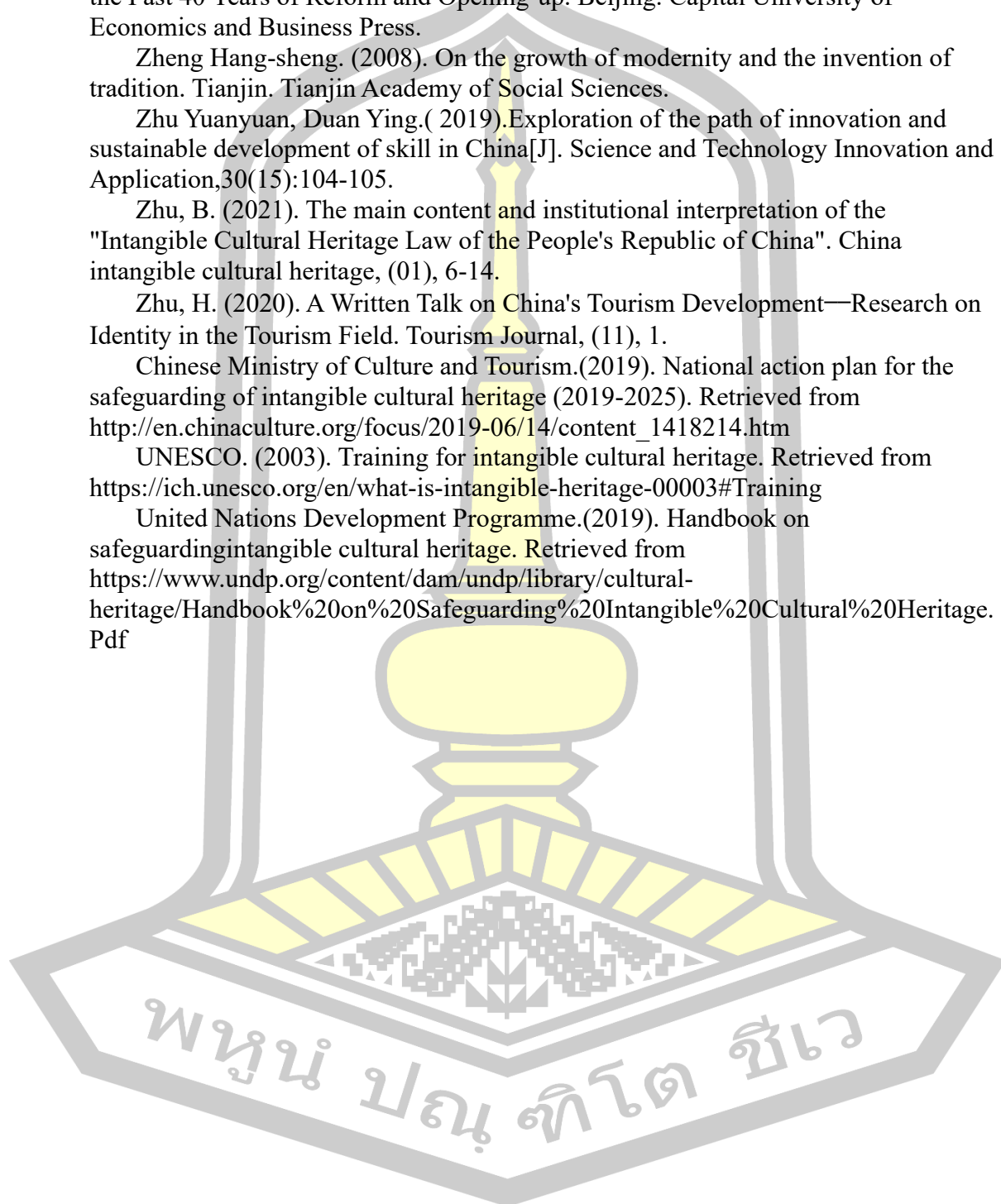
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## BIOGRAPHY

<b>NAME</b>	Hailu Wan
<b>DATE OF BIRTH</b>	March 10, 1991
<b>PLACE OF BIRTH</b>	Gansu, China
<b>ADDRESS</b>	Lintao County, Dingxi City, Gansu Province, China
<b>POSITION</b>	Nanning, Guangxi, China
<b>PLACE OF WORK</b>	No. 101, East University Road, Nanning, Guangxi, China
<b>EDUCATION</b>	2010 - 2014: East China Jiaotong University, Art Design, Bachelor of Arts 2014 - 2017: Northwest University for Nationalities, Fine Arts, Master of Arts 2020 - 2023: Doctor of Philosophy, Fine and Applied Arts Research and Creation, Mahasarakham University

