

Study on the Inheritance and Development of China's Rural Traditional Culture and Handicrafts—Taking Dayi County in Chengdu as an Example

Aini Tao^{1*}, Zihan Chen², Ziwei Ai³, Changqi Chen⁴

¹*Binhai Foreign Language School Affiliated to Tianjin Foreign Studies University, Tianjin, China*

²*Shenzhen Taoyuanju Sino-Australian Experimental School, Shenzhen, China*

³*Guangdong Experimental High School, Guangzhou, China*

⁴*Anqing No.7 Middle School, Anqing, China*

**Corresponding Author. Email: banzhuren@yishan.org*

Abstract. China's rich and diverse traditional culture and handicrafts are the cultural treasures of the Chinese nation, yet their inheritance faces severe challenges in the contemporary era. Taking Dayi County in Sichuan Province as the main case and combining examples from other regions, this paper conducts an in-depth exploration of the inheritance models and current status of traditional culture and handicrafts. First, the paper analyzes the "natural inheritance" path represented by Wangsi Kites and Xiling Mountain Songs, and then systematically summarizes four modern inheritance models: professional institution initiation, government purchased services, family and mentor-apprentice inheritance, and public welfare organization protection. The study further reveals multiple predicaments commonly existing in the current inheritance work, such as talent gap, fund shortage, insufficient cultural transformation, and difficulty in policy implementation. Finally, from the perspectives of digital technology application, cross-border cooperation, establishment of a multi-stakeholder collaboration mechanism, and strengthening of education and publicity, the paper puts forward forward-looking paths and specific suggestions for promoting the sustainable development of traditional culture and handicrafts, with a view to providing theoretical reference and practical guidance for rural cultural revitalization and the inheritance practice of intangible cultural heritage (ICH).

Keywords: Dayi County, Homestay Culture, Rural Handicrafts, Inheritance

1. Introduction

Under the impact of the wave of globalization and modernization, how to effectively protect and inherit the excellent traditional culture and handicrafts of one's own country has become a common issue faced by countries around the world. As an ancient civilization, China boasts extremely rich intangible cultural heritage—from tea culture and Cantonese embroidery in the south to unique folk handicrafts in various regions, all of which carry profound historical memories and national wisdom. However, these precious cultural resources are facing many crises, such as the breakage of the

inheritance chain and disconnection from modern life. This paper focuses on Dayi County, a region rich in traditional cultural resources, and takes its specific forms of heritage—such as Xiling Mountain Songs (a national-level ICH) and Wangsi Kites (a provincial-level ICH)—as the research objects. It aims to systematically sort out the internal logic of their inheritance and external intervention models through empirical analysis. This study is not only committed to presenting the current survival status of traditional culture and handicrafts in Dayi County, but also aims to deeply analyze the structural contradictions existing in the current inheritance system through this case, so as to explore a feasible theoretical framework and practical plan for building a more resilient and dynamic inheritance ecosystem.

2. China's rich and diverse traditional culture and handicrafts

China is a country with abundant traditional culture. In the south, there is tea culture, and in Guangdong Province, there are various traditional cultures such as Cantonese embroidery and lion dance. Dayi County is rich in diverse intangible cultural heritage resources covering multiple fields. Among them, Xiling Mountain Songs, a national-level ICH, originated in the late Ming and early Qing dynasties. It integrates the folk song elements of the Han, Tibetan, and Qiang ethnic groups, has a variety of types and singing styles, and is a rare and well-preserved genre of Sichuan folk songs. Wangsi Chen's Kite-Making Technique, a provincial-level ICH, began in the Qing Dynasty; it features exquisite craftsmanship and possesses both artistic and cultural value. The Tangchang Fermented Bean Curd Making Technique has been passed down to this day for its unique flavor. Chengdu Niu'er Lantern (a folk performance art) showcases rural life through vivid performances.

The local folk activities in Dayi County are distinctive, including the Southern National Ice and Snow Festival, Anren Wedding Custom Performance, and Huashuiwan Hot Spring (Fireworks) Festival, each with its own charm. The Qingxia Flower Boat Festival is held on the third day of the third lunar month every year, featuring lively activities such as opera performances and lion dances, and it originated from local folk beliefs. Dayi Niu'er Lantern reproduces the labor scenes of farmers and cattle through dance and singing, with a strong rural flavor. Folk customs such as the Shangan Lantern-Lifting Festival and Shaqu Dongyue Temple Fair reflect the living habits and belief concepts of local people.

Dayi County has a wide range of traditional handicrafts. The bamboo weaving craft has a long history; it utilizes the characteristics of bamboo and goes through more than ten processes (including bamboo selection and green scraping) to produce daily necessities and handicrafts that are both practical and aesthetically pleasing. Palm weaving uses palm leaves as raw materials to create handcrafted animals and plants of various shapes, featuring a unique style. These handicrafts not only have practical value but also contain artistic and cultural connotations, embodying the wisdom of local people.

3. Study on the natural inheritance of homestay culture and handicrafts

Through case studies, it is found that some traditional handicrafts and cultures conform to the aesthetic and practical needs of modern people. With the changes of history, these cultures and handicrafts have remained active in people's daily production and life—typical examples include tea culture, silverware, silk, swords, and rice paper. In Dayi County, there are also such representative handicrafts and cultures.

Wangsi Kites in Dayi County originated in the Qing Dynasty. Initially, they were a form of entertainment for villagers during their leisure time after farming; later, they gradually transformed

towards industrialization. Liu Yongxu, the fifth-generation inheritor, compiled school-based textbooks, integrated kite culture into school courses, and cultivated tens of thousands of enthusiasts. Zhao Tingting, the sixth-generation inheritor, carried out study tours to expand the influence of this craft. Miaowan Village relies on the "Kite Culture Museum" to carry out activities such as corporate team-building and study tour experiences, promoting the industrialization development of Wangsi Kites. Its inheritance combines family and social inheritance, ensuring both the authenticity of the craft and the expansion of the inheritance group, and developing products in line with market demand to achieve sustainable development. The Wangsi Kite Festival in Dayi County is a folk activity held in Wangsi Town, Dayi County, Chengdu City, Sichuan Province. Since 1993, it has successfully held 16 consecutive sessions. With kites as the carrier, the festival includes five segments: ICH technique demonstrations, cultural and tourism resource promotion, ICH project certification, kite performances, program shows, and cultural and creative markets, exerting a great influence at home and abroad.

Xiling Mountain Songs in Dayi County originated from life and labor and are inherited through oral teaching. Dayi County has established the Xiling Mountain Songs Association, which organizes singing and training activities. The performance team participates in festive activities during major holidays and launches on-site performances. Feishui Village combines Xiling Mountain Songs with red tourism and builds a study tour education base to realize the integration of culture and tourism. The inheritance of Xiling Mountain Songs mainly relies on oral teaching and heart-to-heart instruction, focusing on the protection of cultural connotations, and explores integration with the modern cultural industry to expand its influence.

The natural inheritance of this type of traditional culture and handicrafts exhibits three characteristics:

1) Primarily relying on oral teaching and heart-to-heart instruction: Most traditional handicrafts in Dayi County are inherited through verbal instruction and practical demonstration, focusing on the accumulation of practical experience, which enables the preservation of the essence of the craft.

2) Combining family and social inheritance: Family inheritance ensures the authenticity of the craft, while social inheritance (such as school education and social training) expands the inheritance group and promotes development.

3) Being closely connected with regional culture: Traditional handicrafts reflect the local living habits, aesthetic concepts, and values, and are an important part of the inheritance of regional culture.

4. Study on the inheritance models and current status of homestay culture and handicrafts

The inheritance of traditional culture and handicrafts mainly includes four models: professional institution initiation, government purchased services, family and mentor-apprentice inheritance, and public welfare organization protection.

4.1. Professional institution initiation model

In Dayi County, Chengdu, professional cultural and creative institutions have joined hands with the local government and residents to support the inheritance and innovation of the Tangchang Fermented Bean Curd Making Technique. These institutions invited senior fermented bean curd craftsmen to systematically sort out and standardize the recording of traditional processes (such as bean selection and soaking). At the same time, they collaborated with teachers and students from the food and design majors of colleges and universities to improve the product in terms of taste and

packaging. In terms of taste, while retaining the traditional flavor, new flavors such as zanthoxylum schinifolium and spicy were incorporated. In terms of packaging design, characteristic gift boxes were launched by integrating Dayi's ancient town culture and Three Kingdoms Culture. The institutions also utilized e-commerce resources to build online platforms and conduct live-streaming sales; craftsmen displayed the production process to attract followers, which not only expanded the market influence of Tangchang Fermented Bean Curd but also attracted more attention to the inheritance of this technique.

Looking at Suzhou embroidery in Suzhou, local professional institutions have cooperated with Suzhou Art and Design Technology Institute. They not only established digital archives for the core techniques of Suzhou embroidery (such as stitching methods and color matching) but also used 3D modeling technology to simulate the embroidery process and develop Suzhou embroidery teaching software. Meanwhile, they invited fashion designers to cooperate with embroiderers to integrate Suzhou embroidery elements into modern clothing and accessories design—for example, embroidering Suzhou embroidery patterns on the hems of high-end custom dresses and silk scarves. By opening Suzhou embroidery art experience stores in first-tier cities and holding theme exhibitions featuring the integration of Suzhou embroidery and fashion, a large number of young consumers were attracted, revitalizing this traditional craft in the modern market.

4.2. Government purchased service model

To protect Guoshan Horn (a precious ICH), the Dayi County Government adopted the government purchased service model and collaborated with professional ICH protection social organizations to jointly promote the inheritance and development of Guoshan Horn. With the support of the government, social organizations conducted in-depth visits and investigations to the inheritors and elderly craftsmen of Guoshan Horn in various towns and townships of Dayi County. They used professional equipment to record high-definition audio and video of the elderly craftsmen's performances, completely documenting the unique melodies and performance techniques of Guoshan Horn, and established detailed artistic archives to provide valuable materials for future research and learning. Guoshan Horn is a bamboo long horn made by joining bamboo tubes of different sizes—with the largest as thick as a rice bowl and the smallest as thin as a finger. During production, bamboo is cut into several sections, which are then joined into a multi-section horn, small at the top and large at the bottom, shaped like a trumpet. It can produce various tones with a pleasant sound and strong penetration, capable of being heard within a radius of one or two miles, hence the name "Guoshan Horn" (literally meaning "horn that can cross mountains"). To integrate Guoshan Horn into people's daily life, social organizations carried out a series of activities. They introduced Guoshan Horn into campuses and set up interest classes in multiple primary and secondary schools in Dayi County, inviting skilled elderly craftsmen to teach. Children not only learned the performance methods but also gained a deep understanding of the historical culture and national spirit behind it—for example, in the past when communication was underdeveloped, people used it to call family members working outside to go home for meals; in case of emergencies such as fires, they also blew Guoshan Horn to warn and gather people for rescue. The government provided financial support based on the number of students participating in the interest classes and the effectiveness of the activities to ensure their smooth implementation.

At the same time, social organizations brought Guoshan Horn into communities, holding cultural activities and performances so that residents could enjoy this unique artistic performance and experience the charm of ICH culture right at their doorsteps. In addition, social organizations carefully planned multiple special performances of Guoshan Horn, which were held in public places

such as Dayi County Cultural Square and theaters, attracting a large number of citizens to watch and creating a lively atmosphere. The government provided financial support based on the scale of the performances and social response to encourage them to innovate performance forms and improve performance quality. Through these special performances, more and more people have come to know and love Guoshan Horn, further expanding its influence.

The Naxi Dongba Painting in Lijiang, Yunnan Province, has also benefited from the government purchased service model. The Lijiang Municipal Government purchased services from professional cultural institutions to systematically sort out the painting techniques and religious and cultural connotations of Dongba Painting. It organized Dongba Painting craftsmen to carry out lectures and workshops in primary and secondary schools, teaching students the basic painting methods and cultural significance of Dongba Painting. Meanwhile, it supported cultural institutions in holding Dongba Painting exhibitions, setting up interactive experience areas in the exhibitions where visitors could try to draw simple Dongba symbols, which enhanced the public's understanding and interest in Dongba Painting and promoted its inheritance.

4.3. Family and mentor-apprentice inheritance model

Wangsi Kites in Dayi County have been passed down to this day relying on the family and mentor-apprentice inheritance model. In terms of family inheritance, elders teach the younger generation the techniques of kite making and flying from an early age. Family members learn basic techniques (such as bamboo selection, cutting, and framework binding) through osmosis. Starting from helping with odd jobs, they gradually move on to independently making simple kites and continuously improve their skills through long-term practice. For example, when selecting bamboo for making kite frameworks, elders teach the younger generation to choose bamboo with tough texture and uniform thickness—*neosinocalamus affinis*, a common local bamboo, is a high-quality material for making kite frameworks due to its good flexibility, which enables kites to be more stable when flying.

People with different surnames can also participate in the inheritance by becoming apprentices. Apprentices need to go through a solemn apprenticeship ceremony and learn from the basics under the careful guidance of their mentors. From initially practicing bamboo processing to learning to draw kite patterns, and then to mastering the flying techniques of kites of different shapes, apprentices gradually master the complex methods of making and flying kites. Taking the painting of panda kite patterns (a local characteristic) as an example, mentors will carefully teach apprentices how to handle the thickness of bamboo strips to ensure the smoothness of the pattern lines; they also teach color matching techniques to make the panda images more vivid and lovely, turning kites into not only handicrafts but also carriers of regional culture.

However, this inheritance model also has certain limitations. The scope of inheritance is relatively narrow, mainly confined to family members and a small number of apprentices, making it difficult to spread among a wider group. At the same time, the inheritance effect is greatly affected by the mentor's energy and concepts. If the mentor has limited energy and cannot provide sufficient guidance to each apprentice, the growth rate of the apprentices will be restricted. Moreover, some mentors adhere to traditional concepts and are insufficient in innovation, resulting in relatively single styles of kites produced, which makes it difficult to quickly adapt to the modern market's demand for diverse kite products and faces challenges in integrating modern elements and developing kites with novel themes.

The ceramic making technique in Dehua, Fujian Province, also mainly relies on the family and mentor-apprentice inheritance model. Elders in Dehua's ceramic families pass on techniques such as

clay throwing, glazing, and firing to family members, and also accept apprentices to teach the craft. Apprentices need to go through long-term learning and practice to master the techniques of shaping the "smooth as fat and jade-like" texture of Dehua white porcelain. However, under this inheritance model, if the younger generation is limited to the traditional techniques of their families or mentors, they will be restricted in innovative design and find it difficult to launch ceramic products that meet the diverse needs of modern home decoration and art collection.

4.4. Public welfare organization protection model

Public welfare organizations have focused on the traditional Smiling Face Mask Craft in Dayi County and launched protection projects. They carried out publicity and fundraising through online and offline activities to improve the creation conditions and living standards of elderly Smiling Face Mask craftsmen. They organized volunteers to help the elderly craftsmen sort out materials related to the Smiling Face Mask Craft, including carving methods for facial mask shapes, color matching techniques, and tips for tool use, and made these into teaching videos to upload online. They also contacted designers to cooperate with the elderly craftsmen, combining traditional Smiling Face Masks with modern decorations to design products such as pendants, ornaments, and home decorative paintings. A portion of the proceeds from charity sales was used for the elderly craftsmen's security and inheritance training, attracting young people to learn this craft.

The traditional wood carving technique in Jianchuan County, Yunnan Province, has also attracted the attention of public welfare organizations, which have launched protection projects. They carried out publicity and fundraising through social media and cultural festivals to improve the workshop environment and living conditions of elderly wood carving craftsmen. They organized professional teams to help the elderly craftsmen systematically sort out the wood carving technique system, covering the carving of traditional architectural components, furniture making techniques, and the implications of auspicious patterns. They compiled these into craft maps and recorded high-definition teaching courses to upload to online platforms. At the same time, they connected cultural and creative enterprises with the elderly craftsmen to integrate traditional wood carving elements into the design of modern furniture, stationery, and accessories, developing a series of products such as wooden carved bookshelves, bookmarks, and brooches. A portion of the proceeds from charity sales was used for the health security of the elderly craftsmen and the wood carving apprentice training program, encouraging local young people to engage in the inheritance of wood carving techniques.

5. Study on the dilemmas of traditional culture and handicrafts inheritance

The inheritance of China's traditional culture and handicrafts also faces great dilemmas, mainly manifested in the following aspects [1].

5.1. Talent dilemma

Regarding the Smiling Face Mask Craft in Dayi County, most elderly craftsmen who can fully master the entire production process (including facial mask painting, wood blank carving, and color mixing) are already advanced in age, while young people have little interest in this traditional craft. Modern young people prefer trendy culture and consider Smiling Face Masks to be traditional and "not fashionable enough". Moreover, the learning process requires a lot of time to practice carving techniques and color matching, with no immediate economic returns, so very few young people are

willing to study this craft with dedication. Even if a small number of young people learn from their elders, most of them are eager to master the basic production process to enter the market quickly, and insufficiently explore the cultural connotations behind Smiling Face Masks (such as folk connotations and historical stories). They are also lacking in the ability to innovate shapes and integrate with modern life scenarios, making it difficult to launch diverse modern derivatives.

The Mianzhu New Year Paintings technique in Sichuan also faces a talent dilemma. The production of Mianzhu New Year Paintings involves delicate processes (including drafting, outlining, coloring, and facial features drawing) and requires good calligraphy skills and color matching abilities, with a long learning cycle and high requirements for the practitioners' patience and aesthetics. Nowadays, many young people find painting New Year Paintings time-consuming and labor-intensive, with meager initial income, leading to fewer and fewer young people engaging in the creation of Mianzhu New Year Paintings. This has put the technique at risk of inheritance interruption. At the same time, some skilled elderly craftsmen are insufficient in grasping modern aesthetic trends and market demands, so their works are difficult to meet the preferences of young groups, affecting the spread and development of Mianzhu New Year Paintings.

5.2. Funding dilemma

Wangsi Kites are famous for their flexible shapes and good flying performance. Their production requires bamboo strips with strong flexibility, tough paper, and special adhesive, so continuous investment is needed just for the purchase of raw materials. However, most local small-scale kite workshops are family-run operations, and their daily income can only cover basic costs, making it difficult to afford upgrading needs—for example, they lack funds to introduce new moisture-proof and tear-resistant materials to improve product durability, and also cannot afford to purchase professional drying equipment to solve the problem of production being hindered on rainy days.

In terms of inheritance, the Gong Fan (bamboo fans) craft has a long production cycle and complex techniques, resulting in low income during the apprenticeship period and high training costs. For Wangsi Kites, due to low profits, workshops also cannot provide attractive remuneration for apprentices. More specifically, the flying demonstration of Wangsi Kites is an important promotion method, but it requires renting open venues and organizing activities—this cost is a heavy burden for workshops. Compared with Gong Fan, which can be promoted through static exhibitions, the dynamic promotion of Wangsi Kites costs more, further exacerbating the funding consumption. This leads to a funding dilemma for Wangsi Kites in terms of raw material upgrading, equipment renewal, market promotion, and apprentice training, presenting a "mass-market low-profit" constraint that is completely different from the "high-end niche" model of Gong Fan.

5.3. Dilemma of exploring and transforming traditional cultural connotations

The Tangchang Fermented Bean Curd Making Technique in Dayi County has local dietary and traditional cultural connotations, but most practitioners focus on the technique and insufficiently explore cultural stories. For example, this technique is related to local temple fairs and festive dietary customs, but these elements are rarely integrated into product promotion. Even if the cultural connotations are explored, transformation is difficult. To design peripheral products that are both cultural and popular among consumers, professional design and marketing talents are needed, but the local traditional handicraft industry lacks such talents.

The Pingyao Polished Lacquerware in Shanxi Province has profound historical and cultural connotations. Its production process includes multiple complex links (such as refining raw lacquer,

wooden base making, lacquering, and polishing) and also contains the traditional culture and aesthetic concepts of Pingyao. However, in the inheritance process, many lacquer craftsmen only focus on the inheritance of techniques and insufficiently explore the cultural connotations behind Pingyao Polished Lacquerware—such as the auspicious implications represented by different patterns and the connection with the history of Pingyao Ancient City. Moreover, to transform the cultural connotations of Pingyao Polished Lacquerware into products loved by modern consumers (for example, applying traditional lacquer patterns to modern furniture and stationery), interdisciplinary talents who understand both lacquer art and modern design are needed. However, such interdisciplinary talents are currently very scarce, making it difficult to fully reflect the cultural value of Pingyao Polished Lacquerware in the modern market.

5.4. Dilemma of policy implementation

The Dayi County Government has issued policies to protect traditional handicrafts, such as providing subsidies for inheritance bases and rewards for craft inheritors, but there are problems in the implementation of these policies. Policy publicity is insufficient, so handicraftsmen in remote villages are not aware of the policies and do not know how to apply for them. The policy implementation lacks effective supervision—after some inheritance bases receive subsidies, they do not carry out enough inheritance activities as required, reducing the effectiveness of the policies. For example, some bases only use the funds to simply renovate the venue and invest insufficiently in core work such as skill training and product research and development, failing to play their due role.

The Miao Silver Forging Technique in Fenghuang, Hunan Province, also faces a policy implementation dilemma. The local government has issued some policies to support the inheritance of Miao silverware, such as establishing silverware inheritance bases and providing subsidies for silverware craftsmen. However, during the policy implementation process, there is insufficient publicity, so some silverware craftsmen living in scattered remote Miao villages are not aware of the policy content and cannot apply for relevant support in a timely manner. Moreover, the assessment and supervision mechanism for inheritance bases is not perfect. After some bases receive policy support, they do not actively carry out inheritance and training activities for silverware techniques, but only use the bases as exhibition venues, failing to give full play to their inheritance function. This results in the policy not fully exerting its role in promoting the inheritance of the Miao Silver Forging Technique.

6. Development prospects and suggestions for traditional culture and handicrafts inheritance

The inheritance of traditional culture and handicrafts urgently requires more efforts from all sectors of society, especially at the rural level. Therefore, this study puts forward the following suggestions, covering five aspects.

6.1. Digital technology empowerment path

Use 3D scanning and virtual reality (VR) technology to record the details of techniques and establish a "traditional handicraft digital database" to address the risk of technique loss. Expand the scope of communication through methods such as live-streaming sales and metaverse exhibition halls—for example, the inheritor of Suzhou kesi (silk tapestry) uses VR technology to showcase the "weft-float weaving technique", attracting the attention of young groups [2,3].

6.2. Exploring overseas development opportunities

Promote the inheritance of China's traditional techniques overseas through the promotion of video platforms and offline sales. For example, Chinese joss paper became very popular overseas after being renamed "ancestor money" in the United States, with the concept of obtaining blessings from ancestors and the arrival of good luck. Similarly, China's folk traditional techniques that are on the verge of disappearance in the country should be "rebranded" and introduced to overseas markets.

6.3. Cooperation model with large cultural enterprises

Collaborate with cultural, tourism and creative enterprises, as well as luxury brands, to carry out "craft + brand" cooperation. For example, The Palace Museum Cultural and Creative Products collaborated with Jingdezhen ceramic artists to launch "palace pattern ceramic products". By leveraging the design capabilities and channel resources of enterprises, the modern transformation of traditional techniques is realized. Establish a "enterprise orders + workshop production" model to ensure a stable income for inheritors [4].

6.4. Establishing a multi-stakeholder collaboration mechanism

Build a "government-inheritor-enterprise-university" collaboration network: the government is responsible for policy guidance and fund leveraging, inheritors focus on craft inheritance, enterprises undertake market development, and universities provide design and talent support. For example, in the inheritance of Dali tie-dyeing in Yunnan, the government provides workshop subsidies, students from the design majors of universities participate in pattern innovation, and tourism enterprises are responsible for offline sales, forming a closed-loop ecosystem.

6.5. Strengthening education and publicity promotion

Offer general handicraft courses in primary and secondary school curricula, compile local teaching materials (such as Bamboo Weaving in My Hometown), and cultivate cultural identity. Design professional vocational high school courses for folk handicrafts [5]. Through documentaries (such as The Great Craftsmen), variety shows (such as China in Intangible Cultural Heritage), and other mass media, tell the stories of inheritors, transforming traditional handicrafts from "niche ICH" to "public favorites".

7. Conclusion

In summary, through in-depth analysis of the cases in Dayi County and other regions, this study clearly reveals that the inheritance of traditional culture and handicrafts is a complex systematic project. It not only relies on endogenous "natural inheritance" mechanisms (such as family and mentor-apprentice inheritance, and oral teaching) but also urgently requires external forces (such as professional institutions, the government, and public welfare organizations) to build diversified support models. However, practical dilemmas such as talent gap, fund shortage, cultural transformation issues, and policy implementation difficulties have seriously restricted its sustainable development. Looking forward to the future, the revival of traditional handicrafts must embrace epochal changes: on the one hand, it is necessary to make good use of digital technology to empower inheritance and expand the boundaries of communication and markets; on the other hand, it is essential to build a "government-enterprise-university-inheritor" multi-stakeholder governance

network to promote the in-depth integration of techniques with modern design, brand marketing, and the cultural and tourism industry. Finally, through systematic education and publicity, the public's cultural identity can be reshaped, enabling traditional culture and handicrafts to truly integrate into modern life and achieve sustainable inheritance through innovation. China has a vast territory and rich and diverse cultures. The field survey of this study is limited to Dayi County in Chengdu. Although it has certain representativeness, it cannot fully reflect the characteristics and diversity of all rural areas in China.

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