

Research on the Digital Inheritance and Development Path of Traditional Handicrafts under the Background of Rural Revitalization

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Abstract: My country's rural revitalization strategy has established the general requirements of "prosperous industry, livable ecology, civilized rural customs, effective governance, and prosperous life", and opened up the integration of urban and rural development, common prosperity, quality agriculture, rural green development, rural cultural prosperity, and rural development. Good governance, and a new journey of rural revitalization for poverty reduction with Chinese characteristics. Rural revitalization is inseparable from the revitalization of rural culture. Traditional handicrafts are an important carrier, which not only includes the traditional national creation wisdom, aesthetic awareness, technical ability, and ethical concepts, but also has the industrial function of superimposing the connotations of agriculture, industry and information economy. Pay attention to the development of traditional handicrafts, promote traditional handicrafts to adapt to the needs of the development of the times, fully pay attention to the use of advanced technology, and combine modern technology closely and scientifically, which will help to create a high-level material life and spiritual life, and help cultural development and rural revitalization. At the same time, the implementation of the rural revitalization strategy will also spawn a group of emerging groups, gather a new force, and promote the revival and development of traditional national culture.

Keywords: Rural revitalization; Handicraft; Digitizing

1. The current situation of traditional handicraft culture and development——Taking Zhengzhou City as an example

1.1 The development status of traditional handicrafts

The ancient capital of Zhengzhou is located in the hinterland of China. It is the hometown of Xuanyuan Huangdi, the ancestor of Chinese humanities. It has been the capital for five times in history and the state for eight generations. It is one of the eight ancient capitals of China. In the long history of prosperity and prosperity, Zhengzhou, with its own openness, tolerance and harmonious and different personality, has not only created a sustained and prosperous material civilization, but also nurtured a rich and splendid urban culture. In the long-term production and life practice, the people of Zhengzhou have not only created a large number of material cultural heritage, but also created a variety of intangible cultural heritage, including 27 traditional handicraft skills, covering crop cultivation skills, handicraft production skills, food handicraft inheritance and other traditional craft.

1.1.1 Zhengzhou handicraft has a high degree of traditional handicraft

Zhengzhou is located in the Central Plains and has been in an agricultural society for a long time in history. After entering the modern society, it has not been as highly modernized as the economically developed areas. So far, the villages of Zhengzhou still retain the traditional way of life and production to a large extent. The local civilization that gave birth to intangible cultural heritage handicrafts still has deep soil in Zhengzhou, and many people still retain the wisdom and skills of traditional handicrafts. Compared with other economically developed areas, Zhengzhou's intangible cultural heritage handicrafts maintain a high level of authenticity and the simplicity of handicraft skills. For example, the traditional crafts of straw weaving, wheat straw paintings and New Year pictures, clay sculpture, as well as traditional art projects such as paper cutting, dough sculpture, wood carving, etc., all maintain a high degree of traditional handicraft technology and long-standing cultural traditions.

1.1.2 Various forms of handicrafts in Zhengzhou

As intangible cultural heritage, handicraft has natural and social attributes, and exists in the whole of natural ecology and cultural ecology. Zhengzhou has a diverse natural and geographical environment. Mountains, plains and river valleys are all distributed in Zhengzhou. Handicrafts rely on the local natural ecology, such as straw weaving and bamboo weaving, which are widely distributed in various places. The inheritance, development and continuation of their skills depend on the natural growth of plants. The physical properties of plants in different regions are different, and the weaving techniques and product styles will also be different. In terms of cultural ecology, Zhengzhou is located in the hinterland of the Central Plains, with dense population, extensive exchanges among various ethnic groups, and diverse cultural forms, which endows handicrafts with rich and diverse cultural connotations, forming a diverse cultural ecology for its protection, inheritance and development. In the concept of harmony between natural ecology and cultural ecology, Zhengzhou handicrafts are also diverse and colorful.

1.1.3 Folk forces play an important role in the inheritance of handicrafts

The basic feature of the inheritance of Zhengzhou handicraft projects is that the family inheritance is the core, or in the long-term family inheritance process, it gradually spreads to a village, township and other nearby cities with the family's residence as the core. This is in line with the traditional inheritance ethics of agricultural civilization. Family making and small handicraft workshops are the main forms of its inheritance and management, which also shows that handicraft is an important resource and main means for the local people to live on. At the same time, it means that the inheritance and development of handicrafts lacks vitality and the production scale is small. In recent years, there have been a number of modern enterprises with large-scale industries and traditional craftsmanship with industrial workers as producers and inheritors. But in a strict sense, these producers and inheritors are still mainly farmers in the main distribution areas of the technique, and still in the tradition of local artisans.

1.2 The predicament of the spread of traditional handicrafts

Traditional handicraft mainly produces civil society, has a relatively long history and can reflect the traditional craftsmanship of national sentiment and aesthetic taste. This is the product of human development to a certain stage. Under the background of the current rapid development of society, the protection of traditional handicrafts is more important. However, in the process of handicraft development, there is still a lack of a fixed success model. Influenced by other factors, the methods and methods of traditional handicraft protection and dissemination are also different. At present, the protection and dissemination of traditional handicraft culture in my country still faces many difficulties, which can be understood from the following aspects:

1.2.1 Lack of media

The protection and dissemination of traditional handicrafts requires the participation of the media to play a promoting role, but from the actual situation, it can be found that the intervention and role of the media have not yet formed a mature development path. Under the influence of the media operation concept and mechanism factors, there are Most of the reports are time-sensitive event reports, and there is a lack of comprehensive and in-depth reports, which makes the value of traditional handicrafts not fully presented. In order to attract the attention of the public, some media reports are more formalized and the content is untrue.

1.2.2 Talent dilemma

The protection and dissemination of traditional handicrafts requires the influx of talents. The problems of aging and uninherited craftsmen are more serious. As the main body of genes that carry and transmit culture, traditional handicrafts are passed down from generation to generation. Effective protection of traditional handicrafts requires participation. However, the current aging phenomenon of traditional handicraft artists is more prominent, many precious skills are facing the problem of disappearance, and some intangible cultural heritages are on the verge of extinction. On another level, the new forces also have problems with the identity of traditional handicrafts and craftsmen.

1.2.3 Market Dilemma

The development of the cultural industry requires the industrialization and marketization of the potential economic value of handicrafts, so as to promote the inheritance and dissemination of traditional handicrafts. In the current market economy development environment, driven by the pursuit of short-term economic interests, the relationship between culture and the market has also broken down. Many fakes and defective products flood the market, which makes the unique art and culture lost. Meaning back. There is also the development of over-industrialization, lack of regional characteristics, forming a development trend of benefiting and forgetting heritage.

2. Status quo of digital application of traditional handicraft protection and dissemination

In the process of protection and dissemination of traditional handicrafts, the application of digitization needs to be paid more attention from various aspects, and the advantages of digital technology should be brought into play to promote the sound development of intangible cultural heritage. From the current status of digital protection of traditional handicraft intangible cultural heritage, it can be found that there are still some shortcomings, which are reflected in the following levels:

2.1 The problem of digital stagnation

The protection and dissemination of traditional handicrafts requires the use of modern technology, and digital dissemination methods help to fully reflect the value of traditional culture. Traditional handicrafts are mostly ethnic and regional characteristics, and some are in remote mountainous areas, such as Xiangxi blue calico and Hunan embroidery. The cultural level of traditional craftsmen is relatively low, and they lack the awareness of digital protection and dissemination. This will affect the protection of handicrafts. In the context of the current information age, the close combination of digital technology and the protection and dissemination of traditional handicrafts can help to promote the implementation of protection and dissemination. However, under the development situation of economic globalization, strong cultural shock and invasion, the protection of handicrafts also requires a lot of material and financial resources under the application of digital technology, which will increase the difficulty of protection and dissemination.

2.2 Monotonous form and lack of innovation

The protection and dissemination of traditional handicrafts has problems of monotony and lack of innovation in the application of digital technology, which will inevitably affect the good development of protection and dissemination work. At present, my country has stepped up efforts to protect traditional handicrafts, and established a portal website and two micro-ends, which can play a positive role in the protection of intangible cultural heritage. However, in terms of form, content and sections, there are problems of simplification and lack of innovation, which will inevitably affect the good development of the protection and dissemination of traditional culture.

2.3 Lack of fun and lack of practical connection

When digital technology is combined with the protection and dissemination of traditional handicrafts, it is necessary to focus on

interesting presentation content, so as to help attract the public's attention, only with the user's fragmented time, interesting reading and fast entertainment and leisure life. , in order to play a good application effect, but from the actual situation can be found, there are still shortcomings in this aspect.

3. Application of digital technology for traditional handicraft protection and dissemination

Application of digital technology for protection and dissemination of traditional handicraft intangible cultural heritage

In the application of digital technology for the protection and dissemination of traditional handicraft intangible cultural heritage, it is necessary to fully pay attention to the flexible use of methods, and strengthen attention from many aspects. The following points are for reference:

3.1 Application of digital technology in collection and storage

In the process of protection and dissemination of traditional handicrafts, it is necessary to combine with actual work requirements, give full play to the positive role and advantages of digital technology, and take the dissemination and development of traditional handicrafts as the goal to improve the quality and efficiency of protection and dissemination as a whole. Traditional handicrafts have a long history and have many types. Traditional handicrafts have different regions and characteristics. In the process of protection and dissemination, digital technology is used to take photos, record and collect items. This simplified protection method has been used for a period of time. plays an important role within. In the new development period, this requires the scientific application of digital storage technology, the establishment of databases to ensure traditional handicraft resources, and the ability to process traditional handicraft archives (photos, manuscripts, craft images) using digital technology, and save them to CDs. The content is dumped into a digital disk, and then multi-dimensional scanning of data is used to preserve the graphic structure of cultural relics through the application of digital images and 3D modeling technology, so that high-precision texture information can be stored. The use of multimedia network database can play a positive role and can effectively guarantee the preservation and integrity of intangible cultural heritage.

3.2 Use of Digital Diversified Platforms

In the protection and dissemination of traditional handicrafts, the scientific application of digital technology and the use of diversified platforms, such as 3D scene modeling, and the application of animation technology to coordinate the display of virtual scenes after rendering, can reproduce traditional handicrafts and production methods. It can also play a positive role by establishing a digital museum. The multi-media form and traditional handicraft information are organically combined, and the Internet and cable TV are used for dissemination, so as to break through the limitation of place and time factors, and adapt to the application of modern technology. Mass media, this new application platform can play a positive role in safeguarding the intangible cultural heritage of traditional handicrafts. For example, the method of digital museum, which is a digital display platform suitable for mass communication, can digitally convert static collection displays, traditional handicraft production processes and communication methods, and store them in the network, which can help to give full play to digital Active role of museums.

3.3 Digitalization promotes interactive cultural experience

In the process of protection and dissemination of traditional handicrafts, full attention should be paid to the positive role of digital technology to achieve the goal of interactive cultural experience. Digital communication is aimed at different audience groups, and because of different appreciation levels and cultural levels, when protecting and disseminating traditional handicraft intangible cultural heritage, it is necessary to focus on excavating the essence of intangible cultural heritage, organically integrating with modern life, and applying digital technology. In order to achieve the goal of protecting communication, this can also have a different impact in terms of technological innovation and the cultural experience of the audience. In order to maximize the expansion of users and digital interactive communication space, the communication works under digitalization must integrate art and technology, and use virtual reality technology and AR technology to protect and disseminate traditional handicraft intangible cultural heritage. Do a good job, show fun and be artistic. Through the application of digital technology, the charm of handicraft intangible cultural heritage art can be displayed in more detail. The digital immediacy and repeatability can break through the limitation of time and space, and can effectively combine your own preferences for viewing and learning experience.

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