

The Protection and Inheritance of Batik in Danzhai Under the Background of Internet

Daojia Chen¹, Xiaojun Zhu^{1*}, Yamei Li¹, Ruyuan Yan¹

¹ Art College, Guizhou University, Guiyang, China

Email Address

464922741@qq.com (Xiaojun Zhu), 1697156123@qq.com (Daojia Chen)

*Correspondence: 464922741@qq.com

Received: 7 October 2021; **Accepted:** 30 November 2021; **Published:** 14 December 2021

Abstract:

Objective: This article studies the protection and inheritance of Danzhai batik under the background of the Internet, analyzes and summarizes the development status of Danzhai batik, and points out the shortcomings in the development process, so as to further improve the protection and inheritance measures. **Methods:** Through combing the background characteristics of the Internet era and the current problems in the development of Danzhai batik, explore the media carriers under the background of the Internet era, and explore feasible ways to protect and inherit Danzhai batik from the background of the Internet era. **Results:** The relevant theoretical and practical methods for the protection and inheritance of Danzhai batik under the background of the Internet era have been put forward, which has aroused people's attention and practical thinking. **Conclusion:** Expand the audience of Danzhai batik, put the theory into practice, and provide a new direction for the protection and development of traditional batik craftsmanship.

Keywords:

Internet, Danzhai Batik, Protection, Inheritance, Media Carriers

1. Introduction

In the report of the 19th National Congress of the Communist Party of China, General Secretary Xi Jinping put forward: "We must strengthen our cultural self-confidence and promote the prosperity of socialist culture." As a sunrise industry in the 21st century, the cultural industry is influencing people's lives all the time under the influence of the Internet information age. The "Internet + culture" model has become an inseparable part of people's lives [1]. There are many intangible cultural heritages in our country. These intangible cultural heritages, as the essence of Chinese history, show people their unique regional characteristics and national heritage. Batik, as one of the important components, also exudes its unique charm. . Batik, known as "wax valerian" in ancient times, is a traditional hand-printing and dyeing technique in China with a long history. It is now especially popular in Guizhou ethnic minority areas [2]. Looking back to its history, this form of dyeing cloth, which uses wax as an anti-dyeing agent to paint on cloth, has been spread to the people more than two thousand years ago, and it has great cultural connotation and national characteristics.

In the Tang Dynasty, batik was extremely popular, and as a traded commodity, it was exported to Chinese and Western countries. In 2006, the “Danzhai Miao Batik Technique” was officially listed as a national intangible cultural heritage. The popularity of Danzhai Batik gradually increased, and more and more people began to pay attention to this traditional handicraft [3].

Danzhai batik culture continues for generations. As a representative type of batik in Guizhou, it has always been known as the “first dye in the East”. Batik is closely connected with the daily lives of local residents and is an important historical treasure of the Miao people. Its development is not only The development of regional national culture is the synchronous development of traditional Chinese culture. With the advent of the Internet information age, Danzhai batik has faced substantial challenges in terms of protection and inheritance and development. Due to economic and modern technological impacts, young people who are willing to actively learn and inherit the art of Danzhai batik as a profession There are only a handful of people, and there has been a fault in the inheritance of Danzhai batik technique. At the same time, it was found in the communication with the inheritors that the current Danzhai batik-related products always follow the tradition in terms of styles and patterns, and lack a certain degree of innovative design and regional recognition. Based on this, this article will combine the background of the current Internet era to explore the challenges faced by Danzhai batik, and expand the new ideas of Danzhai batik protection and inheritance development.

2. Features of the Internet Era

2.1. Information Sharing is More Convenient

In the 21st century, society has entered the era of mobile Internet, and people’s life, consumption and work habits have undergone earth-shaking changes, and modern people’s lives have begun to integrate with the information age. With the rapid development of network technologies such as 5G, artificial intelligence, big data, and the Internet of Things, network channels enable people not only to learn real-time information from all over the world without leaving home, but also to realize education, medical care, and shopping. And many other life needs. In the context of the wave of informatization flooding the world, the lives of modern people are closely related to the Internet, and the sharing of information has provided more convenience to people’s lives, and people have become accustomed to and rely on this way of life.

2.2. Diversified Network Platforms

As the trend of the Internet era fuels the flames, mobile network technology is gradually developed, and various network platform APPs have emerged. Users can shop through Tmall and JD; they can watch videos through Tencent Video and iQiyi; they can chat with friends through various dating software such as WeChat and QQ; they can also post their own updates through Weibo and Douyin. The popularity of the mobile Internet has gradually fragmented user behaviors and habits, and the public has become accustomed to using fragmented time to quickly obtain effective information from the Internet. However, with the diversified development of network platforms, users have increasingly higher demands for personalized experiences.

2.3. Technology Crossover Has Become a Trend

The openness, convenience, and breakthrough of the Internet era not only provide a lot of convenience for the daily life of the general public, but also drive the rapid economic development in all aspects, and the cross-border integration under the “Internet +” model has emerged [4]. Emerging industrial models such as “Internet + education”, “Internet + tourism”, “Internet + culture” are widely accepted by the public, and they are accustomed to them, and people are increasingly inclined to this way of life that conforms to the trend of the times. Due to the continuous expansion of the traditional cultural industry, local governments have vigorously promoted the effective combination of intangible cultural heritage and digital industries and other Internet technologies to promote the rapid development of China’s traditional cultural industry in the world. For example, a series of digital products such as “VR Forbidden City” and “Digital Dunhuang” which are popular on the Internet [5].

3. Problems in the Development Status of Danzhai Batik

In recent years, the promotion of the Internet era and the development of tourism in Danzhai County have brought many experiencers and consumers to Danzhai batik. At present, many production bases and sales markets with industry characteristics have been formed. However, through field investigation in Danzhai, it is found that it still faces various difficulties in the development process, which are mainly manifested in the following aspects:

3.1. Backward Production Technology

According to online and field research, there are few existing batik workshops in Danzhai, with 3 large workshops, 13 small workshops, and 1 folk batik art gallery. For example, in the well-known Danzhai Ninghang Batik Company, the main force of batik production in the workshop is basically the older generation of Miao women, lacking young backbones. And its batik products from painting waxing, dyeing, to dewaxing, drying, etc. still almost still maintain a manual production method, which is also an important factor hindering its large-scale development [6]. In the dialogue with the person in charge, Ms. Ning, I learned that the various conditions of the production of batik make it impossible to achieve full standardization and mass production. Before, they also tried to apply mechanized production methods, but most of them ended in failure. The mechanized and standardized batik products lacked a simple human touch, and at the same time they lost their original intention of making batik. However, due to the backward production technology, the company’s development has also been greatly hindered to a certain extent. (Figure 1, Figure 2)



Figure 1. Wax painting.



Figure 2. Dewaxing Photograph by Chen Daojia.

3.2. Lack of Inheritance Talents

Danzhai County, located in the southeastern region of Guizhou, is dominated by Miao residents. In the past, due to the restrictions of the special geographical environment, the residents here formed a self-sufficient lifestyle. The technique of batik has followed them since childhood as one of their ways of living. Continuous inheritance is the primary principle of folk batik inheritance. Since Danzhai batik became a national intangible cultural heritage, the state and local governments have gradually established relevant protection policies. The inheritors of batik have been protected to a certain extent, but while protecting the existing inheritors, the cultivation of the successors is also particularly important. Today, with the rapid economic development and social changes, as well as the impact of industrialization and urbanization, the original way of life of the Miao people has undergone subversive changes. Batik is no longer a necessary means to maintain life, the older generation of Miao people also hope that their children can go to the big city for development [7]. In addition, because the batik technique has certain geographical limitations and is affected by actual economic factors, a large number of young people lack the initiative to learn batik techniques, which indirectly caused the lack of talents in Danzhai batik on the technical level [8]. (Figure 3, Figure 4)



Figure 3. Ning Hang Batik Painter.



Figure 4. Overview of Ning Hang Batik Painter.

3.3. Weak Brand Awareness

The early Danzhai batik did not start commercialization and industrialization. With the rapid development of the economic era, Danzhai batik products began to gradually enter the market under the support of the local government and the leadership of the inheritors of skills. Its current business model is roughly retail and wholesale, mainly relying on other cultural and creative brands for sales, and its regional characteristics are relatively weak. Most of the local batik inheritors are middle-aged and elderly women who maintain traditional thinking and have low levels of education. They generally only have traditional patterns handed down from generation to generation, and lack a certain sense of innovation and analysis and prediction of the market economy wave. Coupled with the insufficiency of new forces, the related derivative products of Danzhai batik are relatively lagging and the geographical recognition is weak [9]. With the development of tourism in Danzhai area, it has brought a certain flow of people and consumer groups to Danzhai batik. However, in terms of sales promotion, it lacks the informatization of change, the control of the media era, and the lack of clear audience positioning, so that it cannot respond to the psychological needs of consumers and the needs of social groups in a timely manner. It has not even formed a strong reputation so far. Regional brands and strong market consumer groups. (Figure 5, Figure 6)



Figure 5. Some products of Ninghang Batik 1. Figure 6. Some products of Ninghang Batik 2.

4. The Sustainable Inheritance Channel of Danzhai Batik in the Internet Era

In the Internet era, various intelligent interactive technologies emerge in an endless stream. The advantages of new media information technology provide a new channel for the protection and inheritance of Danzhai batik. At the same time, the Internet has also become a powerful means to protect and develop traditional culture.

4.1. Empowerment of Artificial Intelligence Technology

Artificial intelligence is an advanced stage of computer development. It has been applied in the field of intangible cultural heritage protection in various forms and has achieved remarkable results. The use of digital technology to establish a digital museum can not only permanently record and store all the existing materials of Danzhai batik in digital form, but also quickly spread it through network channels. The application of artificial intelligence technology has made intangible cultural heritage a further breakthrough in its protection and inheritance ideas. The digital exhibition of traditional batik patterns and traditional clothing through its technology has broken the limitations of time and space to a certain extent. This not only provides great convenience for the groups who love Danzhai batik, it saves time and money, and at the same time enables more young people to learn about Danzhai batik. In addition, AI technology can also be used to digitally deconstruct and reorganize traditional batik patterns in Danzhai, providing breakthrough ideas for the innovative design of batik patterns. The focus of the application of artificial intelligence technology in Danzhai batik culture is not simply to reproduce the history, but to stimulate the people to regain their interest in Danzhai batik. Through continuous injection of technical talents and creative thinking, it indirectly solves the problem of production. The obstructive factors brought about by the backward technology of sex, thus more powerful protection and inheritance of Danzhai batik.

4.2. Assistance from the Online APP Platform

In the context of the Internet information age, various popular network platforms such as Weibo, Douyin, Xiaohongshu, and WeChat official account have emerged in an endless stream. The development of these network platforms has driven many industries. Among them, the second season of the “Nth Year of Intangible Cultural Heritage” IP program exclusively launched by Yunting APP has been enthusiastically welcomed by the general public as soon as it went online. The program focuses on paying tribute to the intangible heritage ingenuity, and invites representative artists and non-genetic inheritors from all over the country to make story propaganda for the

intangible cultural heritage of the hometown. It effectively uses the power of the network platform and the star effect to gain extremely high attention. Internet technology, as the fastest and most effective means of communication, reasonably utilizes its mass platform advantages to effectively promote the Danzhai batik technique, which can enable more and more people to learn about the traditional Danzhai batik technique and produce it Strong interest. It can also attract more young people to take the initiative to learn batik and inject new blood into the heritage of batik. At the same time, companies can use the mass network platform to build connections with consumers, shorten the distance between companies and users, and to a certain extent further promote the economic development of batik products and even the local tourism industry. Not only that, you can also use the online platform as a medium to launch online works exhibitions, exchange meetings and other related activities. It provides a more extensive and convenient communication platform for network interaction between art inheritors and batik enthusiasts, so that they can learn from each other's experience in protection, inheritance, and marketing, and effectively promote the integration and innovation of Danzhai batik.

4.3. Through the Promotion of the Film and Television Animation Industry

As one of the hottest industries in the Internet, the film and television animation industry has developed rapidly in China and has made some breakthroughs. More and more companies have gradually seen the huge development prospects of the film and animation industry. According to statistics, there are more than 350 million people in animation-related groups dominated by young people, and this part of the young people has become an important potential group for the promotion and popularization of intangible cultural heritage [10]. From the perspective of intangible cultural heritage transmission, most of the existing film and television animation works are relatively simple in content, lacking a certain cultural connotation and national cultural characteristics. The industrial integration of traditional culture with the film and television animation industry can not only promote the development of the film and television animation industry, but also attract a wider group of young people to focus on intangible cultural heritage and expand the audience of intangible cultural heritage. The basic prototype of animation can be found from many early intangible cultural heritage, and Danzhai batik is no exception. Every pattern and ornamentation in Danzhai batik has gone through the precipitation of historical years. The patterns are not only a memorial to the ancestors of the Miao people, but also contain rich cultural connotations, stories and philosophies. Driven by the film and television animation industry, keeping up with the trend of the times, the Danzhai batik inheritance symbol is further transformed into a cultural IP image and transformed into an animation creation material. Continue to carry forward innovation on the original basis, give it the cultural thoughts of modern people, promote the transformation of Danzhai batik from static inheritance to dynamic inheritance, and at the same time promote the two-way development of the film and television animation industry.

5. Conclusions

Under the trend of the Internet era, many fields are exploring the cross-border integration of "Internet +". Traditional Chinese culture with Danzhai batik as a typical example should also develop in accordance with the trend of the times. Under the new environment of cross-border integration and development of Internet + culture,

analyze the current market challenges such as productivity, technology, and brand awareness, and actively explore The protection and inheritance strategy of “Internet + culture”. Effectively use Internet technology to insight into the development trend of the industry, respond to the development trend of the times in a timely manner, adjust industrial institutions, seize opportunities amidst challenges, and carry out multi-party coordination and cooperation to achieve a win-win situation in society. While improving design innovation and quality, we will take market demand as the guidance and conduct in-depth market exploration, focusing on building regional well-known brands, focusing on increasing the global reputation of Danzhai batik, and developing traditional handicrafts to a larger and stronger commercial scale. To contribute new power to China’s non-genetic inheritance and development.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Funding

This work was supported by the Guizhou University Higher Education in 2021 Educational research project "Research on Teaching Reform of Art Design under the Background of “Double First Class” Construction"(No.: GDGJYJ2021007); 2021 Guizhou Province Curriculum Ideological and Political Teaching Research and Reform Project (No. 2021023); Guizhou University Graduate Innovative Talents Program Project in 2021 “Modern Transformation and Innovative Practice Based on Guizhou Traditional Skills and Wisdom Culture” (No.:Guiyan CXRC202108); 2018 Guizhou University Humanities and Social Sciences Youth Project “Guizhou Intangible Cultural Heritage Folk Craft “Silver +” Innovative Design Research” (No. GDQN2018014); National Social Science Fund Art Western Project “Qinghai Folk Traditional Handicraft Inheritance Population History” (No.: 17EH245); 2020 Guizhou Province Graduate Research Fund Project: Research on the Product Design of Guizhou Yi Lacquer Decoration Techniques Based on New Technology (No. Qianjiaohe YJSCXJH[2020]069); Guizhou Province Graduate Research Fund “Internet + “Research on the Promotion of Intangible Cultural Heritage in Guizhou Province in the Era” (Code: Qianjiaohe YJSCXJH [2020] 068); National Social Science Foundation Art Project “Study on the Protection and Development of Intangible Cultural Heritage of Shui Nationality Horsetail Embroidery Art in Sandu, Guizhou” (Code: 11CG126).

References

- [1] Cai, W.G.; Huang, Aying. Research on the Inheritance and Dissemination Path of Southern Fujian Culture in the Internet Era. *Management Observation*, 2018, 20, 98-99+102.
- [2] Li, N. Research on the Protection and Inheritance of Guizhou Ethnic Folk Batik Culture. *Popular Literature and Art*, 2021, 7, 36-37.
- [3] Li, Na.; Long, H. Research on the development and application of Guizhou ethnic folk batik cultural resources under the background of big data. *Art Criticism*, 2021, 4, 163-165.

- [4] Zhang, Z.M. Research on the Protection and Inheritance of Intangible Cultural Heritage in the Internet Age. *Popular Literature and Art*, 2018, 9, 19.
- [5] Huang, X.L.; Li, T. The Inheritance and Development of Liaoning Shadow Play in the Internet Age. *Art Criticism*, 2021, 8, 4-6.
- [6] Yang, H.Z. The past and present of batik in Danzhai, Guizhou - Investigation on the industrialization development of Ninghang Batik Co., Ltd. *Culture Monthly*, 2019, 10, 54-56.
- [7] Yang, Li. A brief discussion on the status quo of traditional batik culture in Danzhai, Guizhou. *Western Leather*, 2016, 38(10), 51.
- [8] Tong, Z.P.; Luo, Y.L. Analysis of countermeasures for the inheritance and development of ethnic culture - Taking Danzhai white-collar seedling batik as an example. *Management and Technology of Small and Medium-sized Enterprises (Mid-term Journal)*, 2018, 8, 67-68.
- [9] Wu, X.; Wei, Z.H. Research on the Development of Miao Batik Industry in Danzhai County. *Rural Practical Technology*, 2019, 6, 10-11.
- [10] Liang, Y. The living inheritance of "intangible cultural heritage" digitization in the Internet age. *Artwork Jian*, 2021, 29, 41-42.
- [11] Fu, X.L.; Liu, Y.; Zhang, C.; He, N.Z. The protection and inheritance of Shui nationality horsetail embroidery in the era of big data. *Art Criticism*, 2017, 23, 35-37+46.
- [12] Wang, L.F. On the Inheritance of Regional Culture in the Internet Age. *Cultural Industry*, 2020, 30, 100-101.
- [13] An, C.C. Research on the conversion and inheritance of Guizhou traditional handicrafts in contemporary cultural and creative products. *Guizhou Normal University*, 2019.
- [14] Yuan, L.L. Application research on digital protection of Miao handicrafts in Southeast Guizhou based on AR technology. Kunming University of Science and Technology, 2019.



© 2021 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)