

การจัดการคุณค่ามรดกศิลปะตัดกระดาษจางปูเพื่อการพัฒนาเศรษฐกิจ The Value management of Zhangpu paper-cut art heritage for economic development

Cui BoLi¹

บทคัดย่อ

แม้ศิลปะตัดกระดาษจางปูจะยังคงดำรงอยู่ท่ามกลางกระแสความทันสมัยและโลกาภิวัตน์ แต่การขาดระบบการจัดการอย่างเป็นระบบกลับกลายเป็นอุปสรรคต่อความเข้าใจเชิงทฤษฎีและการเติบโตในทางปฏิบัติของศิลปะแขนงนี้ เพื่อเติมเต็มช่องว่างดังกล่าว งานวิจัยสหวิทยาการฉบับนี้ซึ่งใช้ระเบียบวิธีแบบผสมผสาน ได้ศึกษาองค์ประกอบทางประวัติศาสตร์และความหมายทางวัฒนธรรมของศิลปะตัดกระดาษจางปู รวมถึงบทบาททางสังคมและเศรษฐกิจ ตลอดจนความท้าทายและโอกาสในการนำศิลปะดังกล่าวมาใช้ในการพัฒนาเศรษฐกิจ ผลการวิจัยชี้ให้เห็นว่า กระดาษศิลปะจางปูมีคุณค่าอย่างลึกซึ้งทั้งในเชิงวัฒนธรรมและประเพณี ซึ่งช่วยเพิ่มศักยภาพในการทำตลาดของงานศิลปะนี้ อย่างไรก็ตาม การจัดการคุณค่ายังคงเผชิญกับประเด็นท้าทายหลายประการ ได้แก่ การลดลงของจารีตประเพณี ขาดการศึกษาวิจัยเกี่ยวกับผลกระทบทางสังคม-เศรษฐกิจ และพลวัตของตลาด และมีแนวโน้มที่จะให้ความสำคัญกับนวัตกรรมและความรู้ระดับโลกมากเกินไป ในอีกด้านหนึ่ง ศิลปะจางปูยังมีโอกาสในการพัฒนาที่สำคัญ ได้แก่ การส่งเสริมความร่วมมือระหว่างผู้มีส่วนได้ส่วนเสีย การมีส่วนร่วมของชุมชน การอนุรักษ์และจัดการมรดกทางวัฒนธรรม และการบูรณาการระหว่างศิลปะและเศรษฐกิจ อุปสรรคที่ต้องเผชิญ ได้แก่ การลดลงของช่างฝีมือดั้งเดิม งบประมาณที่ล้าสมัย ขนาดโครงการที่ทำให้ต้นทุนสูงขึ้น และโครงสร้างทางเศรษฐกิจของสินค้าประเด็นสำคัญในการจัดการคุณค่า ได้แก่ การตีความพลวัตของผู้บริโภค การนำไปใช้ในบริบทใหม่ ความงามตามยุคสมัย และการหลอมรวมระหว่างศิลปะดั้งเดิมกับศิลปะร่วมสมัย โดยเฉพาะอย่างยิ่งในด้านลักษณะและการออกแบบในปัจจุบัน การปรับประยุกต์เทคนิคการตัดกระดาษจีนแบบดั้งเดิมเข้ากับแนวทางศิลปะร่วมสมัย และรูปแบบพลวัตตกแต่ง งานวิจัยนี้ นับเป็นการบุกเบิกการศึกษาด้านการจัดการคุณค่าของศิลปะตัดกระดาษจางปู โดยเสนอแนวคิดทั้งเชิงทฤษฎีและเชิงปฏิบัติเพื่อการปกป้องคุณค่าของมรดกศิลปะนี้ และผลักดันให้เกิดการเติบโตทางเศรษฐกิจอย่างยั่งยืน

คำสำคัญ: พลวัตตลาด, โลกาภิวัตน์, หัตถกรรมดั้งเดิม, การอนุรักษ์มรดกทางวัฒนธรรม, แนวทางสหวิทยาการ

Abstract

Zhangpu paper-cut art thrives despite modernization and globalization. However, its lack of comprehensive management hinders theoretical understanding and practical growth in the sector. To fill the gap, this mixed-method, interdisciplinary study examined Zhangpu paper-cut art's historical evolution and cultural significance, its social and economic importance, and the challenges and opportunities of using it for economic development. The findings revealed that Zhangpu art paper is culturally and traditionally significant, boosting the art's marketability. The commodity presents key value-management issues. Challenges comprise the decline of traditions, inadequate research into the art's socio-economic impact and market dynamics, and a high emphasis on innovation and global knowledge. Opportunities encompass improving stakeholder cooperation, community participation, cultural heritage preservation and management, and art-economic integration. Impediments consist of decreased traditional craftsmanship, higher costs due to project size, outdated budget allocation, and commodity economic development. Key considerations involve customers' interpretation of patterns and new uses, current aesthetics, and Chinese traditional art- contemporary art fusion. The cutting issues are current characteristics and designs, adaptations of traditional Chinese paper-cutting and contemporary art techniques, decorative patterns, and

¹ Lecturer and Researcher of Xiamen Institute of Technology, China

designs. This groundbreaking study explores Zhangpu paper-cut art value management, providing theoretical and practical ideas for protecting its worth and boosting economic growth.

Keywords: Market dynamics; globalization; traditional craftsmanship; cultural heritage preservation; interdisciplinary approach

Introduction

Despite its potential to yield various economic advantages, people often perceive the preservation of artistic heritage as an obstacle to economic progress. These include the generation of income and employment opportunities, the training and preservation of artisanal skills, the revitalization of cities and communities, heritage tourism, the appreciation of property values, and the advancement of small businesses, among others. Efficiently managing the economic worth of the heritage is crucial for maintaining it, revitalizing communities, and enhancing quality of life.

Nevertheless, the matter is intricate and multifaceted, particularly when considering the assumption of managing the value of heritage. It is highly likely that in this particular setting, we will disregard the preservation of the legacy. Bergerbrant and Sabatini (2013) argue that the heritage sector has not adequately addressed future concerns. They assert that the sector lacks a comprehensive examination of the future advantages of cultural heritage and the suitability of current practices and policies in heritage management. This statement remains quite accurate in the present day. In this specific scenario, we should promptly rectify this deficiency. In order to mitigate the potential difficulties posed by change, progress, or neglect, it is imperative to thoroughly examine this matter for both current and future consideration. This study therefore explored this issue, specifically focusing on the Zhangpu art paper.

Despite its widespread recognition for its remarkable craftsmanship, the Zhangpu art paper currently faces endangered status due to neglect. It enhances physical spaces and serves as a platform for cultural diffusion, encompassing the extensive history, beliefs, and artistic manifestations of the Zhangpu community. The intricate artistry of the paper showcases the various cultural customs ingrained in the Zhangpu province of China. It contains time-honored techniques that have been practiced for ages, signifying the accumulated wisdom that has been passed down through generations. Moreover, it intricately connects with the local sense of self, showcasing prominent characteristics like durability, unique texture, and extraordinary versatility in artistic contexts. We have not given due consideration to the delicate balance between preserving the artistic merit of this art form and adapting to the rapid changes of the modern era and the global trend of digitization. This art form, which draws its distinct creative allure from its diverse cultural traditions, faces a significant obstacle due to a lack of information about managing its value. This study intends to emphasize the complexities associated with maintaining the long-term worth of this valuable heritage.

Literature Review

This study focuses on the current state of value management in cultural preservation for sustainable development. The latter highlights prior studies conducted on the specific subject under investigation. We divide this literature review into two sections: managing the value of cultural heritage for economic development, and prior studies on Zhangpu art papers.

(1) Cultural and economic development

Several studies (Ashworth, 2014; Liu et al., 2021; King et al., 2016; Svensson & Maags, 2018) indicate the value of heritage for economic development. Heritage is both encountered and utilized. It manufactures

existing products for immediate use and as gifts, incorporating specific characteristics from earlier versions with a vision for the future. Heritage serves contemporary individual and collective requirements, encompassing both personal and societal aspirations. Collective efforts utilize heritage to promote social unity and establish political credibility. Heritage possesses significant economic value. Several traditional industries in the commercial sector transform historical products into marketable goods. It indirectly encourages the development of attractive landscapes and promotes the use of images of places for commercial objectives unrelated to their historical significance. In addition to acknowledging the economic, cultural, social, and political benefits of legacy, the argument extends beyond that.

(2) Keeping and selling heritage

Numerous studies (e.g., Hewitt, 2007; Logan et al., 2015; Eichler, 2020; Boltanski & Esquerre, 2020; Franquesa & Bartolome, 2018; Muñoz-Viñas, 2012; Dong & Liu, 2010; De la Torre, 2013; Turnpenny, 2004) consider heritage as a valuable commodity. In numerous countries worldwide, the perception of what qualifies as significant cultural heritage has expanded among both community members and professionals over the past thirty years. The approach to heritage practice has transitioned from a limited emphasis on technical aspects or physical materials to a values-oriented strategy that involves all parties involved, including indigenous groups. Franquesa (2013) conducted a study in Spain to investigate the economic rationale behind the dominance of heritage. This study suggests that perceiving heritage as a self-contained and incomparable world enables developers, gentrifiers, preservationists, expert discourses, and municipal ordinances to communicate in a loosely connected manner. Although this definition may be unfavorable to developers, it accurately aligns with the complex and distinct realm of marketization in this sector. The dominant discourse serves as an unexpected mediator to align the specific and overall interests of developers within an urban policy framework that has less strict regulations. It also diminishes the conflicts faced by individuals who may oppose these interests by establishing a connection between heritage, everyday practices, and the political economy.

(3) Cultural heritage as a public good

Research (e.g., Serageldin, 1999; Pearce, 2000; Lievrouw & Farb, 2003; Bessire, 2014; Starr, 2013) suggests that cultural identity plays a crucial role in promoting self-esteem and empowerment among individuals from diverse socio-economic backgrounds, including those facing poverty and marginalization. Therefore, we regard cultural identity and cultural legacy as valuable assets that require public assistance. Culture encompasses the intricate combination of spiritual, material, intellectual, and emotional attributes that define a community or social group. It encompasses not just the realms of arts and literature but also the beliefs, traditions, value systems, ways of life, and fundamental rights of individuals. If we acknowledge the distinct and particular aspects that greatly enhance our lives, we must also acknowledge the universal desire for identity and significance that unites all of us in a shared human experience. Culture possesses worldwide public good status, in addition to its value at the community and state levels.

(4) Intangible cultural heritage as a commodity

In China, the notion of intangible cultural heritage (ICH) has been in operation for close to twenty years. In China, numerous exhibition spaces and museums dedicate themselves to the display, performance, and transmission of intangible cultural heritage (Demgenski, 2022). This is an important part of China's intellectual property landscape. Intangible cultural heritage helps to build private museums (Wang, 2022).

Rituals are becoming more valuable and passed down through inheritance, which is also known as "heritagization."

(5) Intangible cultural heritage and markets in China

The prior studies regarding intangible cultural heritage and markets in China encompass these issues: managing cultural differences in China (Dong & Liu, 2010); commodities of common, luxurious, and counterfeit nature: the marketplaces for intangible cultural heritage in China (Maags, 2021); the role of state institutions in constructing China's infrastructure of memory via the lens of intangible heritage (Maags, 2023), decontextualization of intangible cultural heritage from UNESCO to China, focusing on the economic utilization of cultural heritage brings both disgrace and empowerment (Bortolotto & Demgenski, 2024), discovering cultural tourism geographies: findings derived from a comprehensive analysis of existing research (Palermo et al., 2023), and the impact of overtourism on intangible cultural heritage elements (Yasar & Yayla, 2023).

(6) Critical issues in the conservation of heritage and its economic impact

Scholars have conducted studies (e.g., Yung et al., 2014; Gould & Burtenshaw, 2014) to address important concerns about the preservation of cultural heritage and its influence on economic development. In their study, Shan et al. (2022) investigated the management challenges associated with the preservation of heritage buildings. The findings indicated that the most significant challenges to the preservation of heritage buildings in China are the high susceptibility to fire, the decline of traditional craftsmanship, the negative effects of weather, the increased expenses caused by the small scale of the project, and the outdated budget allocation. This study enhances our understanding by examining the crucial factors that impact the preservation of historical structures. Moreover, the results of this study are valuable for professionals in the sector, as they can assist in developing efficient strategies to address these pressing concerns.

Prior studies on Zhangpu art paper are limited due to its neglect. However, the limited number of studies reflects the essence of this study. These include its visual appeal and other functions, such as cuts and techniques, aesthetic perspectives, and artistic practices in folk heritage. Below are details of its appeals and functions.

(1) Previous studies on cuts and techniques

A number of studies examined paper-cutting art as heritage in the areas of art practices, focusing on techniques and cuts such as traditional Chinese freehand paper-cut (Yu & Chen, 2018, August) and refiguring traditional Chinese paper-cutting (Fey, 2011), cuts in modern China in the search for modernity, cultural tradition, and women's liberation (Wu, 2015), the new technique of paper-cut art based on decoration pattern and design ideas of contemporary art (Yan, 2015, September), and folk paper-cut creation concept on modern product design (Zhao et al., 2014).

(2) Prior studies on aesthetic perspectives

Prior studies have examined Zhangpu art paper as a heritage, mainly focusing on the use of an enhanced neural network for perceptual evaluation of Zhangpu paper-cut patterns to advocate for perceptual assessment. Chen and Cheng (2022) indicate that it is crucial to comprehend customers' visual cognition of the patterns and effectively choose the novel application direction. Designers can utilize the model to efficiently modify the paper-cut pattern in order to more effectively cater to the aesthetic preferences of contemporary consumers.

(3) Previous studies have examined artistic practices in folk heritage

In the area of folk heritage, studies examine the historical and cultural traditions of paper-cutting art from the beginning to modernity. For instance, Lin (2015, December) explored the evolution and development of Zhangpu paper cutting art from a modern aesthetic perspective and found out the common features of its culture, region, variation, and hope that play an important role in the protection and inheritance of the folk culture. Furthermore, Miller and Zhou (2014) scrutinized the interplay between Chinese folk art and contemporary art practice, showcasing the transformation of the ancient art of paper cutting through the work of Lu Shengzhong and Melanie Miller.

This gap in understanding Zhangpu paper-cut art management, particularly in theoretical frameworks and practical applications, highlights the need for further research to address these deficiencies and provide valuable insights into preserving and leveraging its cultural and economic value.

The current body of literature guarantees that Zhangpu paper-cut art maintains its vitality in the face of globalization and modernity, particularly in terms of managing its worth and its economic function in generating public and economic advantages. Nevertheless, the management of art in this particular domain has remained uncharted, resulting in a dearth of theoretical and artistic underpinnings as well as a limited practical comprehension of the art form. This work was, therefore, imperative. We established the study's structure and research objectives in the next section to address the existing void.

After identifying the research gap in the theoretical and practical understanding of Zhangpu paper-cut art, the next section established the structure of this study and its research objectives.

Research Objectives

(1) to examine the historical evolution of Zhangpu art paper and its cultural and traditional significance.

(2) to investigate the social and economic value of Zhangpu paper-cut art within the local community and in wider contexts

(3) to identify the challenges and opportunities involved in managing the value of Zhangpu art paper for economic development.

Concept Framework / Theory

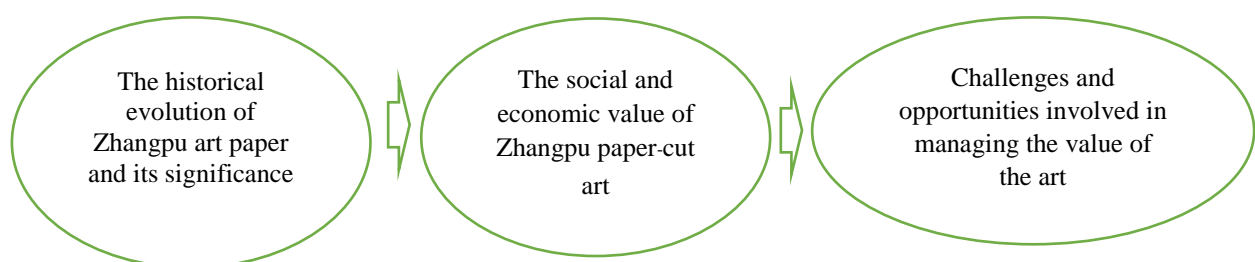


Figure 1 Framework of the study (Cui Boa Li, 2023)

Figure 1 depicts the framework of this investigation. The framework outlines a three-step process. Above all, the study delves into the historical evolution of Zhangpu art paper and its cultural significance. Next, we conduct an examination to assess the social and economic significance of Zhangpu paper-cut art in both local and global contexts. Finally, the analysis culminates in identifying the challenges and opportunities in managing the value of Zhangpu art paper for economic development. This framework

leads to the formulation of clear objectives and research questions guiding the study's exploration and analysis, as described in the next section

Research Methods

1) Research design

This study utilized a comprehensive mixed-methods research methodology to thoroughly examine the local knowledge and practices associated with Zhangpu art paper, as well as its management and significance within the socio-cultural framework of the Zhangpu region. The participants included fifteen experts as key informants and sixty key stakeholders, including skilled artisans, local community members, cultural historians, and professionals affiliated with Zhangpu art paper.

Data Analysis

2) Instruments for data elicitation

(1) In-depth interviews

In-depth interviews are a fundamental approach for collecting comprehensive and thorough perspectives from important individuals involved in the art project. We devised semi-structured interviews, either in person or virtually, to investigate participants' experiences, knowledge, and viewpoints on the historical, cultural, and socio-economic aspects of the paper. Open-ended questions that are in line with the research objectives serve as the interview's guide. This approach encouraged debate and helped reveal detailed insights into value management. We captured the participants' experiences and views regarding the cultural, historical, and socio-economic aspects of the paper through audio recordings and extensive notes.

(2) Focus groups

Focus groups organize lively discussions among specific groups of individuals engaged in or impacted by the creation, conservation, or use of Zhangpu art paper. The purpose of these meetings is to gather the community's collective thoughts, shared ideals, and differing viewpoints on the cultural history, traditional practices, obstacles, and opportunities associated with Zhangpu art paper. The data collected from focus group talks enhances individual interviews, providing more comprehensive community attitudes and common values.

(3) Survey

The survey consisted of two parts. We drew the former from focus groups and interviews, and the latter from previous studies.

The five-rating scale questionnaire aimed to enhance the width of the results drawn from focus groups and interviews, while the latter was drawn from prior studies. Previous studies selected the three most significant areas of paper-cutting art as a commodity. The areas fall into three groups: management of art value, aesthetic and artistic perspectives, and cuts and techniques.

1) Data Analysis This study used thematic or content analysis on the qualitative data collected from interviews, observations, and document analysis to identify recurring themes, patterns, and narratives about VALUE CHAIN MANAGEMENT and cultural innovation. It used statistical tools to analyze the quantitative data from the survey, examining the relationships between factors related to customer behavior, preferences, and perceptions. It also triangulated the qualitative and quantitative findings to gain a comprehensive understanding of the research topics. This approach enabled a more thorough examination of both convergent and divergent results.

2) Reliability and validity checks To ensure reliability and credibility, this study employed multiple methods, including document analysis, interviews, focus groups, surveys, and economic analysis. Triangulation and member verification enhanced the accuracy of findings. The questionnaire was reviewed by five experts and tested using Cronbach's Alpha, yielding a reliable score of 0.80. Preliminary surveys improved question clarity and validity. Researcher reflexivity and expert feedback were maintained throughout to reduce bias and strengthen methodological rigor.

Results and Discussion

1) The historical evolution of Zhangpu art paper and its cultural and traditional significance

(1) The historical evolution of the Zhangpu art paper The term "Zhangpu paper-cut art" originates from the local expertise and abilities of the Zhangpu region. Paper-cutting is a form of intricate artistic expression. Aesthetically, it evokes a feeling of void and creative gratification. Paper cutting is a traditional kind of folk art that involves using scissors or a carving knife as the primary tool to cut intricate designs on paper. Certain regions also utilize paper tearing and ironing techniques to create these works. People use the resulting pieces to adorn various aspects of life or to enhance other traditional activities. Figure 2 illustrates the activities involved.



Figure 2: Folk activities in Zhangpu paper-cut art (Cui Boa Li, 2023)

Figure 2 illustrates the conventional practices that are integrated into Zhangpu paper-cut art. Some activities that can be undertaken include the collection of crops, the capture of shrimp, and participation in dragon boat races. Furthermore, the design incorporates natural elements such as the double phoenix peony.

(2) Cultural and traditional significance, Zhangpu art paper originated from a fusion of cultural traditions, modifications, and the unique expertise of skilled artisans in the Zhangpu area. Skilled artisans meticulously craft this paper using intricate manual techniques and specialized knowledge honed over centuries. They utilize resources sourced from the local area and implement established methodologies. Each unique sheet of Zhangpu art paper functions as a container for intangible cultural heritage, serving as a medium that encapsulates the core of the community. Experts reveal that the fabric intricately weaves narratives, traditions, and ancestral wisdom into its very essence“ Paper cutting is never

an ordinary art. The folk customs and social life of the agricultural era closely relate to it. As an intangible heritage culture, the important link lies in inheritance and development. Through analysis, Zhangpu paper-cut art contains a lot of local wisdom, which is a collection of local knowledge and experience, social folklore, and the living environment. The intricacies of Zhangpu art paper-making techniques encompass traditional local wisdom, skills, and practices passed down through generations, reflecting the wisdom ingrained in the local community.”

2) The social and economic value of Zhangpu paper-cut art within the local community and in wider contexts

Various festivals extensively employ the Zhangpu paper-cut technique. Zhangpu paper-cutting, which is considered the representative form of paper-cutting in southern China, has a rich history spanning several centuries. This art form holds significant cultural value for the people of Zhangpu. The Ministry of Culture granted Zhangpu County the prestigious title of "Hometown of Chinese Folk Art (paper cutting)" in December 1993. The Ministry of Culture designated Zhangpu paper-cut as one of the initial intangible cultural heritage preservation initiatives in Fujian Province. UNESCO officially designated Zhangpu paper-cut, a form of "Chinese paper-cut," as a global intangible cultural heritage in 2010.

3) Managing the value of Zhangpu art paper for economic development presents both challenges and opportunities.

In this study, the document analysis suggests that implementing value management could serve as a solution to address the Zhangpu paper-cut art dilemma. The value management of Zhangpu paper-cut art holds great importance. To achieve the goal, it was necessary to explore the potential opportunities and challenges of the arts.

(1) Challenges, The results of the in-depth interviews and the focus groups revealed the following key.

The art is facing challenges that pose a threat. First, the role of traditions has decreased drastically. Within the framework of ongoing societal advancement, the art of paper-cutting has had a steady decrease as a result of the progressive loss of traditions and the gradual elimination of traditional culture. The declining role of traditions may be partly caused by a lack of exploration into the socio-economic significance and market dynamics of the art, as revealed by experts’ opinions: “There is no information to clarify the economic consequences and market dynamics related to historic crafts. An analysis of the economic aspects of Zhangpu’s art paper can offer valuable insights into its market worth and prospects for long-term growth, as demonstrated in the following section.”

Experts revealed that research studies and investigations were one of the solutions to the lack of explorations into the socioeconomic significance of the art.

“Investigations into the socio-economic importance of traditional crafts clarify the economic influence and market dynamics linked to heritage crafts. Gaining a comprehensive understanding of the economic aspects of Zhangpu art paper can offer valuable insights about its market worth and its potential for long-term growth.”

Finally, experts assert that despite the current push for innovation, harmonizing global knowledge is a challenging task.

“During the inheritance process, there is a strong emphasis on pursuing innovation and synchronizing global knowledge to a great extent. The dilution of local wisdom compromises the essence of Zhangpu paper-cut art. In my view, it is crucial to prioritize the long-term sustainability of indigenous knowledge. But to achieve this, it is a challenge.”

(2) Opportunities, All stakeholder groups could utilize a collaborative approach to address the above- outlined issues and provide prospects for the Zhangpu art paper. Firstly, we should enhance collaboration among stakeholders. Various stakeholders contribute diverse perspectives, knowledge, and expertise to the process. As a result, heritage development can be based on a thorough understanding of the opportunities, risks, and potential impacts that experts have identified. “Stakeholder cooperation entails the active participation of representatives from all individuals and groups who will benefit from the outcomes of plans or policies in the process of planning and policy-making.”

Furthermore, it is imperative to enhance the dissemination and commemoration of this distinctive art form. Indigenous knowledge is crucial in preserving and enhancing the sense of community identity and unity. Through the act of sharing and commemorating this distinctive art form, the Zhangpu community is able to enhance their comprehension and admiration for their own cultural legacy. The preservation of cultural heritage should also incorporate management practices. Producers can unlock even more benefits by integrating these practices, adapting property usage, and addressing the decline of traditional lifestyles, the producers can unlock even more advantages. This will allow the Zhangpu art paper producers to access additional benefits and overcome perceived limitations. Lastly, it is imperative to foster the fusion of art and economy. The conversion of Zhangpu paper-cut art into a regional cultural business not only offers economic sustenance for artists but also contributes to the augmentation of the local economy. Below are new designs drawn from online sources suggested by experts as samples.

To verify the experts’ attitudes, it is imperative to assess the stakeholders’ opinions of challenges and opportunities for managing the value of Zhangpu’s art paper for economic development. Below are the results of the assessment, as shown in Figures 3 and 4.

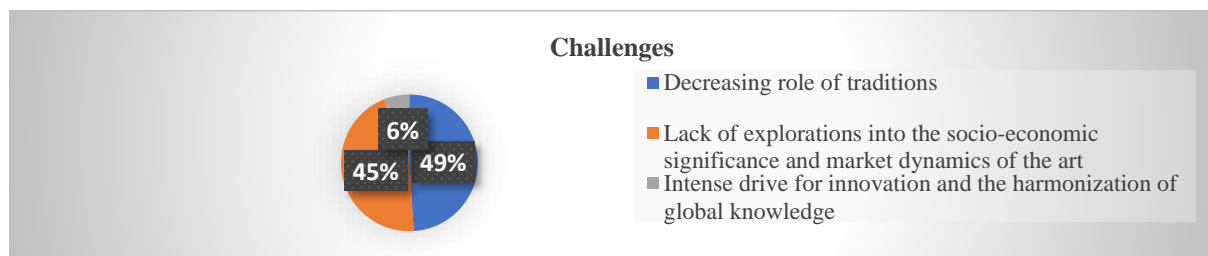


Figure 3: Stakeholders’ opinions of challenges (Cui Boa Li, 2023)

Figure 3 illustrates stakeholders’ opinions about challenges. The results are as follows: decreasing role of traditions (49%), lack of explorations into the socio-economic significance and market dynamics of the art (45%), and intense drive for innovation and harmonization of global knowledge (6%).

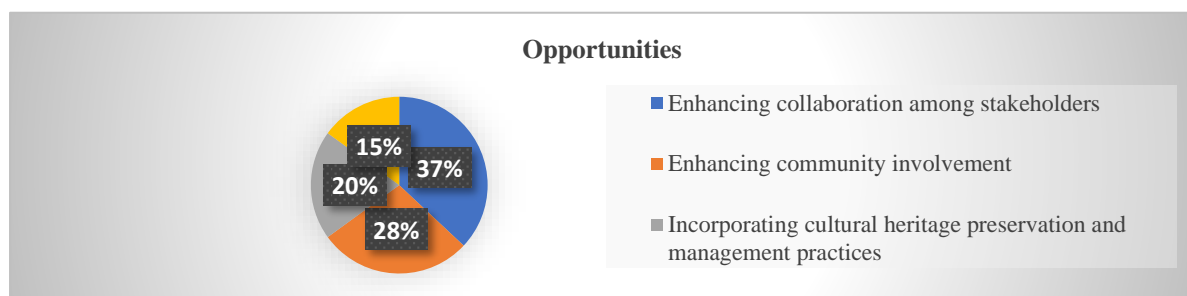


Figure 4: Stakeholders’ opinions of opportunities (Cui Boa Li, 2023)

Figure 4 illustrates stakeholders' opinions of opportunities. The strategies include enhancing collaboration among stakeholders (37%), enhancing community involvement (28%), incorporating cultural heritage preservation and management practices (20%), and fostering the fusion of art and economy (15%).

5.4 Producers' opinions of the art

The following are the producers' opinions of the art. To what extent do you think the following issues can affect the growth of art as a commodity?

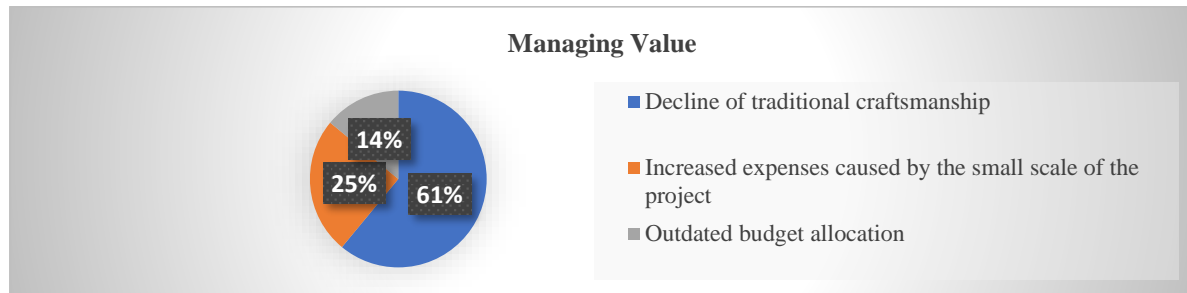


Figure 4: Managing value (Cui Boa Li, 2023)

Figure 4 illustrates producers' opinions of managing value. The outcomes are as follows: a decline in traditional craftsmanship (61%), increased costs due to the project's small scale (25%), and an out-of-date budget allocation (14%).

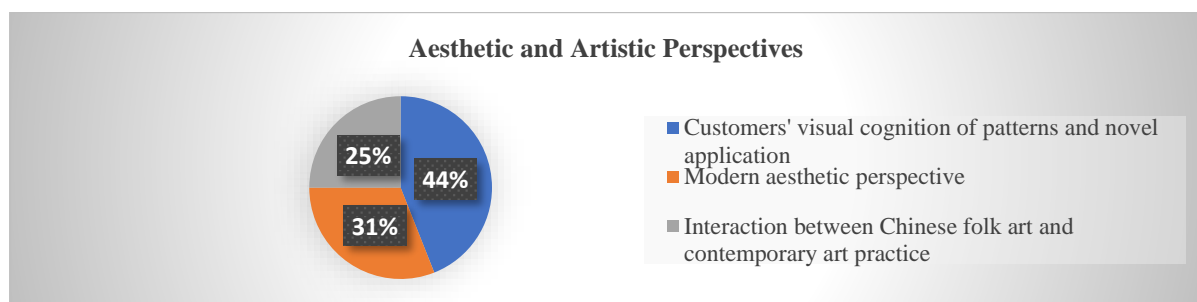


Figure 5: Aesthetic and artistic perspectives (Cui Boa Li, 2023)

Figure 5 illustrates producers' opinions of aesthetic and artistic perspectives. The results are as follows: customers' visual cognition of patterns and novel application (44%), modern aesthetic perspective (31%), and interaction between Chinese folk art and contemporary art practice (25%).

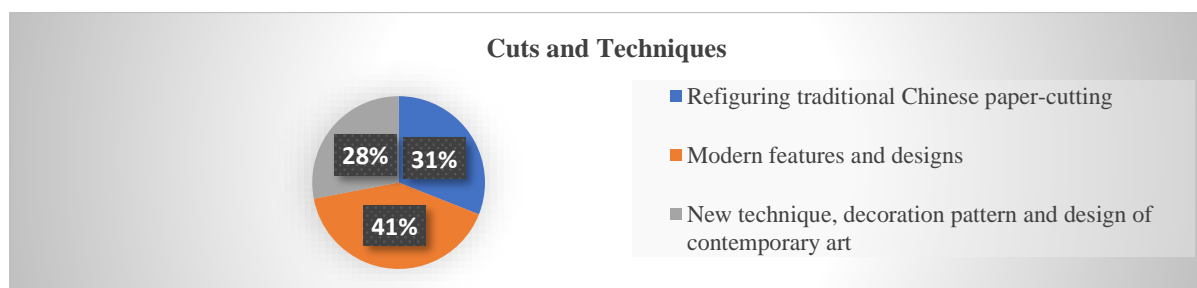


Figure 6: Cuts and techniques (Cui Boa Li, 2023)

Figure 6 illustrates producers' opinions of cuts and techniques. The results are as follows: modern features and designs (41%), refiguring traditional Chinese paper-cutting (31%), a new technique, and the decoration pattern and design of contemporary art (28%).

The empirical results offer valuable insights into the cultural significance, economic value, and management challenges of Zhangpu paper-cut art, laying the groundwork for a comprehensive discussion on strategies for its preservation, promotion, and sustainable development.

Based on the research objectives, we can conclude the following results: The Zhangpu art paper possesses cultural and traditional significance, which can add marketing value to the art as a commodity. The social and economic value of Zhangpu paper-cut art within the local community and in wider contexts can also provide resources for the economic development of the commodity. The value management of Zhangpu art paper commodities possesses both challenges and opportunities. The challenges encompass the decreasing role of traditions (49%), a lack of explorations into the socio-economic significance and market dynamics of the art (45%), and an intense drive for innovation and the harmonization of global knowledge (6%). The opportunities include enhancing collaboration among stakeholders (37%), enhancing community involvement (28%), incorporating cultural heritage preservation and management practices (20%), and fostering the fusion of art and economy (15%). The decline of traditional craftsmanship (61%), increased costs as a result of the project's small scale (25%), and outdated budget allocation (14%) are additional factors to take into account for the economic development of the commodity regarding managing value. Key issues regarding aesthetic and artistic perspectives are customers' visual cognition of patterns and novel application (44%), modern aesthetic perspective (31%), and interaction between Chinese folk art and contemporary art practice (25%). Lastly, the issues regarding cuts and techniques involve modern features and designs (41%), refiguring traditional Chinese paper-cutting (31%), and new techniques, decoration patterns, and designs of contemporary art (28%).

In this specific domain, there has been no research on the value management of Zhangpu paper-cut art. This paper provides significant theoretical and practical implications for the current body of knowledge. This paper theoretically delves into a previously unexplored area. In essence, the findings provide vital insights into how Zhangpu paper-cut art might contribute to the preservation of its value and the economic growth of the art form. Finally, the discoveries offer useful perspectives for future comprehensive investigations of the arts and other associated fields.

Discussion

The results of this study support prior studies (Ashworth, 2014; Liu et al., 2021; King et al., 2016; Svensson & Maags, 2018) that have found that heritage has value for economic development. Specifically, this study verifies the value of paper art as a commodity. The findings are consistent with those of the previous studies (Hewitt, 2007; Logan et al., 2015; Eichler, 2020; Boltanski & Esquerre, 2020; Franquesa & Bartolome, 2018; Muñoz-Viñas, 2012; Dong & Liu, 2010; De la Torre, 2013; Turnpenny, 2004). Since paper art has been practiced in several parts of China, it has the qualities of a public good, which indicates its marketing potential, like the findings of prior studies (Serageldin, 1999; Pearce, 2000; Lievrouw & Farb, 2003; Bessire, 2014; Starr, 2013).

In terms of artistic and aesthetic values, the findings of this study are consistent with the prior study (Chen & Cheng, 2022; Fey, 201; Wu, 2015; Zhao et al., 2014; Yu & Chen, 2018, August; Yan, 2015, September) that perceptual aesthetics is crucial for the paper-cutting design, and the cuts and techniques of the paper-cutting art are important to the marketing values.

Recommendations for future research

No research has been conducted on the value management of Zhangpu paper-cut art in this particular domain. This paper provides significant theoretical and practical implications for the current body of knowledge. This paper theoretically explores an unexplored area that has not been researched before. In essence, the findings provide vital insights into how Zhangpu paper-cut art might contribute to the preservation of its value and the economic growth of the art form. Finally, the discoveries offer useful perspectives for future comprehensive investigations of the arts and other associated fields.

In this specific domain, there has been no research on the value management of Zhangpu paper-cut art. This paper provides significant theoretical and practical implications for the current body of knowledge. This paper theoretically delves into a previously unexplored area. In essence, the findings provide vital insights into how Zhangpu paper-cut art might contribute to the preservation of its value and the economic growth of the art form. Finally, the discoveries offer useful perspectives for future comprehensive investigations of the arts and other associated fields.

References

- Ashworth, G. J. (2014). Heritage and economic development: selling the unsellable. *Heritage & Society*, 7(1), 3-17.
- Bergerbrant, S., & Sabatini, S. (Eds.). (2013). *Counterpoint: Essays in Archaeology and Heritage Studies in Honour of Professor Kristian Kristiansen*. Oxford: Archaeopress.
- Bessire, L. (2014). The rise of indigenous hypermarginality: Native culture as a neoliberal politics of life. *Current Anthropology*, 55(3), 276-295.
- Boltanski, L., & Esquerre, A. (2020). *Enrichment: A critique of commodities*. John Wiley & Sons.
- Bortolotto, C., & Demgenski, P. (2024). Decontextualization from UNESCO to China: The embarrassment and empowerment of economic uses of intangible cultural heritage. In *Intangible Cultural Heritage and Sustainable Development* (pp. 161-175). Routledge.
- Burra Charter. (2013). The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance. Available online: <http://openarchive.icomos.org/2145/> (accessed on 17 January 2020).
- Chen, D., & Cheng, P. (2022). Perceptual evaluation for Zhangpu paper-cut patterns by using improved GWO-BP neural network. *International Journal of Nonlinear Sciences and Numerical Simulation*.
- Darvill, T. (1994). Value systems and the archaeological resource. *International journal of heritage studies*, 1(1), 52-64.
- De la Torre, M. (2013). Values and heritage conservation. *Heritage & Society*, 6(2), 155-166.
- Demgenski, P. (2023). Onstage: Exhibiting. *China Perspectives*, (132), 7-17.
- Dong, K., & Liu, Y. (2010). Cross-cultural management in China. *Cross Cultural Management: An International Journal*, 17(3), 223-243.
- Drury, P., McPherson, A., & Heritage, E. (2008). Conservation principles: Policies and guidance for the sustainable management of the historic environment.
- Eichler, J. (2020). *Intangible Cultural Heritage under Pressure? Examining Vulnerabilities in ICH Regimes-Minorities, Indigenous Peoples and Refugees* (p. 140). DEU.
- Fey, C. Y. (2011). *The Cut: refiguring traditional Chinese paper-cutting* (Doctoral dissertation, Auckland University of Technology).

- Franquesa, J. (2013). On keeping and selling: The political economy of heritage making in contemporary Spain. *Current Anthropology*, 54(3), 346-369.
- Franquesa, J., & Bartolome, J. F. (2018). *Power struggles: Dignity, value, and the renewable energy frontier in Spain*. Indiana University Press.
- Frey, B. S. (1997). The evaluation of cultural heritage: Some critical issues. In *Economic perspectives on cultural heritage* (pp. 31-49). London: Palgrave Macmillan UK.
- Gould, P. G., & Burtenshaw, P. (2014). Archaeology and economic development. *Public Archaeology*, 13(1-3), 3-9.
- Hewitt, B. (2007). Heritage as a Commodity: Are we Devaluing our Heritage by Making it Available to the Highest Bidder via the Internet?. *Cultural Heritages as Reflexive Traditions*, 194-208.
- King, L., Stark, J. F., & Cooke, P. (2016). Experiencing the digital world: The cultural value of digital engagement with heritage. *Heritage & Society*, 9(1), 76-101.
- Li, A. H. (2017). E-commerce and Taobao Villages. A Promise for China's Rural Development?. *China Perspectives*, 2017(2017/3), 57-62.
- Lin, S. Y. (2015, December). The evolution and development of Zhangpu paper cutting art in the modern aesthetic perspective. In *2nd Annual International Conference on Social Science and Contemporary Humanity Development* (pp. 94-99). Atlantis Press.
- Li, Y., Lau, C., & Su, P. (2020). Heritage tourism stakeholder conflict: a case of a World Heritage Site in China. *Journal of Tourism and Cultural Change*, 18(3), 267-287.
- Lievrouw, L. A., & Farb, S. E. (2003). Information and equity. *Annual review of information science and technology*, 37(1), 499-540.
- Liu, Y., Dupre, K., & Jin, X. (2021). A systematic review of literature on contested heritage. *Current Issues in Tourism*, 24(4), 442-465.
- Logan, W., Kockel, U., & Craith, M. N. (2015). The new heritage studies: origins and evolution, problems and prospects. *A companion to heritage studies*, 1-25.
- Maags, C. (2021). Common, luxury, and fake commodities: intangible cultural heritage markets in China. *China Perspectives*, (2021/3), 7-17.
- Maags, C. (2023). State Institutions as Building Blocks of China's Infrastructures of Memory– The Case of Intangible Heritage. *Journal of Current Chinese Affairs*, 52(2), 163-184.
- Mason, R. (2002). Assessing values in conservation planning: methodological issues and choices. *Assessing the values of cultural heritage*, 1, 5-30.
- Mason, R., & de la Torre, M. (2002). Assessing the values of cultural heritage. *Assessing values in conservation planning: Methodological issues and choices*. Los Angeles: The Getty Conservation Institute.
- Miller, M., & Zhou, T. (2014). Scissors, paper, poetry: The interaction between Chinese folk art and contemporary art practice. *Journal of Illustration*, 1(1), 101-121.
- Muñoz-Viñas, S. (2012). *Contemporary theory of conservation*. Routledge.
- Palermo, A., Chieffallo, L., & Virgilio, S. (2023). The identification of cultural tourism geographies: results from a systematic literature review. *Geographica Pannonica*, 27(4).
- Pearce, S. M. (2000). The making of cultural heritage. *Values and heritage conservation*, 59.
- Shan, M., Chen, Y. F., Zhai, Z., & Du, J. (2022). Investigating the critical issues in the conservation of heritage building: The case of China. *Journal of Building Engineering*, 51, 104319.

- Starr, F. (2013). *Corporate responsibility for cultural heritage: conservation, sustainable development, and corporate reputation* (Vol. 4). Routledge.
- Turnpenny, M. (2004). Cultural heritage, an ill-defined concept? A call for joined-up policy. *International Journal of Heritage Studies*, 10(3), 295-307.
- Svensson, M., & Maags, C. (2018). Mapping the Chinese heritage regime: Ruptures, governmentality, and agency.
- Wang, Y. (2022). Intangible Cultural Heritage as a Catalyst of Constructing Private Museums. *Museum International*, 74(1-2), 144-157.
- Wai-Yin, C., & Shu-Yun, M. (2004). Heritage preservation and sustainability of China's development. *Sustainable development*, 12(1), 15-31.
- Wu, F., Xu, J., & Yeh, A. G. O. (2006). *Urban development in post-reform China: state, market, and space*. Routledge.
- Wu, K. M. (2015). cuts in Modern China: The Search for Modernity, Cultural Tradition, and Women's Liberation. *ModernChina*, 41(1), 90-127.
- Yan, T. (2015). Research on the New Technique of Paper-cut Art based on Decoration Pattern and Design Ideas of Contemporary Art. In *2015 Conference on Informatization in Education, Management and Business (IEMB-15)* (pp. 1028-1032). Atlantis Press.
- Yasar, E., & Yayla, E. (2023). How Does Overtourism Affect Intangible Cultural Heritage Elements?. *Yaşar Üniversitesi E-Dergisi*, 18(72), 569-586.
- Yu, J., & Chen, S. (2018, August). Research on Traditional Chinese Freehand Paper-cut. In *2018 2nd International Conference on Education Science and Economic Management (ICESEM 2018)* (pp. 64-67). Atlantis Press.
- Yung, E. H. K., Chan, E. H. W., & Xu, Y. (2014). Sustainable development and the rehabilitation of a historic urban district-social sustainability in the case of Tianzifang in Shanghai. *Sustainable Development*, 22(2), 95-112.
- Zhao, Y. Y., Chen, L. L., Yu, S. H., & Chen, J. X. (2014). The Revelation Research of Folk Paper-Cut Creation Concept on Modern Product Design. *Advanced Materials Research*, 933, 629-632.
- Zheng, Shanshan. "The heritagisation of rituals: commodification and transmission. A case study of Nianli Festival in Zhanjiang, China." *Études mongoles et sibériennes, centrasiatiques et tibétaines* 54 (2023).