

# *An Analysis on Promotion of Cultural Industry to Educational Tourism: A Case Study on the Intangible Cultural Heritage Zanhua*

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**Abstract:** In recent years, there has been a resurgence of vigor in the realm of Chinese traditional culture. This paper takes the distinctive folk culture known as Zanhua (hairpin with flower decoration) in the Quanzhou region as an example to analyze how the digital generation uses the new media platform to spread the intangible cultural heritage, endows it with new metaphorical meaning and empowers the traditional culture through multi-modal combination to form a new expression, thus promoting the creative transformation and sustainable development of China's intangible cultural heritage in modern society. The cultural industry, with its vast economic potential, can help develop the corresponding Educational Tourism become an innovative form of connection between school education and off-campus education, promoting the development of comprehensive practical education.

## 1. Introduction

Intangible Cultural Heritage, a variety of traditional cultural items, are handed down by people of all ethnic groups through generations, and are regarded as an integral part of the cultural heritage. In 2021, a document named "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" was released, in which the importance of intangible cultural heritage is pointed out. According to Qingzhou Guangdian, up to December 2022, 43 intangible cultural heritage items in China have been included in the "UNESCO Intangible Cultural Heritage List", ranking first in total<sup>[12]</sup>.

Under this background, the inheritance and revival of Chinese traditional culture is bursting with unprecedented vitality. The young ones used a unique perspective and innovative way, actively engaged in the inheritance and promotion of Chinese traditional culture, and has become a new force to promote cultural prosperity.

As a unique female hair decoration in Quanzhou, the intangible cultural heritage Zanhua (hairpin with flower decoration) is the embodiment of traditional handicraft and a cultural symbol. According to Chao News<sup>[10]</sup>, in recent years, Zanhua has been widely spread based on new media

platforms because of its unique cultural charm and aesthetic value. Its popularity, inheritance, innovation and development have enriched local culture and tourism resources. Thus new thinks and possibilities for the protection and innovation of traditional culture show up.

Educational Tourism is a special travel mode. It is an off-campus education activity combining research learning and travel experience. This study will take the dissemination of the intangible cultural heritage Zanhua and its advancement to tourism industry as an example to explore the role of cultural industry development in promoting Educational Tourism.

## 2. Dissemination of Intangible Cultural Heritage Zanhua on New Media Platform

According to 53<sup>rd</sup> “Statistical Report on the Development of China’s Internet Network” by CNNIC (China Internet Network Information Center) <sup>[11]</sup>, up to December 2023, the number of Chinese netizen reached 1.092 billion, of which 51.4 % under the age of 40. This group, also known as Digital Natives, is the main body of China’s Internet users, having the best digital literacy and skills. Scholars such as Howe & Strauss (2000)<sup>[2]</sup>, Prensky (2010)<sup>[7]</sup> pointed out that Digital Natives have lived in an environment surrounded by new technologies since childhood, and their ways of thinking are very different from that of the previous generation, Digital Immigrants, who were born in the traditional industrial era and experienced the gradual development and popularization of information technology.

For Digital Natives, virtual space, a parallel digital world independent of real space and blending with real space, is an important part of their lives. They get rich interaction and experience in virtual space. A digital person without real entities, a virtual person, or a role dominated by real users, the social connections are somehow real. Digital Natives, having a higher digital literacy, often do self-expression in digital virtual space. They are not only the audience of cultural communication, but also the constructors, which is transformed between the identity of the spectators and the creators.

Digital Natives have the characteristics of actively using virtual space and new technologies in the process of participating in the inheritance and dissemination of Chinese traditional culture. In the process of spreading traditional culture in virtual space, the phenomenon of metaphor derivation has emerged. Lakeoff & Johnson (1980)<sup>[4]</sup> developed the theory of metaphor. Taking Zanhua as an example, it integrates multiple metaphors such as structural metaphor, color metaphor and material metaphor. In the process of virtual space communication, these metaphors have been derived, which has promoted the spread of Zanhua in Digital Natives and promoted the innovation and development of contemporary traditional culture.

### 2.1. Structural Metaphor

Structural metaphor is based on the systematic association in embodied experience, metaphorically constructing one concept from the other.

Take Zanhua in Quanzhou as an example. A woman first ties her long hair up into a high ponytail, then plates and fixes it with fish bones, and put flower decorations around. This figure of a circular radial shape can show the flowers of each layer to the greatest extent. The form itself contains the structural metaphor of “bright and brilliant”.

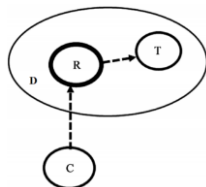


Figure 1: Cognitive Reference Point Model (Langacker 2000:174<sup>[6]</sup>)



Figure 2: Structural Metaphor of Zanhua

When recognizing things, people tend to choose concrete entities as the cognitive reference point to activate abstract concepts (Langacker 1993<sup>[5]</sup>).

In Figure 1, C represents Conceptualizer, the cognitive subject. D is Domain, which refers to a series of conceptual scopes or entities that can be directly reached through a specific reference point. T represents Target, the concept to be recognized. R is Reference Point, the entity selected by the cognitive subject to understand T. The dotted line arrow represents the psychological path experienced by C. In structural metaphor, R and T are connected based on certain similarities, and R completes the mapping of T by highlighting certain attributes. Zanhua's shape points to the concept of "bright" through similarities shown in Figure 2 by structural metaphor. According to Sun (2020)<sup>[8]</sup>, Langacker's CRPM Diagram is important for cognitive linguistic analysis.

In traditional Zanhua, most of the time, the flowers used are jasmine, magnolia, camellia, chrysanthemum, changing in season.

Each flower has its own structural metaphor. For example, jasmine, it is a flower of purity. The construction of metaphor to the referred concept is only partial, not comprehensive. In the mapping of "Jasmine" to "Purity", the characteristics of "White" "Beauty" "Fragrance" are highlighted, and the biological features of "Competitive" "Growing" are hidden.

The derivation of structural metaphors mainly refers adding other new plants like red spider lily, or animals like butterfly, phoenix, crane in the process of the Zanhua spread in the virtual space, so that new metaphorical meanings could be emerged.

## 2.2. Color Metaphor

Embodied experience, human cognition and language expression are interrelated. Chinese traditional culture is a treasure left by ancestors. However, there are similarities and differences between the embodied experience of ancestors and that of the young. Therefore, young ones tend to recreate traditional culture in based on their own embodied experience. Uses of colors can show this phenomenon.

The traditional Zanhua colors mainly used are bright red, bright yellow, sky blue, supplemented by rose red, white and other traditional colors. According to people's embodied experience, flowers are generally fully bloom in spring and summer, which are warm and vibrant. Colors with high brightness are obvious contrast, having great visual impact on people, completing the projection from the visual domain to the cognitive domain. That is one of the sources of the symbolic meaning of Zanhua, Quanzhou.

In the current practice, in addition to the traditional color matching, Zanhua also shows more in line with the young group's aesthetic color matching. For example, the popular Morandi colors, a series of low-saturation hues with a hint of gray, inspired by the paintings of Italian artist Giorgio Morandi, is used in the new style Zanhua. The visual effect is not as bright as the traditional color matching, but it gives new metaphorical meanings of "gentle" "kind" "cute" "literary" to Zanhua.

In addition to the color itself, the collocation between colors will also form different metaphorical meanings.

Take red as an example. Red is a common color. In the traditional color matching scheme of

Zanhua, there are many kinds of red, such as bright red, rose red, peach red and so on. In order to match with the Gothic style clothing, the young ones use red and black as main colors. The same red, even if the color ratio is completely consistent in the physical sense, would point to different metaphorical meanings through different mapping paths.

The inspiration of Gothic style clothing mainly comes from the Elizabethan and Victorian era. The dress is mainly dark, with silver ornaments, matching dressers' pale skin. This kind of clothing style, in order to echo the vertical line, acute angle, color glass in Gothic architecture, often appear in the design of high crown wear, pointed shoes, pointed hem. In terms of culture, Gothic style clothing is mainly influenced by Gothic literature and related films, and is generally popular among a small enthusiast circle.

There is quite a big gap and little obvious correlation between Zanhua and Gothic style clothing in terms of historical origin, development process and artistic characteristics. However, with Zanhua frequently boarded the network headlines, with the help of virtual space to obtain a greater spread, Digital Natives expanded the the scope of Zanhua. In the color scheme of Gothic style clothing, the black and red matching is commonly used. Such color matching scheme rarely appears in traditional style. The red here reflects the metaphorical meaning of “cool” “coldly elegant”.

It can be seen that the spread of Zanhua in virtual space has given new vitality to this traditional intangible cultural heritage item. The rich and varied color scheme makes it possible to match more styles of clothing, and then get the love of members of different cultural circles.

### 2.3. Material Metaphor

In addition to Zanhua with new theme and new color scheme, there are Velvet Zanhua, Kingfisher Feather Art Zanhua, Glass Zanhua, Zanhua with new material. The young ladies also use Hair Hoop Zanhua, a simplified form which is more convenient for carrying out and photography.

The traditional Zanhua is usually made of fresh flowers or silk flowers. On this basis, Digital Natives have given Zanhua a new metaphorical meaning through the use of new materials.

Quanzhou Evening News once reported a new-style Zanhua, which is made of glass<sup>[13]</sup>. A post-95s girl combined the lamp-work glass with Zanhua design. She said that the glass was reborn in the high temperature, just like the indomitable spirit of Xunpu Women, full of enthusiasm and wonderful life attitudes. From this report, it is obvious that with the use of new material glass, new metaphorical meanings of “warm” “reborn” has been given to Zanhua.

## 3. Spread Situation of Zanhua in Virtual Space

The spread of Zanhua online uses the form of short video, public account passage and social media share, which according to Forceville (1996)<sup>[11]</sup>, Kress & van Leeuwen (1996)<sup>[31]</sup>, Li & Lu (2012)<sup>[9]</sup>, are all belong to multi-modal combination.

In social communication activities, in addition to the meaning of the symbol itself, there are also the meaning of the communicators, the meaning of the recipients and the meaning formed by the communication situation.

In the communication behavior, the communicators convey the meaning to be expressed through symbols. In the dissemination of the intangible cultural heritage Zanhua through virtual space, the communicators express the meaning of self-innovation through the metaphorical derivation of the above approaches.

In the virtual space use activities of Digital Natives, the identity of one young person as an audience or a creator is not fixed. By actively participating in the re-creation of Zanhua, sending feedback like comments, private messages and online discussion, making re-correction according to the previous feedback, the dissemination of Zanhua through virtual space is promoted.

The communication mode of traditional intangible cultural heritage in virtual space is shown in Figure 3.

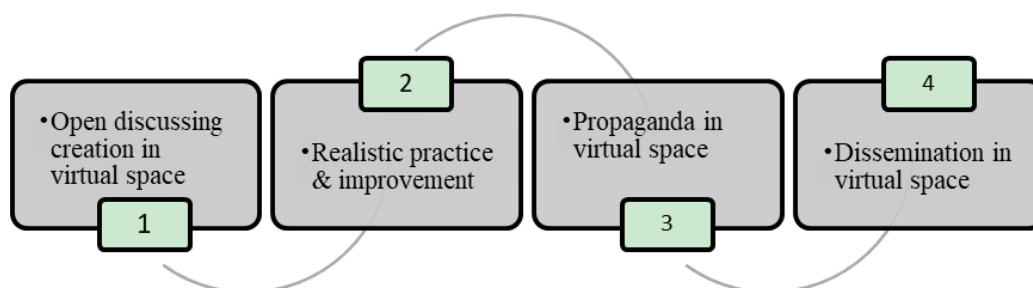


Figure 3: Communication Mode of Traditional Intangible Cultural Heritage in Virtual Space

#### 4. Economic Potential of Cultural Industry and Promotion to Educational Tourism

Cultural heritage and tourism development are complementary to each other. Using new media platform, the spread of the traditional intangible cultural heritage Zanhua and the subsequent development of travel industry have fully demonstrated the economic potential of the cultural industry.

According to the data released by Quanzhou Cultural Tourism Department, Quanzhou, the birthplace of Zanhua, held a series of activities during the Golden Week in May 2024, and received 5.5821 million tourists, with an increase of 82.51%. The total spend of tourists was 5.06 billion RMB, an increase of 146.83 %. Tourists from other provinces accounted for 64.26 %. (Reported by Xiaofei Daily<sup>[14]</sup>)

The success of Quanzhou shows that the deep integration of cultural resources and tourism is a correct development path, which can achieve a win-win situation for both cultural and tourism industry.

Educational Tourism's "learning + travel" mode determines the tone of its meta-model to be "education + service". Therefore, Educational Tourism around the "intangible cultural heritage" culture mainly belongs to "Knowledge Type" and "Industrial Type". The former focuses on cultural experience, while the latter focuses on industrial production. In practice, the former type is now the main stream, which means the latter type has huge potential. Based on the characteristics of "intangible cultural heritage", "Industrial Type" Educational Tourism can be designed on the existing craftsmen, traditional products, new creation goods, etc. In Lingnan Region of China, Guangdong Embroidery and its factory, Foshan Ceramics and its ancient stoves, can help design good plans of "Industrial Type" Educational Tourism, enhancing the participants' understanding of local industrial structure and specific industries, promoting the spread of regional industrial business brands and the values of labor spirit like diligence, entrepreneurship and hard-working. So that the participants' interest in the industry and their willingness to work can be improved, cultivating talents at all levels for the sustainable development of the industrial economy and promoting the formation of a healthy industrial chain.

#### 5. Conclusions

Recently, there has been resurgence in the protection and innovation of China's traditional intangible cultural heritage. This paper focuses on the folk culture of Zanhua, analyzing its dissemination in new media platform. It delves into how new metaphorical significance emerged, thereby invigorating the traditional culture and promoting Educational Tourism.

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