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Research on the Industrialization of Traditional Crafts in Guangxi Region under the Perspective of Neoclassical "Structure-Function Theory"

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Abstract: *Traditional crafts in Guangxi, as an important element of gorgeous national culture, are facing the dilemma of inheritance and exploitation under the change of their survival field. This paper investigates the industrialization of traditional crafts in Nandan and Donglan counties of Hechi, Guangxi, based on the perspective of neoclassical "structure-function theory", and explores how traditional crafts can build new functions and structures in the development of modern cultural industries against the background of functional changes in the original survival field, and how new "structure-function" can be applied to the development of local cultural industries. The study explores how traditional crafts can build up new functions and structures in the development of modern cultural industries against the background of functional changes and changes in the original survival field, and how the new "structure-function" can contribute to the economic development and cultural reproduction of local society, extend the industrial chain of traditional crafts through the innovation of industrialized production mode and multiple business modes, and realize the protection and inheritance and innovative transformation of traditional crafts.*

Keywords: *Eoclassical "Structure-Function Theory"; Traditional crafts; Cultural industry*

Introduction

The report of the 19th Party Congress puts forward the strategic deployment of promoting the inheritance and development of gorgeous Chinese traditional culture. As the main battlefield of the national battle against poverty in Guangxi region, the rich traditional crafts are closely related to the life of local people and become the endogenous driving force for the development and modernization of industries in poor areas. In the current context of rapid development of cultural tourism industry and transformation of the function of traditional crafts, ethnic minority cultural industry, with its unique regional advantages, integrates traditional crafts into the industrial chain, which can not only create a productive protection mode of traditional crafts adapted to modern industry, but also put traditional crafts into a larger field and form a new structure as an endogenous driving force, promoting the resource allocation of cultural factor market and the development of local economy. Therefore, this paper goes beyond the isolated study of traditional crafts in Guangxi region and places them in the external field to explore the evolution of the structuring of traditional crafts in Guangxi region, thus forming a process of synergistic development of cultural heritage inheritance innovation and industrialization development.

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In recent years, Chinese cultural industry has developed rapidly and become an important driving force to promote industrial structure optimization and national economic development by virtue of its advantages such as less pollution, diversified products, high additional output value and new technology empowerment. However, there are two different views on the protection and industrial development of cultural heritage. One part of scholars believes that the original authenticity of national culture should be preserved, and that the industrialization of national culture for profit-making purposes dissolves the subjectivity in national culture and negatively affects the protection and transmission of cultural heritage (Feng, 2011). Another part of scholars believes that the development and utilization of cultural heritage can enhance cultural confidence, cultural identity and cultural consciousness, transform cultural resources into cultural capital, and promote regional and national economic and social development (Qin & Fan, 2021). At the same time, this part of scholars believes that ethnic cultural heritage cannot be developed blindly, and proposes the strategy of industrialized development of ethnic culture under the principle of protecting ethnic culture and authenticity to achieve the purpose of productive conservation through rational development of cultural heritage, while generating certain cultural value and economic benefits. Therefore, mastering the laws and paths of cultural heritage development and utilization is a key point to achieve high-quality development of cultural industry and seek economic growth.

Based on this, in the context of poverty eradication and rural revitalization strategy, some scholars have studied the industrialization of traditional crafts of ethnic minorities. Chen Ping proposed a practical strategy to realize the full integration of traditional crafts and industrial functions in view of the problems faced by the modern transformation of traditional crafts (Chen & Ma, 2021). Based on the perspective of precise poverty alleviation, Shanshan Yang constructed a productive conservation model of traditional crafts of ethnic minorities in western Guizhou, and proposed that the model of industrialization of traditional crafts in western Guizhou should be developed from multiple perspectives, such as poverty alleviation implementation path, poverty alleviation product development, and poverty alleviation participant subjects (Yang & Ling, 2019). He Jia explored the problems in the process of traditional handicraft protection and revival in terms of design and production collaboration model, and proposed a new industrial model and integration power to promote the development of traditional handicraft (He, 2020).

On the whole, the above scholars mostly focus on the study of the structure of traditional crafts, but less on the interaction and changes between the industrialization of traditional crafts and the external structure in the field of their survival, and explore the interaction and changes between the industrialization of traditional crafts and the external structure.

According to Bourdieu, "The real object of social science is not the individual. It is the field that is fundamental and must be the focus of research operations." (Bourdieu & Wacquant, 1998). The traditional cultural resources that characterize each of the cultural industries in ethnic regions are the endogenous driving force for the development of the region, and the industrialized ethnic cultures are able to develop and change in the social field and thus continue their vitality. Therefore, studying the industrialized development of traditional crafts in the context of their survival field can better clarify the synergistic relationship between the structural system, spatial system, product market, and factor market of the modernized industry of traditional crafts, and see the structural reconstruction of traditional crafts to their survival field, so as to realize the economic and cultural values of traditional culture more comprehensively.

Neoclassical "Structure-Function Theory"

With the continuous promotion of cultural heritage protection in China, researchers' concepts of cultural heritage inheritance and protection have gradually changed, and the fragmentation of cultural heritage in the process of "traditional-modern" transformation has also been changing due to the change of social context. Zhang Jijiao uses Malinowski's "cultural function theory" (Malinowski, 1987), Radcliffe Brown's "structure-function theory" (Brown, 2002), and Fei Xiaotong's The "Cultural Development and Utilization View" (Fei, 2001), Li Peilin's "The Other Invisible Hand" (Li, 2005), UNESCO's "Endogenous Development" (UNESCO, 1988), Mike Porter's "Competitive Advantage" (Porter, 2012). Mike Porter's "competitive advantage" theory (Porter, 2012), etc., and put forward the neoclassical "structure-function theory". This theory points out that when cultural heritage is formed in a region, it has a certain structure and can be transformed into some new self-generating or self-expanding structures, and then become a structural factor to promote resource allocation and local economic development, i.e. "structural heritage" (Xi, 2017). Therefore, the protection of traditional crafts of ethnic minorities in Guangxi should not only be limited to productive protection, but also to the fact that with the change of social context, the use function or folklore function of some traditional crafts has changed and cannot be adapted to the current needs of people's life, but has become a kind of cultural carrier of countryside emotion and life customs. Traditional crafts that have lost their use value are getting farther and farther away from people's lives, and the protection of cultural relics in the form of painting a picture of the ground can only turn them into "exhibition" products, and there are great limitations to the protection of the originality of traditional crafts. Only by integrating traditional crafts into the modern industrial system can we derive new "structure-function" of traditional crafts and use them as an endogenous driving force to promote our own inheritance including economic and social development, then continuously generate new values.

In 2018, the state announced 27 national poverty-stricken counties in Guangxi region as the main battlefield of poverty eradication, and the region has rich traditional craft resources, which has become an important pilot of the state's main promotion of helping precise poverty alleviation through revitalizing traditional crafts. Nowadays, the integrated development of the cultural tourism industry of ethnic minorities in Guangxi region gradually presents the unique advantages of its survival field, and the connection between the structure derived from the traditional craft itself and its industrial development and the external structure (macro national, social and regional field or meso survival field) is getting closer and closer, so that the traditional craft comes back into people's life in a diversified style and no longer protects the originality of traditional culture by a static and solid means. At the same time, modern ethnic cultural industries fully utilize the endogenous dynamics of traditional crafts, derive new structures and functions, and activate the competitive advantages of local cultural industries. Therefore, this paper takes the traditional crafts of Guangxi region as an example, selects the bronze drum of Donglan County of Hechi and the Baiku Yao culture of Nandan County as research cases, conducts field research on their survival fields, puts their traditional crafts into practice fields, and analyzes the synergistic development between traditional crafts and modern cultural industries under the perspective of neoclassical "structure-function theory". In this study, we analyze the synergistic development mechanism between traditional crafts and modern cultural industries from the perspective of neoclassical "structure-function theory", and explore how the evolution of the structure and function of traditional culture breaks through the dilemma of traditional crafts inheritance and improves the

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industrialization problems such as insufficient supply of cultural products, imbalance of layout structure and mismatch of industrial elements.

Endogenous Dynamics of Traditional Crafts in Guangxi Region in Modern Industrialization Development

Baiku Yao Settlement in Nandan County: From Cultural Resource to Cultural Capital

The Baiku Yao settlement in Lihu Yao Township, Nandan County, Guangxi, is located in the karst boulder mountain area in northwest Guizhou, and is recognized as the area with the most intact ethnic culture preservation due to the harsh natural conditions, high altitude and rugged roads, which have not been overly impacted by urbanization and industrialization, and retains relatively primitive cultural heritage such as villages, ethnic costumes, living customs, songs and bronze drums. At the same time, the area is also subject to geographical factors and has become a deep poverty area in Guangxi, which urgently needs to solve the poverty problem by upgrading the business model of industrial structure.In 2017, General Secretary Xi Jinping pointed out at the symposium on poverty eradication in deep poverty areas that "efforts to cultivate endogenous power should be increased." (Xi, 2017). In recent years, the Baiku Yao in Nandan County has made full use of the local special culture and found a development path to crack "deep poverty" through the deep integration of traditional culture and industrial development, and transformed the local Yao costumes, bronze drum art and other traditional crafts into cultural capital and fully integrated them into local cultural tourism projects to build a complete cultural tourism, then the industry structure and diversified consumption patterns are created.

"Cultural capital refers to the value form of cultural traditions and external expressions formed by the people of a region or country during their long-term living or production practices." (Wang, 2020). In the present commodity economy society, apart from its own function - meeting the long-standing use needs of the local masses - traditional crafts of ethnic minorities are gradually transformed into a cultural symbol and become an important cultural capital for constructing the consumption system, and this cultural capital presents a living and expanding value form that can be transformed into other forms of capital through the operation of commercialization and socialization mechanisms. The bronze drum dance and the Yao costume, as the famous intangible cultural heritage of the region, have their own commodity value that integrates the local folk culture and drives the development of the local ethnic tourism, accommodation, performance and catering industries. At the same time, the traditional crafts of the Baiku Yao residents carry the dual value of use and cultural symbols, and the "culture+tourism" development form has added new selling points and innovative channels to the traditional crafts themselves. In 2017, based on the resource endowment of Baiku Yao, Nandan County introduced 600 million yuan of investment from Guangxi Danquan Group to develop the special cultural tourism industry, and planned to promote the "Thousands of Yao Villages - Ten Thousand Yao Villages" easy-access tourism development project. Poverty alleviation tourism development project. The project builds resettlement houses for local poor farmers and actively encourages local farmers to participate in cultural resources development and cultural tourism projects, properly solving the relocation employment of local people and reducing local financial pressure.

At the same time, the local traditional craft resources are fully integrated into cultural tourism activities such as humanistic landscape, ecology and folklore experience, and the innovative development of Baiku Yao traditional culture is realized by the local people, and the transformation of Baiku Yao ethnic cultural resources into cultural capital is realized in addition to the practical function of traditional crafts.

Donglan County Bronze Drum: Structural Reconstruction and the Flow of Cultural Factor Markets

China has a long history of bronze drum culture, nowadays, Guangxi region holds more than half of the number of copper drums in the country and has the honor of "the hometown of copper drums", while Donglan County of Hechi City, as the region with the largest number of bronze drums in Guangxi, has carried out a series of bronze drum culture innovations with the promotion of Chinese intangible cultural heritage protection project and traditional craft revitalization plan. With the promotion of Chinese intangible cultural heritage protection project and traditional craft revitalization program, Donglan County, Hechi City, as the area with the largest number of bronze drums in Guangxi, has carried out a series of innovations in bronze drum culture, and transformed the bronze drum culture into industrial resources with the support of the national overall planning and local government.

Hechi Donglan County mainly adopts two ways of cultural inheritance and industrial development: productive protection and cultural reproduction for bronze drum culture. Firstly, thanks to the government's planning and support, the relevant departments attach great importance to the collection and protection of bronze drums and the promotion of bronze drum cultural symbols, and present bronze drum culture through the storage and display work of museums and collections and the design of public space displays, for example, Hechi Bronze Drum Square, Huanjiang County Flower Bamboo Hats Square, Guangxi Museum of Nationalities and other places are derived through bronze drum symbols, integrated into the architectural shape, building decoration, sculpture, bronze drum objects, public objects and other carriers. At the same time, the local government has increased its efforts to hold festivals and events, increasing the connection between bronze drum culture and modern folk life through festivals such as The Maguai Festival of the Zhuang People, the Donglan International Bronze Drum Tourism Festival, and the Hechi Bronze Drum Mountain Song Art Festival, where the charm of bronze drums can be seen in expressions such as non-heritage exhibitions and operatic performances. It can be said that the function of bronze drums has changed in the context of the changing local social context and people's lives, and the function adapted to the primitive farming period has gradually faded away. The emergence and development of cultural industry clusters.

Under the impact of current urbanization and industrialization, the native field structure of bronze drum art has been deconstructed, and the influence of its long-term dependence on the farming production environment and traditional social concepts has gradually weakened, so the original function of bronze drum art has gradually moved away from people's lives, and the art of making bronze drums was once on the verge of endangerment. After a series of productive conservation initiatives adopted by the government, enterprises and civil society organizations, the deconstructed and redeveloped cultural elements of bronze drums began to enter modern life and cultural contexts with a new structure and function. The innovation of the cultural function of bronze drum is achieved through the reconfiguration of the cultural structure of bronze drum

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(Wu, 2019). The process of transforming the function of bronze drum culture has triggered the formation and development of multiple types of cultural tourism industries, and local governments and travel agencies have continued to increase the construction of bronze drum tourism in festivals and combined with market demand to vigorously promote the development of bronze drum craft manufacturing and the integration of bronze drum art in the performance of local songs, dances, music, and drama. The prosperous development of the emerging bronze drum cultural market has driven the development of local infrastructure, catering and accommodation, performing arts, transportation, services and other industries, and driven the orderly flow of cultural factor endowments, and the free flow of cultural capital, technology, talents, information and other factors, forming an open organic system, further promoting the employment structure of the labor force in Donglan County from the primary industry to the secondary and tertiary industry structure The transfer of the labor force from primary industry to secondary and tertiary industry is carried out. Relying on the endogenous impetus of cultural resources, local people are constantly innovating the cultural mode of bronze drum according to the accumulated resource endowment of local cultural tourism industry development and the increasingly diversified consumer demand. It can be seen that the industrialized development of bronze drum culture in Donglan County, Hechi verifies the neoclassical "structure-function theory": bronze drum culture derives new functions in the new field, which in turn generates a new industrial structure, in which the boundaries between the markets of cultural factors are gradually blurred in the new industrial structure, the boundaries between the markets of cultural factors are gradually blurred, and the flow channels of various production factors such as capital, talents, technology, logistics, and information are opened up, so that traditional culture and modern culture can connect and intermingle with each other, thus generating sustainable economic benefits and cultural values.

Conclusion

The study of traditional crafts of Baiku Yao in Nandan County and bronze drums in Donglan County shows that the functions of traditional crafts are constantly changing with the historical changes of their survival fields, and new functions can be developed in synergy with modern industries, thus generating new structures and contributing to the effective endowment of cultural factor markets and the creation of diversified cultural industries. With the implementation of the national work on poverty eradication and cultural heritage protection, how to integrate traditional crafts into modern industries and thus re-enter people's lives, generate economic benefits and cultural values in the development of traditional crafts, and contribute to precise poverty alleviation in cultural innovation is a focal issue of concern for governments, social organizations, enterprises and individuals. The enterprise development of traditional culture as an endogenous driving force, the integration of cultural industry system, cultural product market and cultural factor market into one organism by using the functions and structures derived from traditional culture, and the continuous expansion of the scale of cultural industry cluster and the influence of cultural innovation, thus realizing the national culture protection and high-quality development of cultural industry in China.

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