

Research on the Path of "Creative Transformation and Innovative Development" of Local Traditional Handicrafts in the New Era -- Take Wenzhou Cross-Stitch as an Example

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Abstract

The development of the times has promoted profound changes in human aesthetic orientation, lifestyle, learning form, production mode and business model. Facing the great trend of highly intelligent and digital, traditional handicrafts in many parts of China are moving from variation to the edge of disappearance. Taking Wenzhou cross-stitch as an example, this paper deeply analyzed the contemporary protection value of local traditional handicrafts, investigated and studied the challenges and current situation faced by the inheritance and development of Wenzhou cross-stitch, and constructed a living inheritance mode of interaction between "intangible cultural heritage protection subject" and "intangible cultural heritage inheritance subject", put forward the specific path of "creative transformation and innovative development" of local traditional handicrafts in the new era.

Keywords

Local Traditional Handicrafts; "Creative Transformation and Innovative Development" of Cultural; Intangible Cultural Heritage Inheritance; Wenzhou Cross-Stitch.

1. Introduction

Local traditional handicrafts are the epitome of regional culture and an important content of intangible cultural heritage protection. The "Convention for the Safeguarding of the Intangible Cultural Heritage" proposed by UNESCO clearly stipulated that "the protection of traditional crafts includes both inheritance and revitalization", and the "Plan on Revitalizing China's Traditional Craft" proposed that "the inheritance and re creation ability of traditional crafts will be significantly improved by 2020". Only by carrying out a series of work such as inheritance and revitalization, to "ensure the vitality of intangible cultural heritage" [1]. Cross-stitch, is widely spread among Chinese people because of its simple stitching and endless changes. Among various regional schools, "Wenzhou cross-stitch" is a unique banner because it has three characteristics: no frame blueprint; flat stitches on both sides of the embroidery, tight and compact composition; and the picture is full of the soft charm of Dong'ou. It is one of the important representatives of Wenzhou folk traditional handicrafts "the hometown of 100 workers" [2]. It has a history of more than 300 years in Wenzhou and is a unique and important part of Dong'ou culture [3].

With the acceleration of intelligence, industrialization and globalization, people's consumption mode is gradually changing to higher spiritual needs. The survival and development of Wenzhou cross-stitch is facing severe challenges. How to restore the "vitality" of traditional handicrafts and their products in the current era and economic background, coordinate their cultural genes with modern society and adapt their consumption experience to modern life has become an urgent issue of the times. Taking Wenzhou cross-stitch as an example, this paper discussed the specific path of creative transformation and innovative development of local

traditional handicrafts under the background of the new era. It is expected to seek a new solution for the inheritance, protection and market development of Wenzhou cross stitch.

2. The Time Value of Traditional Handicrafts to the Development of Local Culture

2.1. Historical Cognitive Value: An Important Way to Reflect the Content of Local Historical Development and Understand the Essence of Chinese Traditional Culture

The historical value of handicraft intangible cultural heritage is reflected in the "mirror" value. Because it can directly reflect the content of historical development, it has a very obvious carrier role. We can find the unique living environment, cultural characteristics and economic development in different historical periods from handicraft works [4]. Wenzhou cross-stitch began to be recorded at the end of the Ming Dynasty. For more than 200 years to the end of the 18th century, due to the low level of social and economic development, cross-stitch was often embroidered on hat wings, clothes and trousers, which were easy to be damaged to increase its firmness. The embroidery thread used a single color and was less involved in artistic creation; In the late Qing Dynasty, when the port was opened, foreigners came to China and brought cross-stitch embroidery products abroad, which was deeply loved by the aristocrats in western countries. At this stage, the color of embroidery was mainly the Oriental national color of red and green, so as to cater to the western market at that time; From the founding of the people's Republic of China to 1980, lace factories were set up in Wenzhou. The cross-stitch embroidery products had rich design themes and various product forms, see Figure1. The design and creation once reached its peak, but the products were mainly daily necessities; After the reform and opening up, in order to adapt to the market economy, the viability of Wenzhou cross-stitch has been transferred from the original "daily use" to "appreciation products", raising the cross-stitch to a new level [3].

It can be seen that Wenzhou cross-stitch most truly reflects the conditions of social development in Wenzhou in each historical period, provides a way for modern people to understand history and culture, helps us understand the essence of Chinese traditional culture and regional culture, and reflects a profound sense of historical massiness and cognitive value.



Figure 1. Tablecloth of the former Wenzhou lace factory; Source: "Wenzhou embroidery"

2.2. Technological Innovation Value: Provide More Methods and Ideas for the Innovation of New Culture and New Technology

The development of human society must be based on innovation. Learning from Chinese traditional culture is one of the important channels of innovation. But at one time, our people

worshipped the western culture and denied the feasibility of absorbing the essence and nutrition from traditional culture. It definitely denied the possible of traditional culture as a new cultural gene[5]. In fact, the inevitable connection between traditional culture and modern culture can not be cut off. There are many fresh examples in the development of Wenzhou cross-stitch. Dan Liu, one of the authors of this paper, is a arts and crafts master in Wenzhou and cross-stitch representative inheritor of intangible cultural heritage in Wenzhou. She constantly thought and improved in her creation and adopts silk thread embroidery to make the highlight part, making the work more three-dimensional and realistic. In addition, she also tried to innovate the stitch method, continued the traditional cross-stitch embroidery method, and carried out abnormal arrangement, so as to achieve a more three-dimensional effect of the work, see Figure 2[6].

Zhaodi Fu, another cross-stitch representative inheritor of intangible cultural heritage in Zhejiang Province, innovated the cross double-sided embroidery technique to make the work more flat and achieve the double-sided embroidery effect with exactly the same front and back images and contours. And it is further improved to use two-color embroidery threads for two-sided embroidery. The two-color embroidery threads face the ring buckle, showing the effect that the front and back are different colors respectively [7]. The technical innovation enriched the forms of expression of the works, enhanced the effect of artistic appreciation, and brought the sublimation of technical value to the traditional Wenzhou cross-stitch. On the contrary, without the needlework skills of Wenzhou folk traditional cross-stitch embroidery as the basis, the creation of these new skills will certainly become water without source and trees without roots. It can be seen that traditional handicrafts, as a valuable cultural resource, play a great role in the process of cultural innovation. Protecting local folk traditional handicrafts will benefit the present and the future.

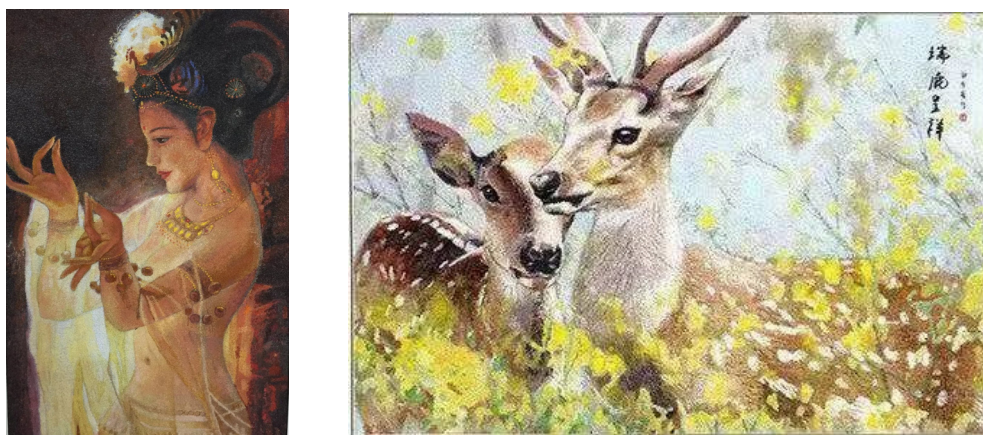


Figure 2. "Dexterity" and "Auspicious Deer" by Dan Liu; Source: https://www.sohu.com/a/358108511_815825?scm=1019.e000a.v1.0; Viewed on: September 17, 2021

2.3. Artistic Aesthetic Value: Bring Artistic Beauty Unmatched by Industrialized Batch Products

"The notice of the general office of the State Council on transmitting the revitalization plan of Chinese traditional crafts by the Ministry of culture and other departments" emphasizes that traditional crafts "are creative manual labor and personalized production based on materials, and have the characteristics that can not be replaced by industrial production". The artistic beauty brought by traditional handicrafts is beyond the reach of mass products produced in industrialization. Wenzhou cross-stitch products have the characteristics of neat stitching, simple and rigorous, stable layout, clear hierarchy and bright colors. In the needling method, each needle pulls a pair of oblique angles, each two needles form an oblique cross, and several

crosses with different color lines form a certain pattern , see Figure 3. The embroiderer also uses different needle density to pick embroidery according to different warp and weft fabrics. The stitch length is consistent, the inclination is accurate and uniform, the surface embroidery effect is beautiful and neat, and the back line is parallel and pasted, see Figure 4. The process flow includes multiple processes such as design, sample selection, wiring, restructuring, blank, washing and ironing and polishing [8]. Behind each process is the pursuit of simplicity and rigorous beauty by craftsmen.



Figure 3. Wenzhou cross-stitch tablecloth, handkerchief, facial makeup; Source: The author photographed the works collected by the embroidery workers of the former Wenzhou lace factory and the embroidery works made by Dan Liu 's skill master studio



Figure 4. Wenzhou cross-stitch bed sheet (front and back); Source: The author photographed in the former Wenzhou lace factory

Jinzhong Wang, a master of arts and crafts in Zhejiang Province, former deputy secretary general of Wenzhou arts and crafts industry association and director of the cross-stitch research office of Wenzhou arts and crafts research institute, was the leader who led the daily necessities of Wenzhou cross-stitch to the level of art appreciation, which highlights the artistic aesthetic value of Wenzhou cross-stitch embroidery. His dozens of works with unique local customs in southern Zhejiang, such as “Windmill”, “Memory”, “Deer” and “Golden years”, see Figure 5, reflected the high artistic and aesthetic value of Wenzhou cross-stitch in modern society [9]. For ordinary people, choosing an exquisite Wenzhou cross-stitch work to hang in the living room and bedroom can beautify the home environment, bring viewing experience to residents and delight people.



Figure 5. Author of "Windmill": Wang Jinzhong; Source: the author photographed in Wenzhou Intangible Cultural Heritage Museum

2.4. Economic and Social Value: Serve the Modern Economy and Express the People's Love for Life

Protecting and inheriting traditional handicrafts plays a good role in promoting the development of local characteristic industries and is a good assistant to serve the modern economy [10]. The most intuitive economic value of handicraft controlled by market law can be seen from its price. For example, the market price of hand embroidered high-end customized clothes is as high as millions or even tens of millions. Its unique embroidery handicraft is the biggest weight for these haute couture to become luxury goods. In addition, many modern luxehome brands have absorbed the essence of folk culture into modern innovative design, integrating national and fashion, tradition and modernity, and promoting the healthy development of national brands and enterprises. With the rapid development of China and the improvement of its economic status, Wenzhou cross-stitch, once mistaken by Chinese people as an imported product, will also be re recognized by people at home and abroad. Chinese culture and traditional handicrafts will go abroad again and be concerned by foreign consumers, so as to further improve the economic value of Wenzhou cross-stitch.

Wenzhou cross-stitch also has important social value and is an important carrier to show Wenzhou's strong charm in the south of the Yangtze River. In terms of creative themes, there are traditional characters, animals and scenery, as well as portraits of contemporary life. The works publicize the excellent traditional virtues of China and repose beautiful meanings. Some folk artists will embroider "Fate for this life", "Marriage", "Five sons send blessings" for their soon to be married grandchildren, and embroider "Instant success" and "Scholarly family" for their schoolchildren, Embroider "Very rich" for neighbors and friends, and embroider theme works such as "Red flag", "Long live the Communist Party of China", "Celebrating the 90th anniversary of the founding of the party" for the 90th anniversary of the founding of the party [11]. The embroidery of cross-stitch works fully expresses the people's love for life and adds a festive atmosphere.

3. Challenges and Current Situation of the Inheritance and Development of Local Traditional Handicrafts

3.1. Development of Industries and Enterprises

After the founding of new China, cross-stitch was once a necessary skill and the best sideline income source for Wenzhou women. According to the narration of the former director and embroiderers of Wenzhou lace factory, Wenzhou lace factory, founded in 1956, was officially shut down in the early 1990s due to the impact of the market economy after the reform and

opening up, and the stagnation of the foreign market. The traditional Wenzhou cross-stitch industry also stopped developing so far. At present, enterprises engaged in cross-stitch in Wenzhou are mainly divided into two types: Modern lace factories and cross-stitch handicraft companies or stores.

After investigation, modern lace factories have all adopted machine production and processing, and more pursue efficiency and economic benefits for the production of embroidery products. Asked whether pure manual production was considered in the key process to continue and protect the traditional manual production technology of cross-stitch embroidery, the factory directors of several lace factories said that when the appearance effect of machine embroidery was not different from that of manual embroidery, high-cost manual production would not be considered. In addition, during the visit to several Wenzhou local brand cross-stitch handicraft companies and store operators, it was found that they did not even know that Wenzhou cross-stitch is an important branch of Ou embroidery process. The enterprise only produces the materials and tools used for cross-stitch, which meets the needs of handicraft lovers who want to sew by themselves, they lack cultural connotation. These cross-stitch products have been assimilated by similar products in the market in terms of material, style and technical application. It can be seen that modern cross-stitch enterprises generally lack the awareness of intangible cultural heritage protection. This situation can also be divided into two reasons: one is to abandon traditional handicrafts for the pursuit of economic benefits, and the other is that there is no concept of intangible cultural heritage protection due to the lack of understanding of Wenzhou cross-stitch.

3.2. Survival and Training Status of Inheritors

The inheritor is the key to the living inheritance of intangible cultural heritage. How to solve the livelihood by keeping the craft is the most realistic problem faced by the inheritor of intangible cultural heritage. At present, most of the inheritors of Wenzhou cross-stitch rely on the sale of cross-stitch works and derivatives. However, the relevant departments can give little power in work display, publicity and financial support. Usually, the inheritor needs to complete the whole process of design and creation, finished embroidery, publicity and display, order acquisition and so on, which is very difficult for some inheritors who are not widely connected and lack sales experience. As a result, the created works are difficult to be sold in the form of products, which is not enough to make a living, and may even affect the creation and apprenticeship because their energy is occupied too much by expanding the product market. It is understood that there are no good preferential policies and measures in the social security system for intangible cultural heritage inheritors, which virtually increases the living burden of intangible cultural heritage inheritors. Without sufficient funds and policy support, it will be difficult for the inheritors to focus on inheritance.

The difficulties encountered in the construction of inheritors are mainly reflected in: on the one hand, the existing folk craftsmen who master Wenzhou cross-stitch are basically elderly people, which brings physical inconvenience due to their high age, and the declaration and identification of inheritors need many examination indicators, which is a kind of life constraint for the elderly. Therefore, many craftsmen in those years were unwilling to be included in the inheritance team and unified management, resulting in a large number of folk craftsmen lost information. On the other hand, there is a phenomenon of "no recruitment and no retention" in the apprenticeship training of the new generation of inheritors. If the apprenticeship work of the cross-stitch skill master studio can be connected with the employment of college graduates, the problem of apprenticeship can be solved to a certain extent. However, the materialistic modern society makes most college graduates more willing to choose jobs with high annual salary and quick profit. Few young people are willing to settle down and take a lost handicraft as their career. However, few apprentices who come to learn cross-stitch with their interests

and hobbies can always adhere to learning, resulting in weak stability of apprentices and difficulty in continuous talent training.

3.3. Social Communication and Services

Wenzhou government has successively issued "The opinions of the office of Wenzhou People's Government on strengthening the protection of intangible cultural heritage in Wenzhou" and "The measures for the protection and management of intangible cultural heritage in Wenzhou". It has taken the lead in establishing a large-scale Intangible Cultural Heritage Museum in China and launched the "intangible cultural heritage watch action" focusing on projects, inheritors and bases. In addition, a strong intangible cultural heritage volunteer team has been established to carry out social communication and service activities [12].

From the person in charge of the cultural heritage section of Lucheng District culture, radio, television, tourism and sports Bureau of Wenzhou and the person in charge of social work of Hele social work service center of Lucheng District of Wenzhou, it is learned that the problems encountered in the social communication and service of intangible cultural heritage in Wenzhou mainly include the following aspects: first, the age of volunteers and experiencers is too old. The activity implemented the mode of "intangible cultural heritage inheritors + volunteers" to bring Wenzhou cross-stitch into the community-based experience class. From the perspective of implementation stability and participation enthusiasm, community elderly volunteers and experiencers account for the largest proportion of the total number of participants in the project implementation, which will inevitably lead to the aging of the audience, It has a practical contradiction with the need for young power for intangible cultural heritage inheritance. Second, the public lack the concept of intangible cultural heritage protection. Most of the participants of the cross-stitch intangible cultural heritage course equate sewing cross-stitch with "handcraft", which shows that the public has low awareness of traditional handicrafts and weak awareness of intangible cultural heritage protection. Third, the lack of curriculum level. On the one hand, the group is single. At present, the cross-stitch experience courses are mostly for the grass-roots people in the community, and the activities for enterprises, schools and units are less carried out due to various difficulties. On the other hand, the material package developed for the curriculum is only for the basic level curriculum, and does not form a multi-level in-depth development from foundation to promotion, which is difficult to meet the learning needs of groups with in-depth learning desire.

4. Exploration on the Path of "Creative Transformation and Innovative Development" of Local Traditional Handicrafts in the New Era

It is urgent to promote the protection and inheritance of Wenzhou cross-stitch from the current stage to the stage of "creative transformation and innovative development". The following will build a living inheritance mode of interaction between "intangible cultural heritage protection subjects" and "intangible cultural heritage inheritance subjects", see Figure 6, in which the inheritors are "intangible cultural heritage inheritance subjects", industrial enterprises, academic institutions, civil society organizations and news media are "intangible cultural heritage protection subjects", and these "protection subjects" rely on the sound and perfect political system, legal system, fund operation system and organization management system established by the government [5], interact around the "inheritance subject", so as to provide a basis for the innovation of local traditional handicrafts in the new era. Taking Wenzhou cross-stitch as an example, we also put forward the specific path of "creative transformation and innovative development" of local traditional handicrafts in the new era.

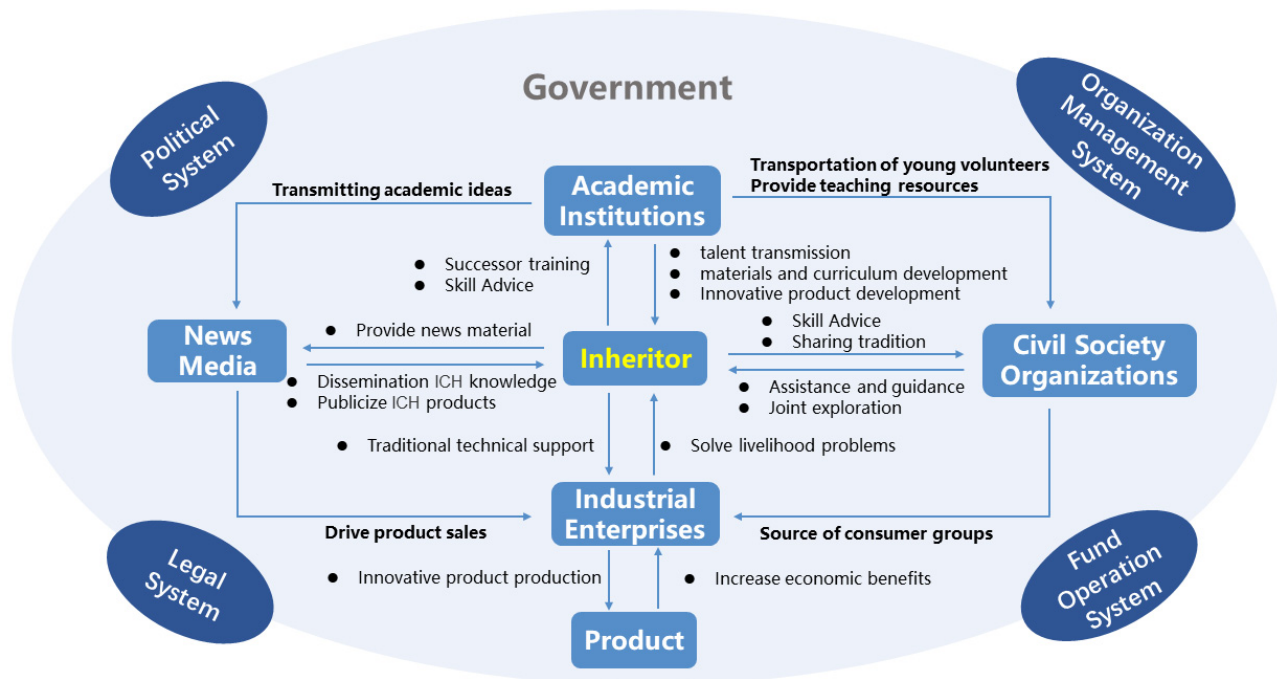


Figure 6. Living inheritance mode of local traditional handicrafts

4.1. Industrial Enterprises: Take a Personalized and Cultural Production Line and Innovate Product Design with the Help of Digital Technology

People's demand for commodities has developed from "yes" to "fine", which has contributed to a very suitable combination of traditional handicrafts and industry, that is personalized customization. In the protection of the productive mode of cross-stitch embroidery, the relationship between industrialized mass production and personalized manual customization should be parallel development, that is, the embroidery product production enterprises that take the quantity as the profit-making mode continue to maintain the mode of machine production, and the enterprises that combine commodity production and cultural production can take the route of "Master Studio + personalized customization". This can not only solve the livelihood problems of some intangible cultural heritage inheritors and arts and crafts masters, but also meet the cultural consumption needs of specific consumers and the expression of fashionable lifestyle while inheriting traditional handicrafts. Another type of enterprise is cross-stitch company and cross-stitch store, which can create a "creative handicraft culture enterprise". Through the sorting and excavation of Wenzhou folk cross stitch techniques and patterns, we can simplify the materials package and course to meet the needs of the masses' handicraft experience, and creat creative handicrafts products. This product is promoted by online sales, WeChat official account push and offline experience. Thus, it can bring the experience of creating and feeling intangible cultural heritage to ordinary consumers and enrich the life of the broad masses of the people.

At the level of product design, there is a large space for the fashion innovation of Wenzhou cross-stitch products. The virtual simulation technology is used to intervene in the links of pattern design, production adjustment and product display, so as to break through the operation limitations of traditional skills. Consumers can experience the computer virtual reality experience of cross-stitch process effect in only a few operation steps, feel the artistic characteristics of cross-stitch process, innovate and design new products in line with contemporary aesthetics, and then stimulate consumption.

4.2. Academic Institutions: Deliver Innovative and Entrepreneurial Talents, Jointly Develop Innovative Products, New Teaching Materials and Courses

Wenzhou has many local universities with art and design majors, such as Wenzhou University, Wenzhou Polytechnic, Zhejiang Industry and Trade Vocational College, which has natural advantages in the talent training and output of Wenzhou traditional handicrafts inheritance. Based on the conditions of relevant majors in colleges and universities, the selection and training of "small class" innovative and entrepreneurial talents can be carried out. These students can be connected with the inheritor's studio and trained by the inheritor. On the one hand, the students can effectively complete the practical learning of skills, and on the other hand, they have delivered a group of innovative and entrepreneurial talents with high quality and high interest to the inheritor's studio. The source of students from colleges and universities is endless, so it can ensure the continuity and stability of the inheritance team. This training mode can also avoid the lack of academic certificate caused by the way of teachers leading apprentices in the inheritance of traditional skills, avoid the disadvantage of apprentices' lack of qualification in future career development [13], and make the skill practice of college students parallel with the acquisition of academic qualifications.

Compared with the inheritors of intangible cultural heritage and folk craftsmen, college teachers and students have a more solid and systematic basis for art training, good artistic cultivation and innovative ideas. The inheritors of intangible cultural heritage have mastered the pure traditional production skills. Teachers and students of colleges and universities can cooperate with inheritors of intangible cultural heritage to develop innovative products of cross-stitch embroidery, so as to realize the deep integration of modern design and traditional culture, modern technology and traditional technology. In addition, college teachers can develop new forms of teaching materials and MOOC courses with inheritors to give full play to the advantages of information-based teaching ability of modern college teachers. Transform the traditional handicrafts originally limited to "oral and heart-to-heart instruction" of intangible cultural heritage inheritors into tangible and audible words, pictures, audio and video, record and preserve them in an all-round way, and develop curriculum resources suitable for various learning groups according to the characteristics of the times and the needs of learning groups, so as to effectively solve the problem of insufficient hierarchy of social service courses mentioned in the current protection situation. It can break through the limitation of time and space, let intangible cultural heritage enter our study and life, realize the social education and social promotion of intangible cultural heritage, and improve the people's artistic cultivation.

4.3. Civil Society Organizations: Inject Fresh Blood into the Volunteer Team and Form a Self Entertainment "Circle" to Supplement the Inherent Form of Activities

Civil society organizations can create a good social atmosphere for intangible cultural heritage protection [14]. The practical problems existing in the existing social communication and services can be adjusted from the following perspectives. The first is the injection of fresh blood into the volunteer team. At present, the age of the volunteer team in community activities is too large, which leads to some problems, such as limited teaching means, limited knowledge level, insufficient energy and so on. We can cooperate with local colleges and universities to open up the channels between college volunteers and intangible cultural heritage volunteers, form a long-term and stable team of young volunteers, organize young students to participate in the special level certification examination of intangible cultural heritage volunteers, standardize and improve the volunteer service level. While serving others, volunteers are also improving their understanding and learning of skills, and can add innovative ideas in combination with the needs of the times to provide more updated ideas for the development of material packages

and course teaching forms. In community activities, these young volunteers can be matched with old volunteers to form an intangible cultural heritage project team of "Inheritors + Old and young volunteers", which can not only fully mobilize the enthusiasm of old volunteers, but also give full play to the advantages of young volunteers to make intangible cultural heritage inheritance activities more orderly and smooth.

In addition, for some scattered folk craftsmen who cannot be included in the unified management system and cannot regularly participate in intangible cultural heritage experience activities, civil society organizations should cooperate with government departments to collect information from the society to provide venues and community resources for these folk craftsmen who have traditional skills, feasible physical conditions and are still eager to continue to shine. Folk handicrafts people spontaneously drive neighbors and friends in surrounding areas to "play" culture and art in community venues. Craftsmen can make full use of space and resources without constraints and assessment indicators to form a self entertainment "circle", share traditions, release creativity and carry out group social inheritance.

4.4. News Media: Open up New Ways to Spread and Popularize Intangible Cultural Heritage Knowledge, Display and Publicize Intangible Cultural Heritage Products with the Help of New Media

In recent years, new media such as live webcast, short video platform, mobile TV, WeChat official account have become an important way for our people to receive news and information. Its popularity and usage rate have surpassed those of traditional TV stations, newspapers and other media. New media will be a powerful force to spread and publicize local traditional handicrafts in the current era. We can make full use of the advantages of rich information, strong interaction, diversified and three-dimensional display methods of new media to establish interactive and three-dimensional communication channels to protect and inherit Wenzhou cross-stitch from the following two aspects:

First, spread and popularize intangible cultural heritage knowledge. The inheritors of Wenzhou cross-stitch intangible cultural heritage can use short video records to share their daily activities such as creating design drawings, embroidering cross-stitch, making derivatives, participating in exhibitions, entering into schools and communities. Fans can learn about Wenzhou cross-stitch and intangible cultural heritage protection by watching short videos. Intangible cultural heritage inheritors can also bring live interactive skill teaching to learners through the online teaching function of the platform. The platform can not only record and disseminate such a process, but also break through the limitation of time, space and number of people in the past. Second, display and publicize intangible cultural heritage products. The tiktok platform, for example, has created a " inheritor of intangible cultural heritage partner" program to provide specialized traffic support for inheritor of intangible cultural heritage. Inheritors can set up "Tiktok shop" to create intangible cultural heritage brands, and create a penetration marketing function, bringing new business opportunities to intangible cultural heritage products[15]. Intangible cultural heritage inheritors can take a video of the production process with a certain product as the theme. When watching the short video, if fans see their favorite cross-stitch works and derivatives, they can click the commodity link in the video page and jump to the corresponding e-commerce platform for purchase. Such a video of skill teaching is not only teaching, but also publicity, sales, which can reduce the cost and energy of intangible cultural heritage inheritors in expanding sales channels.

5. Conclusion

The development of the times has not only brought unprecedented challenges to the protection and development of local traditional handicrafts, but also provided new directions, new ideas

and new technologies for inheritance and innovation. "Intangible cultural heritage + Creative transformation and innovative development " has become the basic idea of intangible cultural heritage inheritance at this stage, and the way to realize "cultural creative transformation and innovative development" and revive local traditional handicrafts is to effectively enter the contemporary society. In addition to adhering to the origin of traditional culture, we also need to creatively transform the old forms according to the characteristics and requirements of the times and endow the traditional culture with the connotation of a new era. This must be a long-term exploration, arduous and tortuous process. We need to constantly summarize the experience and lessons of intangible cultural heritage Inheritance in contemporary practice, and we need the support of all sectors of society to make them jointly shoulder the historical mission of inheriting intangible cultural heritage, so as to bring Wenzhou cross-stitch and other local traditional handicrafts into a living and benign development state, and renew its new forces.

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