

Article

The Communication Mechanism in the Workshop and Its Implications for the Sustainable Development of Traditional Crafts: A Case Study of Lacquer Culture in Taomi Eco-Village

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Abstract: Many countries have been digging deeply into local culture and characteristics, and constructing appropriate models for culture, industry, and consumers is a critical problem. Employing a qualitative research method, this study focused on the communication mechanism in the workshop and its implications for the sustainable development of lacquer in Taiwan. A creation-exhibit-popularize model was constructed. Data were collected using semi-structured interviews with one lacquer artist. The results showed that cultural sustainability needs to be addressed from different aspects in order to benefit all participants. This can allow those who have no artistic background to participate, feel the charm of art, and realize the connotation and value of culture, and the artworks can convey the value of cultural features to tourists. A follow-up study should focus on how participants and visitors can better appreciate the value of activities such as workshops, and explore ways to invite them to give feedback. Due to the limitation of the number of people in these activities, and because many people may not have time to participate, it is advisable to use technology to achieve simultaneous offline and online implementation, which is of great benefit to cultural sustainability.

Keywords: lacquer culture; cultural creative workshop; regional revitalization; cultural sustainability; Taomi Eco-Village

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1. Introduction

Cultural sustainability is an ongoing issue. As far as Taiwan is concerned, as a region where multiple cultures are integrated and coexist, it is itself a model of cultural inheritance. In addition, the charm of traditional craftsmanship has lasted for a long time, but there is still a lot of room for discussion on how to construct a virtuous circle of development between crafts, creativity, and business.

The uneven development of the region has led to the tendency of young people going to large cities, and many villages have gradually declined. It is gratifying that this problem has received more attention from more people, and now many young people are willing to return to their hometowns after completing their studies and use creative ways to promote the history, culture, and characteristics of their hometowns.

With the continuous improvement of living standards, people are more willing to travel to the countryside in their leisure time. In this way, in addition to being temporarily freed from the pressure of the big city, people can, more importantly, feel the unique charm of traditional culture and creative works.

This research originated from a lacquer workshop called *When Flowers Bloom, Butterflies Come* and an exhibition held at Taomi Eco-Village in Taiwan. The eco-village has an excellent ecological environment where people feel the charm of craftsmanship amid the mountains and forests and sense the village's commitment to practicing sustainable development. In addition to this example, in recent years, there have been many excellent examples to provide us with references. It is precisely because they are different and explore their own characteristics that they are valuable. Thus, in addition to finding a relatively common criterion, it is necessary to determine the connotation of local culture and establish its uniqueness in order to gain the recognition of consumers and survive the sustainable operation. However, not all attempts will succeed. Perhaps it is because the policy is not perfect, or it may be that the planning is not comprehensive. However, the author believes that the core problem is that they do not highlight their own characteristics, and they have not been able to find a sustainable development model. Therefore, the purposes of this study are mainly as follows:

Find a way to highlight the connotations of traditional crafts with modern creative language;

Construct a systematic model that is consistent with the transition from creating artworks, exhibiting, and sharing to popularizing the concept of cultural inheritance;

The final goal should be a long-term plan and vision. We hope that through the works of this group of craftsmen, more people will love and pay attention to traditional crafts and see the efforts of this group of people, and the trend of national aesthetics will be promoted.

2. Literature Review

2.1. Regional Revitalization and Cultural Sustainability

The concept of regional revitalization was first proposed in Japan [1,2], and similar concepts have been implemented in many countries and regions. Taiwan has also made many attempts in related fields in recent years and achieved certain results [3–11]. Those studies were analyzed from different perspectives using mature cases, providing an important reference for the development of this study. More importantly, the studies further clarify that it is necessary to formulate appropriate architectures and models according to the actual situation so that the vision of sustainable development can be realized. In addition, there is another important aspect that cannot be ignored, that is, the will of the local residents. It is true that due to overpopulation and the uneven distribution of resources in some townships, development has stagnated, and that related facilities are not complete enough, which affects convenience in people's lives. However, from another point of view, this also allows local areas to retain their appearance and avoid the damage caused by overdevelopment. The love of their hometown by residents whose families have lived there for generations is difficult for other people to understand. In the process of transformation and development, it is important that their wishes be respected, and their support and participation are needed. We can even say that their life experiences and their understanding of the land undoubtedly represent an alternative cultural perpetuation.

The German philosopher Ernst Cassirer (1874–1945) stated that "culture is the externalization and objectification of human beings and the actualization and concretization of symbolic activities, and that all forms of human culture are symbolic. [12]" Lin [13] has commented on the relationship between "Culture", "Design", "Creativity" and "Industry": "Culture is a form of life, design is a taste of life, creativity is a kind of identification through touching, and industry is the medium, means, or methods needed to complete cultural design creativity. Therefore, from the perspective of culture, the design department realizes a design taste through cultural creativity through industry and forms a form of life." In short, culture is closely related to life, and its formation is a long process of accumulation. In short, culture is an expression of life, which represents a lifestyle formed by the "life proposition" of a group of people after being recognized by other people [13].

Since these relationships are interconnected, each link must be carefully considered, and this is the key to truly sustainable cultural development. Also, cultural implications and aesthetic considerations should be considered [14–16]. The above concepts also apply to the field of traditional craftsmanship (see Figure 1).

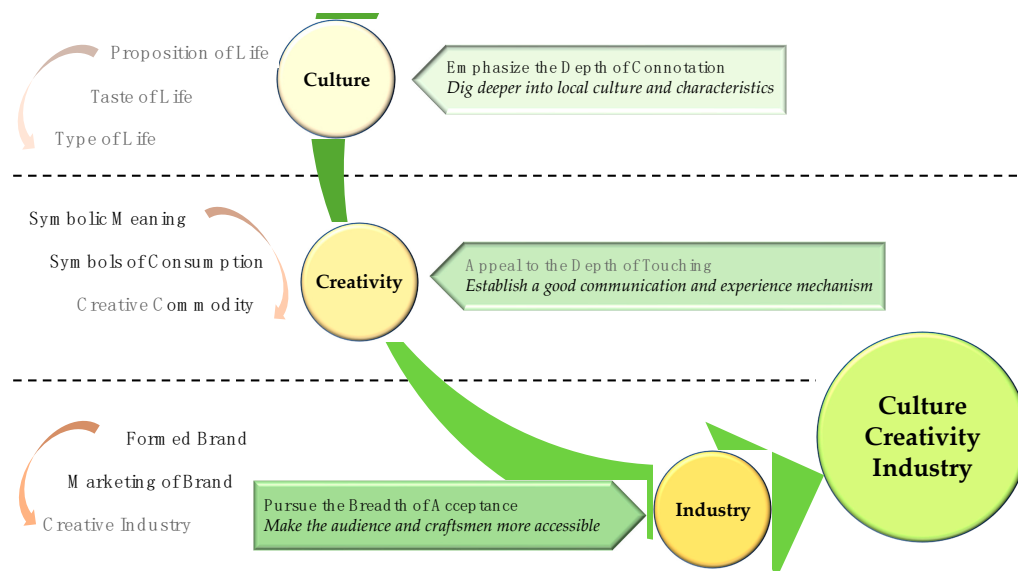


Figure 1. The relationship between cultural sustainability, cultural and creative industries. (Source: adapted from [13]. Redrawn for this study).

In 2015, the United Nations (UN) released the report *Transforming Our World: The 2030 Agenda for Sustainable Development*. However, it is surprising that the proportion of the Sustainable Development Goals (SDGs) related to culture is extremely low. In fact, there are calls for culture to be included in the framework of sustainable development, not only because culture constitutes the meaning of human civilization and the world, but more importantly, because the influence of culture on shaping human behavior is enormous.

Cultural sustainability as it relates to sustainable development (or sustainability) has to do with maintaining cultural beliefs and practices, conserving heritage, and preserving culture as its own entity, and it addresses the question of whether any given culture will exist in the future [17]. From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of the economic, social, and environmental dimensions of sustainable development [18]. At the same time, how to allow it to gradually form its own characteristics and advantages in the process of excavating cultural connotations is also a topic worth exploring.

2.2. An Overview of Lacquer Art in Taiwan and Its Cultural Characteristics

The culture of Taiwanese lacquerware is related to the country's immigration history. Subject to the supply of raw lacquer, lacquer art in Taiwan began after the Japanese colonial period, when people began to plant lacquer trees, and then the corresponding craft technology was developed, which has a history of nearly 100 years [19–21]. Influenced by this history, nowadays lacquer craftsmanship in Taiwan leans toward Japanese lacquer art. The Japanese artist Yamanaka Takao first introduced Japanese lacquer craft technology, then he created and developed *Penglai tu* lacquerware, and founded a school, Yamanaka Arts and Crafts Lacquer Workshop, in Taichung. Looking back at this history, it is not difficult to see that in the past 100 years, even though technology has undergone tremendous changes, traditional and cultural elements still have great charm. At the same time, from the subsequent data, we can also see the efforts made by Taiwan to continue traditional craftsmanship and give it new life.

Now, Taiwan has become a gathering place for various cultures. Different lacquer arts are intertwined, prompting the formation of a unique style and characteristics. As mentioned above, each region has its own unique culture and traditions. It can be said that the more local the culture is, the more international that culture is likely to become. Although assimilation occurs in the process of communication among people, the most essential or core content is often difficult to change. As far as lacquer art is concerned, while the lacquerware craft of ancient China influenced neighboring countries and regions, a unique lacquer culture gradually formed in Taiwan in the process of development, known as FormoLacquer (“Formo” is an abbreviation for Formosa, another name for Taiwan).

In modern society, everything is fast and efficient. However, such an approach is not worthy of respect for the inheritance of traditional culture and the continuation of various crafts. Regarding industrial and hand-crafted products, a scholarly view is worth pondering: “Mass-produced products have no use to me beyond their immediate function. Therefore, I value them but I do not treasure or cherish them. So, is it possible for modern mass-produced products to have the warmth and immediacy of the artful handmade product? [22]” This is the charm of crafts (handmade products). In addition, because the production process is complex and time-consuming, craftspeople can fully interact with the products they make, and can deeply appreciate the culture behind them. Such a deep understanding and interaction is of great benefit to the inheritance of culture.

2.3. The Workshop’s Contribution to the Promotion of the Arts

Influenced by credentialism and educational inflation, the art discipline is given relatively little value in basic education. However, as a hobby, many people use their spare time to learn one or two kinds of arts from an early age, such as painting or playing the piano. We think this may be more conducive to the promotion of art. The methods of art education are also relatively diverse because the subject often requires a substantial amount of practice. For a long time, even in regular education, the form of workshops has been extensively used. Although this approach is sometimes similar to classroom teaching, it is easy for participants to feel relaxed, which is very beneficial to the success of artistic creation. At the same time, as workshops are usually not very large, this helps to enhance interactions between participants, and the frequency of communication between instructors and participants is ensured. In addition, workshops often include a session to showcase the results, and diverse exhibition areas are used, such as a themed museum or even outdoor space, which can enhance the experience for visitors. For workshop participants, this undoubtedly boosts their self-confidence.

Similar to the situation faced by other crafts, for lacquer art, acquiring materials and learning production methods are complex, and require following methods under the guidance of professionals, so it is difficult for people to learn it through self-study. Since the 1990s, the relevant authorities, the Ministry of Culture (MOC) and the Ministry of Education (MOE), have offered various levels of training courses to cultivate lacquer art talent; subsequently, some universities have also planned and offered lacquer art courses. It is precisely because of the unrelenting efforts of the government, educators, craftsmen, and other parties that Taiwan’s lacquer art has a strong presence today and can constantly innovate to maintain the momentum of sustainable development. From another perspective, due to the characteristics of handicrafts, without official support (at both the policy and financial level) and the persistence of masters who dedicate their lives to their crafts, many crafts may have been lost long ago. This is once again a testament to the love of traditional craftsmanship by Taiwanese craftsmen and theorists, and their tireless efforts to continue it.

The nature of a workshop is different from regular education; its requirements for students are not so strict, and this is related to the theme of the workshop. In this study, participants should have certain knowledge of and skills in lacquer art. However, for other people, especially those who are interested in art but have not received art education

for various reasons, this provides them with an opportunity to interact and communicate with art. Because these people do not have the mindset of so-called professionals, their work is often perceived as refreshing. Of course, there are also professionals who may be so busy with various things that it is difficult to get together, and workshops provide a platform for them to communicate.

2.4. The Mode of Artistic Dissemination

Artistic creativity can be seen as a continual expression of beauty by the artist, characterized by a complementary process in which connotations are manifested in the form. During the creative process, form and connotation complement each other, but how does this relationship generate a creative visual concept? There seems to be a certain degree of correspondence between form and connotation, such that within the form can be found traces of connotation. Regarding art as a form of symbol transmission, the artist encodes a particular message into his work, which is later decoded by the viewer [23–26]. Exploring the cognition of artistic creation from the perspective of the audience's decoding helps to understand the artist's creative process [27–30]. A mode of communication between an artist, a curator, and the audience exists when the artist transforms his ideas from within into a creative act, and expresses them through the external form of aesthetics, and then the curator interprets the work so that the audience knows how to appreciate it [31]. As far as communication theory is concerned, how artists express the creative process in terms of mood and situation is the process of encoding, and how the audience understands the artwork can be called decoding, with the artist as the transmitter and the audience as the recipient [23,25–27,32,33]. Goldman [34] proposed that the evaluation of artworks requires a deep understanding of the communication between artists and viewers, not only in a social context, but also in order to understand the emotional cognitive experience between creators and viewers. Many scholars have proposed different frameworks that combine the theory of communication with the theory of semantic cognition of mental models to explore issues related to art communication [28,29,35,36].

According to procedural communication theory, effective communication requires the achievement of three levels: technical, semantic, and effect [25,26,37]. Specifically, the technical level requires the subject to be able to perceive the artwork visually, so that he can fully experience the beauty of the image; the semantic level requires the subject to be able to perceive the artwork in terms of its meaning, which allows him to deeply experience the beauty of the work; and the effect level requires the subject to be able to comprehend the artwork and take appropriate action, which effectively influences the expected behavior and achieves the effect of the beauty in the mind. These transmission mechanisms also apply to the circumstances in this study (see Figure 2).

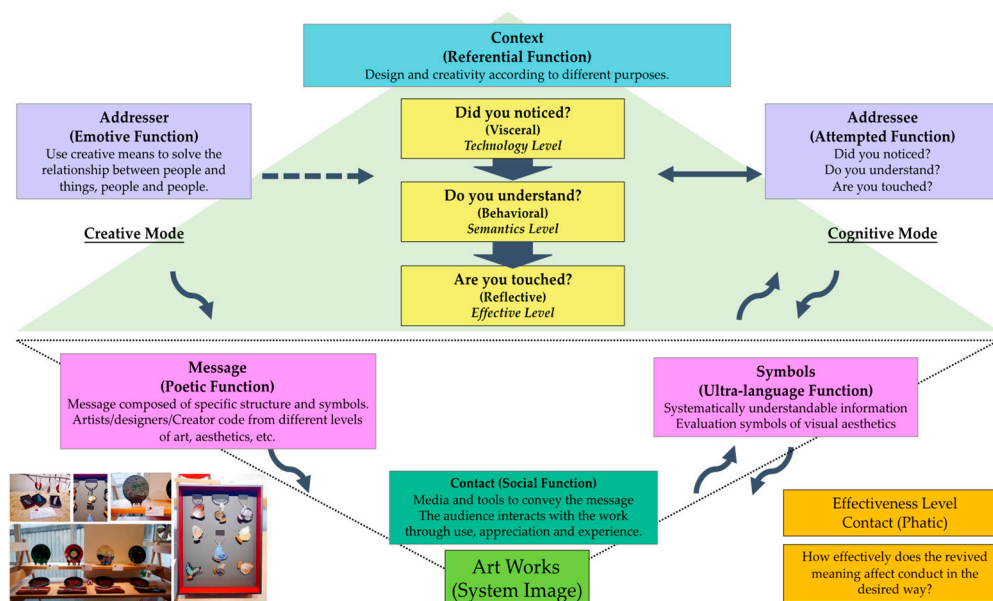


Figure 2. The model for turning “culture and traditional” into “lacquer crafts”. (Source: adapted from [28]. Redrawn for this study).

3. Methodology

Taiwan’s handicrafts have received increased attention in recent years, and it has also become one of the important drivers for the development of local culture and tourism. Even so, there remains a great deal of discussion to be had regarding the best way to achieve sustainable development in a meaningful manner. In order to gain a deeper understanding of this issue, exploratory research would be beneficial.

Several studies have argued that exploratory research is usually appropriate when attempting to understand complex phenomena that are not adequately explained [38,39]. Case studies are useful at the exploratory stage for gaining an understanding of the ‘why’ and ‘how’ of a given issue. In order to gain a better understanding of the phenomenon and context of the case, data are collected and analyzed systematically based on a detailed description of the case situation and problem statement [40].

The use of semi-structured interviews is widespread in qualitative research [41]. We used a semi-structured interview method in order to accommodate the practical requirements of open/exploratory topics, and every answer was verified by the interviewee. Consequently, respondents were free to express themselves without restriction. It was a great pleasure to communicate with Ms. Sai-Ching Chang numerous times, and her insights into lacquer art inspired us greatly. The workshop and exhibition chosen for this article were taught by her. She provided us with a great deal of inspiration and enabled us to explore this study in greater depth.

3.1. Creation–Exhibit–Popularize: Framework of a Conceptual Model

In the context of the literature review, the authors reviewed the basic principles of communication theory with regard to the process of artistic creation and promotion. Although these activities may have sponsors or volunteers, it is also important that they bring some benefits. These benefits not only can be used for follow-up activities but can also provide income for local residents, thus forming a virtuous circle. In addition, the purpose of display or publicity is to raise the public’s awareness of art and culture, and today it has formed a trend of national aesthetics.

Taomi Eco-Village often holds various workshops to promote local culture and characteristics. In addition, visitors can purchase the artworks produced during the workshop as souvenirs and can also feel the charm and mood of these artworks, which can narrow the distance between them and Taomi Eco-Village.

To maintain the benign development of this system, in addition to improving the activity process and choosing appropriate themes, how to use creative thinking to complete the process of creation-exhibit-popularize is the core of this paper. In addition, the relationship of crafts-creativity-business also has an impact on the effectiveness of cultural sustainability (see Figure 3).

The details are as follows:

1. **Creativity Industry Culture:** Culture emphasizes the depth of connotation, with a creative appeal to the depth of touching, and the industry pursues the breadth of acceptance. In addition, the transformation between crafts-creativity-business also pays attention to the appropriate way; if the method is not appropriate, such a transformation is difficult to achieve. When culture is to be implemented in industry, crafts are the most important part, but crafts are not the whole of culture: that is, even if there are crafts, creativity will not necessarily follow, so crafts are not equal to creativity; if there are crafts and no creativity, there will be no business. So, creativity is not the same as business. To sum up, crafts (culture) forms business (industry) through creativity (design);
2. **Sustainability Mode Culture:** Creativity can add intangible culture to tangible creative products. There are many ways to create, and people can choose how they participate. An exhibition not only can display the results of creation and improve the confidence of creators, but also can allow more people to participate and feel the charm of culture from specific works. At the same time, an exhibition is also a form of promotion and publicity, which can bring more attention to the local area. Audiences can choose works that interest them, and the proceeds can be used to fund follow-up activities, as well as bring benefits to the local area, forming a virtuous circle.

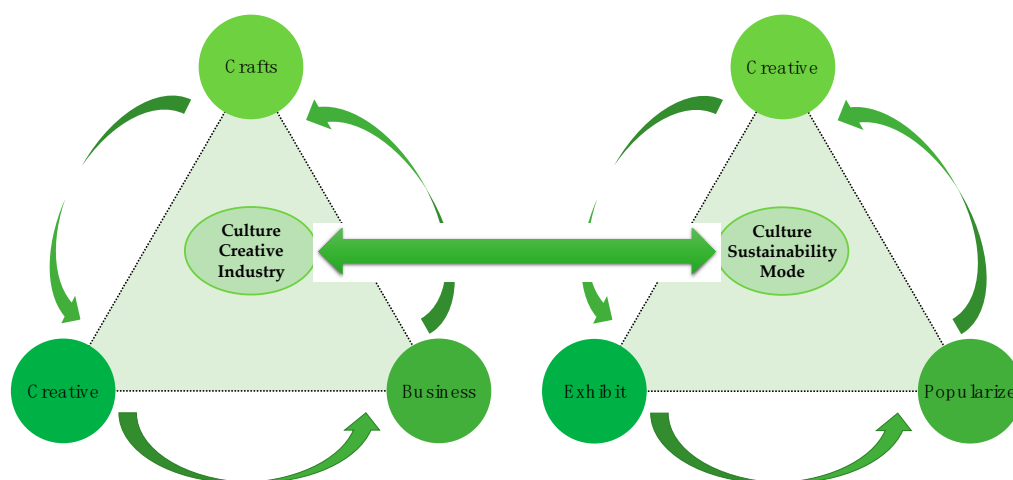


Figure 3. The synergy between “Culture Creative Industry” and “Culture Sustainability Mode”. (Source: this study).

3.2. Overview: Taomi Eco-Village and Its Contribution to Cultural Sustainability

Taomi Eco-Village [42] is an urban village situated in Puli Township, Nantou County, Taiwan, along the route to Sun Moon Lake. Before 1999, the agricultural village was facing a decline due to Taiwan’s rapid industrialization. During the earthquake in Taiwan on September 21, 1999, 70% of the small village was destroyed; 168 out of the 369 houses were completely destroyed, and 60 were partially destroyed. Instead of being sorrowful, the residents turned the crisis into an opportunity to not only reconstruct, but also rebrand the village. Ten years on, Taomi prides itself as an eco-village, with *the Paper Dome* as the centerpiece. *The Paper Dome* originated in Japan and is the embodiment of the love and

mutual assistance between Taiwanese and Japanese sharing the community reconstruction experience in addition to being the heart of Taomi Eco-Village.

People have always tried to figure out what is unique about where they live. The idea of Taomi as an eco-village came into existence. Scientists were invited, and they discovered that this area has an unparalleled diversity of wildlife. For example, of the 29 species of frogs in Taiwan, Taomi is home to 23. That is why the building shown in Figure 3 is based on a frog. Visitors will inevitably be curious when they see this specially shaped building and will go to learn more about the story behind it. Examples of transforming local characteristics into different ideas are numerous in Taomi Eco-Village. As one example, visitors from all around the country are now attracted to more than 13,000 fireflies every April and May. Since around 20 ecological B&Bs were opened in Taomi Eco-Village, tourists have had the opportunity to slow down their pace of life and commune with Mother Nature. Every B&B is unique, and every B&B owner has his own story.

In recent years, Taomi Eco-Village has offered various cultural and creative workshops and ecological conservation education and training camps, so that more people know about this village located in the valley. This not only brings business opportunities, but, more importantly, makes people aware of the significance of traditional culture and a possible model for sustainable development (see Figures 4 and 5).

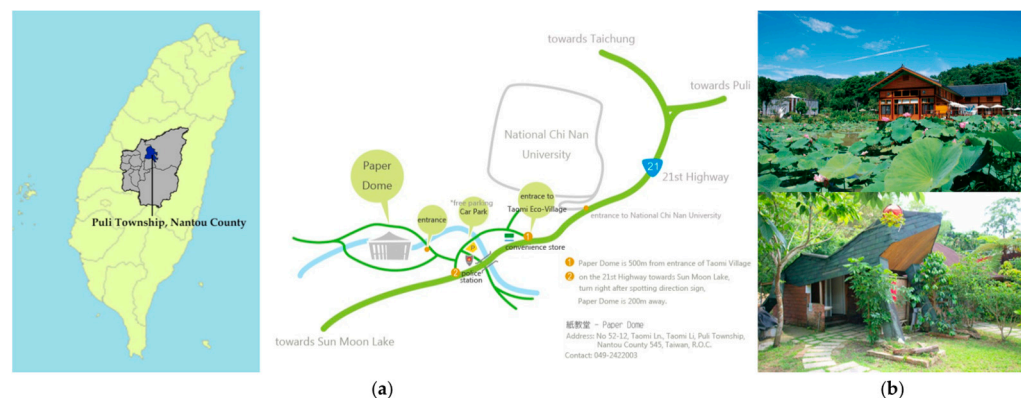


Figure 4. (a) Taomi Eco-Village is located in Puli Township, Nantou County, Taiwan; and (b) its ecology is very rich and the environment is beautiful. (Source: [43]).



Figure 5. Two Landmarks in Taomi Eco-Village: (a) *The Paper Dome*, Shigeru Ban, 2008; and (b) *Lamp of Love and Mutual Aid*, Kai-Jen Ke, 2009. (Source: [43]).

4. Results: Case Analysis and Discussion

4.1. Case Analysis: “When Flowers Bloom, Butterflies Come”: A Lacquerware Workshop and Exhibition

Puli is famous for many kinds of butterflies and is also the most important producer of natural lacquer in Taiwan. Nantou County is also an important region of lacquer art, which has been passed down through the generations and is full of talent. Artist Sai-Ching Chang was born in Nantou, and she has devoted her life to creating lacquer art for more than 20 years, having learned from two lacquer masters, Wang Ching-shuang (1922–) and Huang Li-shu (1949–).

Over the years, the National Taiwan Craft Research and Development Institute (NTCRI) has held a number of lacquer workshops and exhibitions with the theme of “When Flowers Bloom, Butterflies Come” (see Figure 6). The goal of the workshops is to refine the quality of the artwork and make products that can be sold. The workshops are oriented toward “butterfly, ecology, green crafts”. The creative content includes three aspects: the production of plates with the butterflies of the Paper Dome, the production of wearable jewelry, and the development of activities for tourists to experience lacquer art. Materials such as bamboo, wood, and paper can be used to make exquisite lacquerware jewelry with simple tools. Chang has served as a supervisor for these many times.



Figure 6. The Chinese in the picture translated into English is “When Flowers Bloom, Butterflies Come”. This is a poster for the workshop and exhibition (1 April–31 May 2022). Some crafts were completed by the students. Supervisor: Lacquer artist Sai-Ching Chang; Organizers: The New Homeland FOUNDATION and The Paper Dome. (Source: Photographed by Ms. Shih-Hui Hsueh from National Taiwan University of Arts, and the copyright of those works belongs to its creators).

The theme of 2022 continues that of the past, and the 10-week workshop has achieved remarkable results. The exquisite crafts not only reflect the whimsy of the craftsmen, but also highlight the cultural and ecological characteristics of Taomi Eco-Village. The ecology of the village is diverse, so activities are carried out with characteristic local creatures as elements. With the theme of the rich ecological species of Taomi Eco-Village, including many kinds of butterflies, dragonflies, and frogs, workshop participants create lacquer artworks of different styles. Although many suffer from a urushiol allergy, the yearning for the beauty of lacquer art makes people pursue it without hesitation. With creativity and patience, they present the gorgeous culture of the natural lacquer industry in Puli through exquisite works (see Figure 6).

4.2. Discussion and Inspiration

4.2.1. Unchanging Beliefs and Changeable Initiatives

Taomi Eco-Village's long-time adherence to the development direction of ecology as the core and its perseverance in holding various workshops to promote local culture and characteristics prove that the correct development direction and an attitude of perseverance are prerequisites for the sustainable development of a region.

This is also in line with the history of the development of the craft. A set of effective models has been formed in the long process of lacquer art development, and each step has its own value. The craft masters may have practiced for more than half a century, and some people have studied with masters from a very young age, but they still strictly abide by the traditional rules in the process of production. This stubbornness and persistence constitute the core values of handicrafts. This cannot be compared to industrial products.

In recent years, there have been many similar workshops. Event organizers are also exploring offerings that are more likely to be recognized by consumers. Craftsmen or creators also need to show their creative thinking and beautiful works to the public in different ways. In this process, how to lower the threshold of artistic creation and let more people participate, and how to narrow the distance between art and the public so that they can better feel the charm of art, are also worthy of in-depth consideration.

4.2.2. The Benefits of Business Intervention for Cultural Sustainability

People may not understand why the price of a small craft can be so high. Chang once said: "To promote lacquerware, there is bound to be a market. If consumers do not understand the profundity and difficulty of the lacquer process, it may be difficult to appreciate its beauty, or they cannot accept why its price is relatively high." In fact, this is exactly the dilemma or stalemate that many craftspeople must face.

The authors believe that it may be people's unfamiliarity with the creation process that has led to their inability to properly assess the value of crafts. In addition, it may be that some consumers perceive the volume of these crafts to be very small, so in their minds the price should be relatively low. Interestingly, it this does not seem to happen when people buy industrial products. For example, someone may not hesitate to pay \$799 for the latest iPhone but cannot understand buying a craft item for \$300. In fact, these two types of products have their own strengths, and it is difficult to compare the so-called price level.

It should be pointed out that the pricing of handicrafts actually fluctuates. Even for the same type of product, it is difficult for different craftsmen using different materials to complete the work at a uniform price. At the same time, because the production process is very complicated, and it is difficult to replicate the large numbers produced by machines, the number of products that can be completed in a year is limited. Coupled with the market mechanism, that makes the price relatively high. In fact, the price of cultural and creative products is usually much higher than people expect. Another important reason why consumers do not have a clear idea of why prices are so high is that they do not understand the history and culture behind the crafts.

Thus, creators, in addition to continuously improving their technical ability, also need to learn how to interpret the cultural connotation behind the work and communicate it to the public. Organizers usually have more resources, and they should increase public awareness through various channels. From a practical point of view, although similar activities may receive more support from the government, if they can get better benefits, bring a certain income for participants, and invest some of the surplus in subsequent activities, this is undoubtedly a very good business model.

5. Conclusions and Suggestions

Cultural permanence is a topic that may never go out of style. It has received more attention from countries and regions. Meanwhile, many masters of crafts are so old that if

they do not have apprentices, their crafts will likely be lost. The urgency and importance of continuing traditional craftsmanship need to be repeatedly emphasized. It should be pointed out that many craft techniques are difficult to learn in the beginning, and the technical content must be mastered through continuous practice, but the cultural connotation and craftsmanship behind the craft may require a lifetime of lessons.

During the workshop's presentation, the authors found that the participants were very satisfied with their finished works, and they were very supportive of the workshop's format. Clearly, such a teaching model deserves to be widely promoted, and it plays an integral role in preserving traditional crafts. It is also important to consider the location of the workshop. In addition to providing a physical and mental challenge for participants, a venue such as Taomi Eco-Village allows them to see, hear, and feel the distinctive cultural features of the area at any time. It is not possible to obtain such results in the classroom. The attitude of the community toward workshops and exhibitions has also changed significantly. There are many benefits to these activities, including the attraction of a large number of tourists, the possibility of earning income for a community, and most importantly, the ability to display the local characteristics in a variety of ways, which forms a benign and sustainable development model.

The development ideas and models of Taomi Eco-Village provide a good example for balancing the cultural industry and sustainable development. Whether constructing a landmark building that needs to be integrated with its surroundings, or even the ecosystem, or hosting workshops with local themes, the area is getting more attention. More importantly, a virtuous circle has formed that brings benefits and pleasure to all involved. This paper may just represent a pilot study. We believe that the small-scale workshop model is an ideal way to inherit and sustain culture. Its effectiveness remains to be seen, because the formation of culture is a long process, and the same is true of its understanding.

6. Limitations and Follow-Up Research

The spread of COVID-19 has undoubtedly affected many industries, including cultural industries like handicrafts. In spite of the gradual lifting of lockdowns throughout various countries and regions, it may not be easy for life to completely return to the status quo it was in 2019. It is important to note that if tourism and visitors drastically decline in the traditional handicraft field, it will result in a decrease in income for craftsmen, but also in the inability to effectively promote and share the charm and heritage of traditional crafts.

Thus, there may be some limitations and shortcomings to the findings of this study. It is, for example, impossible for us to collect opinions from a wide range of audiences, or we can only interview craftsmen online (In this way, all craftsmen's ideas are impossible to understand).

In the future, we plan to conduct in-depth interviews with workshop organizers and participants to learn more about their experiences and gather their suggestions. We expect more people to participate in similar activities and provide more valuable advice for such activities from different aspects. What is more, the model developed in this paper will be converted into a quantitative questionnaire, and the audience will be invited to answer relevant questions during future exhibitions to verify its relevance.

Another topic worth exploring is how to properly develop regional revitalization. Although Taomi Eco-Village provides a good demonstration, we cannot ignore that there are still many places that are not good enough, and there are many problems. Of course, this goes beyond the main theme explored in this paper. However, this does not prevent us from venturing into creative thinking. In short, behind the culture are people, and people constitute the main body of life. As shown by the inspiration of communication theory regarding artistic creation and dissemination, sustainable development is not just an empty slogan. The participants themselves are also experiencers, especially those whose

families have lived in the area for generations, and their opinions are particularly important.

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