

Analysis on the Prospect of Chaoshan Shell Carving Against the Background of the Guangdong-Hong Kong-Macao Greater Bay Area Based on SWOT Model

Qiwen Chen

School of Foreign Languages
Xin Hua College of Sun Yat-Sen University
Guangzhou, China 510520

Xiaoyi Yang

School of Public Administration
Xin Hua College of Sun Yat-Sen University
Guangzhou, China 510520

Debiao Chen

School of Foreign Languages
Xin Hua College of Sun Yat-Sen University
Guangzhou, China 510520

Abstract—The authors summarized the research materials accumulated by the team over the past three years and made several field visits to social practice sites. By using SWOT (Strengths, Weaknesses, Opportunities, Threats) model to analyze the advantages and problems of shell carving project, and combining with the development policies of Guangdong-Hong Kong-Macao Greater Bay Area, the authors conclude the suggestions of shell carving in Chaoshan from three aspects: economy, academic and culture.

Keywords: *Chaoshan shell carving, Guangdong-Hong Kong-Macao Greater Bay Area, development*

I. INTRODUCTION

Shantou, located in the eastern part of Guangdong Province, serves as the heartland of Chaoshan area. With time-honored culture, Chaoshan is known as "Hai Bin Zou Lu (Chaoshan is the equivalent of Zou and Lu by the sea, which will boast talents like Confucius and Mencius in the future)" in Song Dynasty. Chaoshan culture has strong local characteristics. Chaozhou opera, Chaozhou music, Teochew Cuisine and Chaozhou Kungfu tea and other traditional culture has a long history, and integrated into the daily life of Chaoshan people. In addition, there are many kinds of folk traditional arts in Chaoshan, and many national intangible cultural heritages with distinctive local characteristics, such as Chaoshan hero song and dancing, inner Painting, Ceramic micro book, centipede dance, etc. They are highly appreciable, can satisfy people's curiosity psychology, and have laid a solid resource foundation for the cultural development in Shantou. As one of the first batch of special economic zones cities in China, against the background of the construction of the Guangdong-Hong Kong-Macao

Greater Bay Area, the priority for Shantou is to find a way of development that can not only fully tap the folk traditional art and culture, open up new economic resources of folk traditional art, effectively protect the intangible cultural heritage, but also reasonably promote the optimization of economic pattern.

Chaoshan shell carving — a member of Chaoshan folk art army, and many folk arts are facing the situation of "low economic benefit and no successor". How to explore the development prospect of Chaoshan shell carving against the background of the construction of the Guangdong-Hong Kong-Macao Greater Bay Area, give play to the commercial value of folk art, and show the cultural charm of folk art?

II. OVERVIEW OF CHAOSHAN SHELL CARVING

A. Research background

The establishment of the Institute of Studies for the Greater Bay Area on March 1, 2019 marks the beginning of the construction of the Guangdong-Hong Kong-Macao Greater Bay Area. In addition, the outline of the 13th five-year plan puts forward such contents as "it is urgent to construct the excellent Chinese traditional culture system, strengthen the protection of cultural heritage, revitalize the traditional craft, and carry out the project of sorting out Chinese classics", indicating that cultural construction and economic construction should go hand in hand. Therefore, only by conforming to the trend of development can Chaoshan shell carving create a high-quality economic development environment.

Three years of research work on Chaoshan shell carving witnessed the decline of the shell carving to grow again.

Encouraged by the Volunteer Activities for the Country People (a program under which officials, doctors, scientist and college students go to the countryside to spread scientific and literacy knowledge and offer medical service to farmers), some Chaoshan senior artists returned to hometowns; the addition of shell carving collectors and the investment of Shenzhen enterprises have become powerful driving forces for the development of the folk art. The four parties gradually deepened cooperation in the process of finding a suitable development path for Chaoshan shell carving, and explored suitable cooperation methods.

Based on the goal of the team, the authors explored the five major producing areas of shell carving in China, and promoted the exchange and cooperation of shell carving culture in the major producing areas, so as to learn from each other's successful experience. Under the guidance of this goal, the authors explore the mode of industry-university-research cooperation suitable for alma mater, and look for a entry point that fits the situation of the school.

B. The investigation

Haimen shell carving once flourished in the 1970s and 1980s, when shell carving began large-scale production. With the development of the times, due to the impact of the market economy, the rise in the price of raw materials and the increase in workers' salaries, the shell carving factories relying on manual production gradually withdrew from the market. In 2017, the in-depth investigation of the team and the cooperation of universities made Chaoshan shell carving gradually rise. By 2018, with the investment of Shenzhen Beikehong, Chaoshan shell carving gradually began production. In 2019, the team deepened multi-party cooperation and began to investigate other areas of shell carving to learn successful experience for the development of shell carving in Chaoshan.

C. Research purpose

In order to deepen the cooperation among enterprises, artists, museums and universities, the authors draw on the successful experience of the province-level production areas of intangible cultural heritage shell carving to find a way out for the development of shell carving in Chaoshan, and promote the implementation of industry-university-research in university against the background of the construction of the Guangdong-Hong Kong-Macao Greater Bay Area.

D. Research significance

1) *Theoretical significance:* Through practical activities, the authors promote the publicity of Chaoshan shell carving, which conforms to the current trend of economic benefit and cultural development in Guangdong, promotes the shell carving in Chaoshan to benefit from the development of Guangdong-Hong Kong-Macao Greater Bay Area, and lays the foundation for the application of intangible cultural heritage and the completion of industry-university-research project.

2) *Practical significance:* The development and techniques of Chaoshan shell carving were compiled into a book and collected by relevant government departments in Shantou; The emergence of MOOC on Chaoshan shell carving provides a guarantee for the systematic understanding of the shell carving. The cultural exchange of shell carving between Chaoshan district of Guangdong and Donghai district of Zhejiang, and the exchange of practical experience between universities in Guangdong and Zhejiang, lay a good foundation for the cooperation of shell carving between the two regions in the future.

III. SWOT ANALYSIS

A. Strengths

1) *Outcomes of the first session:* In July 2017, members of the first session of Shell Carving Appreciation group first arrived at the Shantou Museum, met with Ms. Lu Xiangying, a shell carving collector, and Mr. Lin Hanguai, a shell carving artist, and received their strong support. This laid solid foundation for a series of research activities later.

The team initiated the bilingual style and shot a bilingual documentary with the theme of shell carving, which showed the declining status of shell carving. Moreover, the bilingual documentary also played a certain role in publicity abroad due to the resources of the team members.

After the Volunteer Activities for the Country People, the first members back school held lectures themed "Chaoshan shell carving, the obscure precious by the sea", and invited Ms. Lu Xiangying and Mr. Lin Hanguai above mentioned as the keynote speakers of the lecture, which make the shell carving culture into the campus, expanded the publicity channel to shell carving, and warmly welcomed by the campus.

2) *Outcome of the second session:* On the basis of the achievements of the first session, the members of the second session were introduced by Ms. Lu Xiangying to Mr. Chen Xinfeng, chairman of Shenzhen Beikehong. Mr. Chen Xinfeng was also a shell carving lover, and he established Beikehong culture and art museum in July 2017. Thanks to Mr. Chen xinfeng, the team made substantial progress in their research and attracted other enterprises to invest in the production of shell carving. It has successfully achieved the tripartite cooperation among shell carving artists, universities and enterprises, which has injected fresh blood into its development.

With the participation of universities and enterprises, the development of Chaoshan shell carving renews a new hope. In this development trend, some old artists also regain confidence in the fallen Chaoshan shell carving and decide to return to the rescue army of Chaoshan shell carving and provide technical support and help for the production of shell carving.

B. Weaknesses

1) *Failing to actively strive for the participation of colleges and universities:* Although the development of Chaoshan shell carving has been joined by Xin Hua College of Sun Yat-Sen University, the strength of a single school is not enough. As a traditional handicraft, the inheritance and development of shell carving cannot only depend on a university. It requires the participation of more college students, and the subjective initiative of more youth. However, at present, shell carving has not cooperated with other universities, so the development of shell carving is in a very slow state.

2) *The progress of intangible cultural heritage is too fast:* Chaoshan shell carving is a traditional handicraft with economic and artistic value. Both artists, shell carving enthusiasts and universities hope to better preserve it and make it known to more people. Therefore, they also try to promote it as "intangible cultural heritage". However, according to the current development of shell carving, it cannot completely conform to the modern aesthetic, the content has not been completely improved. Some of the veteran artists have died, some do not dare to innovate. Even if some artists are willing to provide technical support, there is no production base and no machine to operate, and production has become a big problem. So now the development of shell carving itself is not perfect, and it is not the best time to promote it as intangible cultural heritage.

C. Opportunities

1) *The museum of East China sea shell carving was listed as a world heritage site:* The team went to the *Museum of East China Sea Shell Carving* in Dongtuo District, Wenzhou City, Zhejiang Province for investigation. From the investigation, it was found that the local shell carving had become the intangible cultural heritage of Zhejiang province, with strong input from the local government in all aspects, from the production site to material technology. The development route of Zhejiang shell carving is mature, which can be used for reference in Chaoshan shell carving development. How to follow local government policies to promote the development of industrial culture? Cultural exchange between Chaoshan and Dongtuo on shell carving will help Chaoshan shell carving learn from the successful experience of Dongtuo shell carving and make preparations for resource utilization in the later period.

2) *Strong support from Shantou Industry Design Association:* Shantou Industry Design Association is an organization of service and industrial culture in Shantou. It has designed a cultural and creative design competition with the theme of "shell". During the competition, contestants can broaden the design thinking of shell carving and absorb the current cultural ideas. In addition, the development of shell carving needs the strength of Shantou Industry Design

Association, so the design competition aims at pushing shell carving back to the stage.

D. Threats

1) *Timing of development:* In recent years, shell carvings in some areas began to apply for intangible cultural heritage, mainly for exhibition. Some regions also cooperate with secondary vocational and technical schools to realize "industry-university-research" and lay a talent reserve foundation for the inheritance and development of shell carving technology. Different regions choose different development policies to prepare for the rise of shell carving technology. The development of other producing areas will bring certain competitive pressure to the development of shell carving in Chaoshan. Chaoshan shell carving should seize the opportunity of the development of Guangdong-Hong Kong-Macao Greater Bay Area, follow the national policy that coevolve the development of the Greater Bay Area and the Belt and Road Initiative, adjust measures to local conditions, make clear the development direction, boost the industrial economic development of Shantou, and strengthen the connection with the Greater Bay Area.

2) *Source of production materials:* Shell carving has certain rigid requirements on raw materials. In modern times, China began to implement marine environmental protection policies, and some rare and precious shellfish could not be used as raw materials. What's more, the extinction of some shellfish restricted the production of shell carvings. If people cannot find substitutes for similar raw materials and improve technology, it is difficult to achieve diversification of shell carving products.

IV. COUNTERMEASURES AND RECOMMENDATIONS

A. Setting up special journals

First of all, the periodical can systematically and theoretically introduce the knowledge of shell carving, solve the shortcomings of handicraft inheritance, and try to avoid the unstable inheritance path of "oral transmission and hand-in-hand teaching". Actively encouraging the compilation and publication of folk art not only contributes to the inheritance of culture, but also reflects the importance of traditional Chinese culture. Secondly, periodicals play a promotional role, which can bring potential opportunities for business cooperation, so as to explore the commercial value of artworks, derive relevant sub-cultures and new industrial chains, and drive the economic and cultural development of relevant regions. Thirdly, journals have academic value and significance. The publication of the periodical helps shell carving to enter the campus and promote the development of education. On the basis of education, local government and enterprise resources can be brought into full play with local advantages, so as to win government or industry support for students' innovation and entrepreneurship, guide the teachers and students to integrate into the development of cultural and creative industries, and promote the development of industry-university-research. Fourth, the publication of

journal is the preservation and powerful propaganda of shell carving culture. Such academic form helps people in Greater Bay Area to have a deep understanding of the shell carving culture in the form of paper media, so as to have a cultural connection with the shell carving culture, attract people interested in this aspect, and thus promote the cultural exchanges between Greater Bay Area and Chaoshan area.

B. The introduction of online lectures themed on shell carving

Firstly, to promote the improvement and development of aesthetic education courses in colleges and universities with the help of MOOC lectures themed on shell carving is a response to the aesthetic education work of the Ministry of Education, which is conducive to the popularization of art and culture education. Secondly, such lectures can make the art works of shell carving collected in the library become rich resources for school aesthetic education, and create a campus culture with high style and aesthetic feeling, so as to improve students' aesthetic and humanistic qualities. Thirdly, the introduction of shell carving culture into the campus through MOOC can attract students who are interested in shell carving culture, and to some extent can solve the decline of shell carving technology and improve the weak inheritance of shell carving culture. Fourth, the audiences of such lectures is not limited in campus, it also targets universities and all ranks of life. With a range of audiences, and low learning cost, it can make people understand shell carving culture with low cost or even zero cost, which is conducive to publicity of high-quality shell carving culture, and make shell carving culture deeply rooted in people's life.

C. Expanding the audience

At present, the audience of shell carving is few, especially among young people. Therefore, the urgent matter is to expand its audience. During the investigation, the team encountered students from Guangzhou No.16 Middle School who came to Shantou Museum for research. The team members designed the shell carving class for the students. They not only introduced some of the works of shell carving to them, but also demonstrated the craft. With the explanation of the team members, the students systematically understood the traditional handicraft of shell carving. At the same time, in the class, the students also actively put forward their own ideas on the creation of shell carving. Therefore, the development of shell carving needs to expand its publicity audience, so as to not only let more people know about this handicraft, but also to inject new inspiration into its creation, making its future development path more in line with the development requirements of the times.

D. Deepening cooperation with museums and companies

The development of Chaoshan shell carving in recent years cannot do without the support of Shantou Museum, Ms. Lu Xiangying, and Mr. Chen Xinfeng from Shenzhen Beikehong. For the better development of shell carving, it's necessary to deepen the cooperation with them. Therefore, during the research period, the team, on behalf of the school,

signed the contract of practice base with Ms. Lu Xiangying's collection base, Beiqiuzhai and Beikehong culture and art museum, and held the awarding ceremony, and they officially became the practice base of the school. The establishment of closer cooperation with museums and enterprises provides a more solid guarantee for the development of shell carving.

E. Marching into other producing areas of shell carving in China

The development of Chaoshan shellfish is not complacent, but to learn from the excellent practices of other areas of shell carving, and learn from the successful experience of other areas. Since the East China sea shell carving has been listed as a world heritage site and now has its own production base and production equipment in operation, the team also went to The museum of East China sea shell carving in Dongtou District, Wenzhou City, Zhejiang Province this year for investigation, hoping to find a better way for Chaoshan shell carving through learning. Apart from Chaoshan shell carving, there are other producing areas in China. The East China Sea shell carving is only the first step. Next, the team will also go to other producing areas for investigation and study, so that the Chaoshan shell carving can develop more comprehensively.

F. Establishing college shell carving alliance

The development of shell carving can not only rely on one university, but also requires more universities to join to form a larger university student organization, so as to promote the development of shell carving more effectively. This year, the team learned that Zhejiang University of Finance and Economics Dongfang College also had a team studying shell carving. After the team got in touch with it, both sides reached an agreement. During the research in Dongtou, the two sides held an exchange meeting on shell carving, during which the two teams discussed and learned from each other to find the way for the development of shell carving. On the basis of this exchange, the two sides hope to attract more universities to join and establish a college students' shell carving alliance.

V. CONCLUSION

The development of Chaoshan shellfish is not achieved overnight. As the old saying goes, Rome is not built in a day, and dripping water wears away the stone in a day. The revival of shell carving needs to be done one step at a time. Only by following a path close to modern social life, making rational use of the unique geographical advantages and national policies of the Guangdong-Hong Kong-Macao Greater Bay Area, and driving the industrialization of shell carving through the market, can Chaoshan shell carving introduce a batch of talents of the new era, which injects freshness to and guarantees the sustainable development of shell carving.

REFERENCES

- [1] The Amazing Shell Carving Art Garden [N]. Shenzhen Economic Daily, 2016-09-11 (C08). (in Chinese)
- [2] Li Gang. Study on the Cultural Ecological Subject of Protecting Intangible Cultural Heritage [J]. Journal of Dali University, 2017, 2 (1): 23-26. (in Chinese)
- [3] Zhang Yi. The Historical Mission of Intangible Cultural Heritage Protection and Inheritance is to Promote its Sustainable Development [J]. Cultural Heritage, 2016 (5): 8-11. (in Chinese)
- [4] Zhao Quansheng. Making Use of Dali's Rich National Cultural Resources to Create College Art Characteristic Courses [J]. National Music, 2010 (6): 90-91. (in Chinese)