

Innovation Analysis of Traditional Crafts Spread Mode From the Perspective of Tik Tok APP

Yu Mingzhu¹, Cang Shijian^{1,*}, Qian Mengmeng¹

¹ *Department of Product Design, Tianjin University of Science and Technology, Tianjin 300457, China*

**Corresponding author. Email: sj.cang@gmail.com*

ABSTRACT

With the acceleration of global cultural integration, the development of traditional crafts has become increasingly difficult. Therefore, traditional craftsmanship needs more attention and recognition. As the most downloaded short video software in China, Tik Tok has a natural traffic advantage and a large active customer base. It naturally becomes an ideal communication platform for traditional crafts. By analyzing the reasons for the difficulty of traditional crafts, this article will deeply explore the new model of developing traditional crafts based on Tik Tok APP. The innovation of communication mode can promote the better development of folk handicrafts in the new era. It can also seek new ideas and methods for the development of other traditional cultures.

Keywords: *Tik Tok App, traditional crafts, spread strategy*

1. INTRODUCTION

Since the Ministry of Culture, the Ministry of Industry and Information Technology, and the Ministry of Finance jointly formulated the "Chinese Traditional Crafts Revitalization Plan" in March 2017, protection and inheritance of Chinese traditional crafts have been carried out in full swing. Traditional crafts have been given the role of enhancing cultural self-confidence, promoting employment, and realizing precise poverty alleviation, and the revitalization of traditional crafts in my country has been pushed to a new level. However, we still have to be soberly aware that there are still a large number of excellent traditional handicrafts which are little known due to the lack of efficient publicity channels. Traditional crafts are increasingly in urgent need of new channels and new methods of dissemination and promotion. In the new era dominated by information technology, traditional media is no longer the only way for information propaganda. The emergence of short videos has completely subverted the communication path and ritual structure under the traditional craftsmanship. Among them, the number of daily active users of Tik Tok has exceeded 400 million, and it has become one of the fastest-growing products of China Mobile Internet after WeChat. It has the characteristics of strong interaction and sociality, high user participation and intelligent push, which satisfies the fragmentation. In the age of modernization, people quickly hunt for the need to watch content. From the time dimension and space dimension, the communication content becomes a sensible and tangible spatial form, and the producer, receiver, disseminator and information environment of short video content form a unified whole. Based on this, studying the communication mode of traditional crafts with Tik Tok as the object has become an

important breakthrough for the current spread and development of traditional crafts.

2. REASONS FOR THE DIFFICULTY IN SPREADING TRADITIONAL CRAFTS

Traditional crafts are created by the people of all ethnic groups in our country in long-term social practice. It is a historical and cultural carrier closely related to the masses. It is the crystallization of the wisdom and civilization of the working people of the Chinese nation and embodies the vitality and creativity of the Chinese nation. However, with the acceleration of the modernization process, traditional crafts using traditional media has accelerated its demise and loss due to its slow effectiveness and limited audiences. The specific problems are reflected in the following aspects.

2.1. Geographical Limitations

The traditional display media of traditional crafts mainly originate from birthplace display, public cultural hall display, public tourist place display, and mass education display [1]. Compared with the new media, these propaganda methods have many inconveniences, and many of them are largely limited to specific areas. Due to the lack of information dissemination and exchange, people from other places are very unfamiliar with local traditional crafts. In addition, the needs of the audience are diversified, and the communication methods in a limited area can no longer fully meet the needs of the audience, and the number of young audience groups is gradually being diverted, resulting in the traditional crafts being less than expected. Geographical limitations have caused

people to have a very limited understanding of traditional crafts, and have failed to form people's effective attention to traditional crafts. Therefore, if traditional crafts are to be loved by people in other regions who do not understand the local culture, reasonable strategies must be adopted.

2.2. Catalyst Habit Change

Previously, the dissemination of traditional crafts mainly relied on folk craftsmen themselves and traditional media. The traditional media is a one-way communication method. The content of the communication is determined according to specified requirements, and information and opinions are instilled to the audience in a mandatory or semi-mandatory manner. Apart from choosing whether to watch or not to watch, listen to or not to listen, the public has very little choice about what to watch and listen, ignoring the true needs of the audience.

With the rapid development of information technology and the tremendous changes in the pace of life, we are in an era of "information fragmentation". Along with the huge changes in popular catalyst habits, many people have developed the habit of "instant aesthetics", people are used to taking the subway, bus and other fragmented time to receive various information [2]. Previously, in order to spread traditional culture, the state had united TV media and portals to launch a large number of documentaries with longer duration, larger volume and higher cost. However, the content format was single, audiences were often unpopular, and the ability to continue bombing was insufficient. The spread effect is general.

In summary, the communication methods of traditional crafts should be diversified, younger and dynamic. The transformation can be completed with the help of the Tik Tok platform to realize the diverse changes of traditional crafts from static to dynamic. It breaks away from the limitations of traditional art that cannot express each other and that art languages cannot learn from each other.

3. TIK TOK'S PROMOTION OF TRADITIONAL CRAFTS

Tik Tok has promoted the value of content in the Internet industry and shaped a new knowledge ecosystem. In 2019, Tik Tok took advantage of the platform and made great efforts to disseminate knowledge, art and intangible cultural heritage, and it has become China's largest knowledge, art and intangible cultural heritage dissemination platform. The integration of Tik Tok and traditional crafts can provide a youthful and diversified platform for the spread and promotion of traditional crafts, allowing traditional crafts to return to people's daily lives. In addition to meet the audience's use, interaction and psychological needs, Tik Tok can also open up sales channels for handicrafts and realize a multi-dimensional development model of traditional crafts.

3.1. Change of Communication Subject

The self-media, represented by Tik Tok, is autonomous, privatized, civilianized, and generalized. It can use modern and electronic means to deliver normative and non-normative information to an unspecified majority or specific individual person [3], to realize the transformation of the identity from the "propaganda" to the "propaganda". Nowadays, more and more inheritors of traditional crafts hope to use the Tik Tok platform to complete the transition from inheritors to craft masters, so that craftsmen are not only the producers of disseminated content but also the publishers and promoters of disseminated content, so as to achieve personalized promotion of traditional crafts. For example, Chinese traditional woodworking craftsmanship is gradually being crushed by modern assembly line machines due to complicated production processes. There are not many people who master this craftsmanship. Recently, an old Chinese carpenter, Grandpa Amu, has attracted the attention of many people on the Tik Tok platform with his woodworking skills. His handicrafts do not require nails, screws and glue, but can be flexibly rotated. Many netizens have developed a great enthusiasm for this ancient and mysterious craft. Some netizens expressed their desire to learn from Grandpa Amu and carry forward the traditional Chinese craftsmanship. As a result, Grandpa Amu became a Tik Tok celebrity. Through professional, interesting and personalized expressions, the inheritors have more communication and deeper emotional connection with the audience. At the same time, they have also cultivated a group of traditional craftsmen, fans and innovators, in order to cultivate traditional craft inheritance People lay a solid foundation.

3.2. Wide Spread and Low Cost

Through the Tik Tok platform, people can search for content of interest through Tik Tok's index function to obtain relevant information, break the geographical constraints of traditional crafts, and display traditional crafts in front of the audience in the form of short videos. People can watch folk handicrafts of various ethnic groups, regions, and types no matter when and where they are, achieving resource sharing of traditional crafts. Traditional media consume a lot of manpower and time when disseminating information, and obtain less effective information from it. The filming of Tik Tok short video does not have the complicated operation of traditional media. It only needs a mobile device to complete the editing and production of related content. It is easy to operate and relatively low cost. In addition, Tik Tok platform can understand audience preferences through big data collection and analysis, make information delivery more accurate, and improve the transmission efficiency of traditional crafts.

3.3. Integration of Dissemination and Sales

The number of traditional crafts in China is at a huge level and the protection work is time-consuming and laborious, resulting in huge capital investment. Among them, national special funds account for the largest proportion. Although the total amount of special funds is considerable, it is still stretched after being dispersed to provinces, cities, and counties. Most of the inheritors live in rural areas or towns, and it is difficult to make a living by selling some handicrafts. They are forced to go to farming or work outside to make a living, so they do not have time and energy to carry out the inheritance and protection of traditional crafts. The enthusiasm and initiative of traditional craft inheritance are greatly reduced, let alone innovation and development. In order to solve the problem of insufficient funds in the development of traditional crafts, it is necessary to effectively integrate social forces and broaden development outlets. The Tik Tok platform can help the inheritor's work to effectively market and balance the contradiction between content experience and business monetization. The inheritor can make handicrafts with a sense of design, creativity, and good premium ability, then put the handicrafts in the product windows of Tik Tok. Targeted marketing through the Tik Tok platform can form a new model that integrates communication and sales. For example, Yu Wanlun, the inheritor of Luzhou oiled paper umbrella, opened the Tik Tok account of "The Oiled Paper Umbrella Master" in November 2018, and subsequently released Tik Tok videos about oil paper umbrella. Currently, Yu Wanlun has more than 1.2 million fans on the Tik Tok platform. Many netizens bought oiled paper umbrellas after watching the short video. By the first quarter of 2019, orders from Tik Tok had directly doubled sales of Yu Wanlun's oiled paper umbrellas, which have long been out of stock. With the help of the Tik Tok platform, not only the difficulty in inheritance of oiled paper umbrella was eased, but also Yu Wanlun's living conditions were greatly improved. In addition, when the short video released by the inheritor reaches a certain amount of broadcast and has a certain influence, it can undertake a certain commercial advertisement for profit, and it can also increase the income of the inheritor through the live streaming from time to time.

4. TIK TOK'S SUGGESTIONS FOR THE SPREAD OF TRADITIONAL CRAFTS

The rapid rise of Tik Tok has given traditional crafts new opportunities for innovation and development. How to create a new era of traditional crafts communication mode that is more popular with the masses is the focus of current attention. Combining the current development of traditional craftsmanship, the following three suggestions are put forward for the characteristic communication of traditional craftsmanship on the Tik Tok platform.

4.1. Integrate into Daily Life

The development of traditional crafts should not leave the daily life of the general public. Inheritors should adapt the content and form of traditional craftsmanship, so that traditional craftsmanship can re-emerge and resonate with the public. Therefore, the content of the video shooting should be integrated into the current national life and be integrated with the popular elements, so as to form a visual cultural map of both elegance and common appreciation. For example, the Tik Tok celebrity "Handicraft Little Fat" combines woodcarving techniques with modern characters. He uses current popular film and television images such as Nezha, Hulk and Thanos as inspirations to display the woodcarving images he created in front of everyone. He changed people's stereotypes of woodcarving craftsmanship. Now he has more than 3.4 million fans' support. "Handicraft Little Fat" turns traditional crafts into "popular" crafts.

4.2. Rich Creative Content

Different from other short video platforms, Tik Tok adopts a new mode of video creation with music as the main body. On the one hand, it attracts many creators to participate in the shooting of the similar video. On the other hand, the background music is deeply rooted in the hearts of people and the created works tend to resonate strongly with the audience. Tik Tok broadcasters should enrich their creative content when shooting short videos. For some traditional crafts with complex crafts and long production cycles, the production process can be highly condensed and the shot videos can be combined with elegant music. According to the above, the short videos not only enable users to understand the superb skills of hand-made, but also create a new artistic experience. Li Ziqi has more than 30 million fans on the Tik Tok APP. The short video shot by Li Ziqi blends many elements such as refreshing background music, harmonious and quiet pastoral scenes and methodical production process. It allows people to see that Chinese traditional culture has never left the daily lives of Chinese people, it also makes traditional culture life-like and scene-oriented. Li Ziqi tells Chinese stories in a way that the audience understands. She promotes the Chinese spirit and realizes the transformation from "contemplation aesthetics" to "dynamic aesthetics".

4.3. Strengthen Promotion

If the inheritor wants to achieve a better communication effect, it is not enough to rely on rich creative themes and video content that integrates with life. It is more necessary for the inheritor to be good at using the series of activities launched by the Tik Tok platform and be good at using current hot topics. The specific content is reflected in the following three aspects.

Firstly, launch related activities. Encourage Tik Tok broadcasters to actively initiate traditional craft activities and use the "agenda setting" theory to attract people's attention. Tik Tok 's "topics" section often attracts a large number of users' attention, among which topics and challenges with the theme of "traditional craftsmanship" have gained strong social response. Tik Tok once launched the challenge of "I call for 'intangible cultural heritage'". Once it was launched, it attracted a large number of users to participate. Soon after the challenge was launched, there were more than 300 original videos, which have been played more than 7 million times. This is Tik Tok using "Agenda Setting" to guide people to focus. Some activities in Tik Tok cannot determine people's specific views on an event or opinion, but can effectively sway people to pay attention to certain facts [4]. Therefore, Tik Tok broadcasters should actively initiate traditional craft activities to allow the public to actively participate in the creation and dissemination of short videos. Short video content should break the public's stereotypes of traditional crafts and increase the public's enthusiasm for traditional crafts.

Secondly, take advantage of current affairs hotspots. Current affairs hotspots are what the masses of peoples pay close attention to. With the help of current affairs hotspot, the content of the dissemination is topical and user interaction is increased, which is suitable for the dissemination and diffusion of short videos. Creators should have keen insight and accurate judgment to find hotspots, and dig out valuable hotspots from a lot of information. For example, Clay Figure Zhang cooperated with China Internet TV Station to launch a series of propaganda using "Dream Baby" as the image carrier to promote the core socialist values, so that Clay Figure Zhang returned to people's vision with a brand new image. In addition, traditional crafts can also be promoted with the help of popular movies and traditional festivals.

Thirdly, use the celebrity effect. Celebrities, as public figures, have a certain guiding role in communication. Events in which celebrities participate are often highly socially concerned and have strong social influence. Combining celebrity effect with traditional craftsmanship can improve the propaganda effect of handicrafts and drive the development of traditional crafts. The Tik Tok platform can invite popular celebrities to help out, and use the advantages of the celebrities' own traffic to achieve a certain spread. For example, when launching the "Peking Opera Challenge", Tik Tok invited Wang Peiyu to serve as an ambassador for the event, which aroused great attention from all walks of life and achieved a strong communication effect.

5. CONCLUSION

The society is progressing, China's development has achieved world-renowned achievements and people's lives are changing with each passing day. But precious folk handicrafts, such as paper-cutting, clay sculpture, and dough sculpture were gradually abandoned by the times.

With the advent of the mobile Internet era, in short video apps represented by Tik Tok, traditional craftsmanship has returned to the daily lives of the general public. A series of life-oriented and interesting short videos have reawakened people's memory of tradition and won the support and love of more young people. In short, the inheritance and development of traditional crafts must actively embrace the new era and cannot stay at the level of rescue protection. The original craftsmanship no longer meets the diverse needs of the public. It is necessary to actively explore the integration development model of traditional crafts and the Internet, and actively explore diversified publicity channels for handicrafts. This stimulates the internal vitality of traditional crafts and is helpful to the protection of traditional crafts.

REFERENCES

- [1] X.Zhang, Digital Display Medium of the Intangible Cultural Heritage, *Packaging Engineering*. 36 (10) (2015)20-23+48. DOI: 10.19554/j.cnki.1001-3563.2015.10.007.
- [2] Z.Ren, Brief Analysis of Fragmented Reading in the Network Era, *Public Communication of Science & Technology*.11(06)(2019)181-182. DOI:10.16607/j.cnki.1674-6708.2019.06.086
- [3] Y.Chen, Influence and Countermeasure of We Media on Ideological and Political Education in Colleges and Universities. *Hebei University of Science and Technology*. (02)(2018)9-13. DOI: <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201901&filename=1019014161.nh>
- [4] Q.Liu, The Influence of "We Media" on Public Participation in Policy Agenda Setting. *Broadcasting Realm*.(05)(2019)133-134. DOI:10.13994/j.cnki.stj.2019.05.014