

Research on the Development Status and Path of the Native Papermaking in Renhua, Shaoguan Under the Perspective of Culture and Tourism Integration

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ABSTRACT

Against the current background of culture and tourism integration, this article takes the development of tourism products in Renhua, Shaoguan under the environment of intangible cultural heritage as the background, takes the creative design of native papermaking in Renhua, Shaoguan as the research object, discusses from multiple angles, analyzes the problems in the creative design and development of native papermaking in Renhua, Shaoguan, optimizes and integrates the manifestations and functions of native papermaking, proposes a protection model that highlights native characteristics, enriches product varieties, establishes a brand new Shaoguan cultural native papermaking brand image for the development of Shaoguan's native papermaking, and forms a unique design form and creative approach in Renhua, Shaoguan, so as to enhance the public's sense of identity with the native papermaking.

Keywords: Culture and tourism integration, Intangible cultural heritage, Native papermaking in Renhua, Shaoguan, Creative design.

1. INTRODUCTION

The term "culture and tourism integration" first appeared in the "Plan on Promoting the Development of the Two Major Industries of Culture and Tourism" promulgated in August 2009.¹ In the past ten years, China has attached great importance to the model of culture and tourism integration, and has issued a series of related policies to help culture and tourism to effectively integrate and develop together. In 2018, the special agency of the State Council reformed and merged the Ministry of Culture and the National Tourism Administration into the establishment of the Ministry of Culture and Tourism. The establishment of the Ministry of Culture and Tourism marks a new form of integration and development of Chinese culture and tourism service industry.

In August 2009, the "Guiding Opinions on Promoting the Integrated Development of Culture and Tourism" promulgated by the Ministry of Culture and the National Tourism Administration mentioned that "the original ecology and authenticity of intangible cultural heritage should be preserved, and traditional techniques should be protected and used rationally in order to inject new elements into culture and tourism".² In October 2011, the Sixth Plenary Session of the 17th CPC Central Committee passed the "Decision of the Central Committee of the Communist Party of China on Several Major Issues Concerning Deepening the Reform of the Cultural System and Promoting the Great Development and Prosperity of Socialist Culture", and proposed "to actively develop cultural tourism, promote the integration of intangible cultural heritage protection and inheritance with tourism, and play the role of

1. Ministry of Culture, National Tourism Administration: "Guiding Opinions on Promoting the Integrated Development of Culture and Tourism", August 31, 2009

2. Ministry of Culture, National Tourism Administration: "Guiding Opinions on Promoting the Integrated Development of Culture and Tourism", August 31, 2009

tourism in promoting cultural consumption"³. In February 2014, the State Council promulgated the "Several Opinions of the State Council on Promoting the Reform and Development of the Tourism Industry" and proposed that it's needed to focus on cultural innovation, innovate cultural tourism products, and carry out study trips and so on.⁴ Then, in March 2017, the "Plan for Revitalizing Chinese Traditional Crafts" mentioned that it's necessary to promote the integration of traditional crafts and the tourism market and include the construction of infrastructure for the display and transfer of traditional crafts into the "13th Five-Year Cultural Tourism Promotion Project".⁵ In December 2019, the "Notice on Promoting the Construction of Intangible Cultural Heritage Poverty Alleviation Employment Workshops" issued by the General Office of the Ministry of Culture and Tourism and Comprehensive Department of the State Council Poverty Relief Office stated that "efforts should be made to develop and upgrade traditional craft products combined with the construction of traditional craft workshops, etc., actively introduce related resources such as universities, enterprises and industry organizations, help intangible cultural heritage workshops develop and upgrade traditional handicrafts, and form products that better meet social needs and have stronger market competitiveness".⁶ This undoubtedly provides new opportunities for the inheritance of intangible cultural heritage.

With the continuous improvement of the overall level of people's material life, people have higher requirements on the quality, individualization and diversification of tourism products. However, most of the tourism products in the current market are based on the simple patchwork of local characteristics and lack innovative awareness, and the phenomenon of homogenization is very serious.

3. Central Committee of the Communist Party of China: "Decision of the Central Committee of the Communist Party of China on Several Major Issues Concerning Deepening the Reform of the Cultural System and Promoting the Great Development and Prosperity of Socialist Culture", October 18, 2011

4. State Council: "Several Opinions of the State Council on Promoting the Reform and Development of the Tourism Industry", Guofa [2014] No. 31, August 9, 2014

5. State Council: "Plan for Revitalizing Chinese Traditional Crafts" Guofa [2017] No. 25, March 12, 2017

6. General Office of the Ministry of Culture and Tourism, Comprehensive Department of the State Council Poverty Relief Office: "Notice on Promoting the Construction of Intangible Cultural Heritage Poverty Alleviation Employment Workshops", December 27, 2019

Therefore, it is urgent to enhance the effective integration of tourism products and culture, explore local unique cultural resources, and develop a reasonable and effective design of local unique intangible cultural heritage projects to form a unique cultural tourism brand image to meet people's demand for tourism products, so as to promote long-term development. [1][2]

Shaoguan is one of the famous tourist cities. Renhua County in Shaoguan is very rich in tourism resources, such as Mount Danxia, Shitang Ancient Village, and Lingxi River Forest Tourism Holiday Park and so on. In addition to rich tourism resources, Renhua County in Shaoguan also has as many as eleven intangible cultural heritages, and the native papermaking of Renhua, Shaoguan is one of them. The native papermaking of Renhua, Shaoguan was included in the third batch of intangible cultural heritage projects in Guangdong Province in 2009. It is one of the few inheritance places of Cai Lun's papermaking technology with a long history and cultural heritage. It should be highly valued so that it can be protected and developed continuously for a long time to provide people with field recorded resources to understand China's glorious achievements as the Four Great Ancient Civilizations, and for people all over the world to appreciate the great wisdom and splendid culture of the Chinese nation. [3][4]

2. THE CURRENT SITUATION AND EXISTING PROBLEMS OF THE NATIVE PAPERMAKING IN RENHUA, SHAOGUAN

2.1 The Current Situation of the Native Papermaking in Renhua, Shaoguan

According to legend, Renhua's native papermaking technique was introduced from Fujian and entered its heyday in 1821. It was a tribute during the Qing Dynasty. With the increasing expansion of native paper production, the output of native paper became increasingly prominent. In Changjiang Town alone, the annual output of native paper ranged from thousands of piculs to tens of thousands of piculs. In the 1940s, Renhua County had 176 paper mills, and every family was making paper, relying on it to make a living. At that time, the quality of Yukou paper was excellent, and the paper produced was used in all aspects of life and sold well in Hong Kong, Macau and Southeast Asia. After the founding of the country, papermaking received the attention of the country,

and the papermaking mills continued to expand. The local government convened many people to continue to produce the native paper of Renhua, Shaoguan. However, during the "Great Leap Forward" period, the output of the native paper of Renhua, Shaoguan tended to decline due to poor sales.

With the advent of the machine age, mechanical papermaking could produce high-quality paper with high efficiency, which improved the efficiency of papermaking. Hand-made paper suffered an unprecedented impact. Due to the unbearable impact, Renhua County's 176 paper mills were reduced to only two or three, and were faced with many problems, such as reduction, suspension of production, and near extinction. In 1992, the paper mills were unable to keep up with the development of the times, the villagers stopped making paper, instead, they made money by selling raw bamboo, and then, the paper mills were closed.

In the 21st century, with the rapid economic and political development, the country paid more and more attention to the inheritance and development of culture, protected traditional culture, and preserved the intangible cultural heritage. The Bureau of Culture began to repair the paper mills of Renhua, which had been shut down for ten years. In 2011, the paper mills of Renhua resumed production. The government not only invested a large amount of money to rebuild mills, but also provided certain subsidies to the inheritors of the technology, stipulating that it should produce regularly and quantitatively every year, and all the finished products produced would also be purchased. In 2011, the salary of the inheritor of Renhua's native papermaking was 70 yuan a day. In 2017, the salary of the inheritor became 130 yuan a day. Now, the salary of the inheritor is 150 yuan a day, which makes the traditional papermaking skills continue to glow.

2.2 Problems in the Creative Design of the Native Papermaking in Renhua, Shaoguan

In the context that the intangible cultural heritage has received strong support from the whole society and the integration of culture and tourism, the authors conducted on-site investigations on the native papermaking of Renhua. Based on the actual situation, the authors also made the following analysis of the development status and development pain points of the creative design of native papermaking in Renhua:

2.2.1 Poor Protection of Papermaking Skills

Around 1940, because it had strong rot resistance and good texture, was larger than ordinary paper, had slender fiber, was smooth and flexible, had strong tensile force, had no fuzz ball after friction with uniform sheet and yellowish color, and was bright and smooth like jade, hygienic and non-toxic, clear and transparent, and easy to write, and because its ink marks would not fade and would not be decayed for a long time, the native paper in Renhua, Shaoguan was not only the household paper for ordinary people, but also the excellent paper for calligraphy and painting by ancient men of literature and writing and official paper for feudal officials. Nowadays, the reputation of the native papermaking in Renhua, Shaoguan is far worse than before. Compared with Fuyang's hand-made paper and Jiajiang's hand-made paper, the reputation of the native papermaking in Renhua, Shaoguan is obviously not as good as that of papermaking in other regions. In the current Internet age, the native papermaking in Renhua, Shaoguan has not grasped the opportunity to carry out certain advertising.

In addition, the paper mills of native papermaking in Renhua, Shaoguan is remote and inconvenient in transportation. There is only one bus shuttling between the urban area and the villages and towns every day. Lingxi Village, Changjiang Town, where the papermaking is located, is about 68 kilometers away from Mount Danxia, a famous scenic spot in Renhua, Shaoguan; what's more, the area of the paper mills is relatively small, and there is not much left to visit when the papermaking master is working. Furthermore, the inheritor of the native papermaking project in Renhua, Shaoguan works as an employee of the local power plant. He usually has to take charge of his own bamboo forest, and is only busy with native papermaking during the few months of papermaking. These three factors have greatly restricted the spread and development of the native papermaking technology in Renhua, Shaoguan. The government's efforts to support the native papermaking in Renhua, Shaoguan are low and cannot further promote the inheritance of this intangible cultural heritage. The inheritor cannot rely on this skill to make a living, which makes his positive attitude towards inheriting intangible cultural heritage negative. The government fails to pay enough attention to inheritors and cannot train new papermaking inheritors. This greatly hinders

the "going out" of the native papermaking in Renhua, Shaoguan.

2.2.2 *Single Product Variety and Narrow Market Channel*

After interview and investigation, tourist attractions in Renhua, Shaoguan mainly sell local speciality. Tourist souvenirs are mostly imported products from other places, which greatly reduces the desire to buy of tourists. Moreover, the development level of tourist souvenirs is low, the production process is mechanized, and the cultural connotation is not enough to develop tourist souvenirs that can show the local characteristics of Renhua, Shaoguan.

According to the authors' research on the dissemination of Renhua's native papermaking technology, the main ways for ordinary people to understand intangible cultural heritage are pictures, text, visits to museums and other exhibition activities, etc. However, most of the intangible cultural heritages are statically displayed, the finished product display only focuses on the visual experience of the visitors, and the continuity is weak, which cannot effectively stimulate the interest of the visitors. It is difficult for visitors to continue to spread it after they appreciate it. The static display only isolates the intangible cultural heritage from the viewers, the viewers have no sense of experience, and the actual meaning and effect of the communication will be greatly affected.

With the changes in social life, many traditional crafts and their products are difficult to integrate into modern life. They are not very practical and have a single product function, which cannot effectively meet the practical and innovative needs of consumers. The native papermaking in Renhua, Shaoguan is currently mainly used in painting and calligraphy, and the local area will also use it to package local specialty. The scope of application of the native papermaking needs to be further explored and promoted. [5]

Craftsmen of the intangible cultural heritage are mostly rural people with conservative ideas. Their educational level is not high, and they have insufficient knowledge of informatization and insufficient knowledge of the potential of traditional crafts for poverty alleviation, coupled with the absence of policies, shortage of funds, and space restrictions, resulting in low utilization of digital and network technologies, and as a result, it

can't be widely spread in contemporary society. Therefore, the craftsmen of the intangible cultural heritage only take traditional crafts as a bywork. Due to the influence and restriction of many factors such as history, geography and objective conditions there, the village has very inconvenient transportation, the tourism industry has not been fully developed, the infrastructure construction is not perfect, and it is less attractive to the foreign tourists, resulting in low popularity. All of these have weakened the motivation to open up the market for traditional handicrafts, resulting in a single channel for traditional handicraft products to enter the market, and the market is narrow and limited.

2.2.3 *Weak Brand Awareness*

Firstly, the cultural value-added of the culture and tourism integration of the native papermaking in Renhua, Shaoguan is low, leading to the lack of brand effect. In particular, as for the most attractive experience of intangible cultural heritage in the integration of culture and tourism, there is currently only one paper mill and it is far from the scenic spot, so it is difficult to form a certain scale. And it lacks the promotion of the government, which is not conducive to the further development of cultural tourism of the native papermaking in Renhua, Shaoguan.

Secondly, the government's capital investment is small, which leads to the lack of overall publicity. The local government only publishes and promotes on the local network in Shaoguan, and the publicity channels are narrow. Moreover, the publicity of the intangible cultural heritage in Renhua, Shaoguan is lacking, and there are very little project introduction and publicity for the native papermaking in Renhua, Shaoguan. The tourist manual of Shaoguan's famous scenic spots only shows the scenic spots, and there is no mention of the surrounding intangible cultural heritage, architecture, food, and handicrafts. Therefore, the existing publicity fails to achieve the best effect of product publicity, doesn't bring influence to the cultural tourism development of the native papermaking in Renhua, Shaoguan, and doesn't bring confidence and motivation to the inheritors of the native papermaking in Renhua, Shaoguan.

2.2.4 *Serious Homogenization, Lack of Design Innovation*

The products of the native papermaking in Renhua, Shaoguan fail to explore the unique cultural resources and cultural connotation of Shaoguan. The existing products just copy ancient papermaking processes and methods to produce sheets of rice paper. The paper produced is mainly used for account book, pedigree of a clan, manuscript paper, wrapping paper, firecracker, and superstitious sacrificial offering. Guangzhou, Meizhou and other places use Yukou paper to wrap chicken to make famous dishes such as "Baked Chicken in Salt". At present, the native papermaking in Renhua, Shaoguan mainly relies on government support and a small number of calligraphy and painting enthusiasts, and the product uses only stop at the two aspects of calligraphy and local product packaging. There are few types of products, lack of cultural tourism products, and lack of their own brands. This leads to a narrow range of target audience, many alternatives on the market, and lack of cultural connotations and local characteristics of the products, which is not conducive to its inheritance and development in the long run.

3. THE DEVELOPMENT STRATEGY OF THE NATIVE PAPERMAKING IN RENHUA, SHAOGUAN

Like many intangible cultural heritage projects in China, the native papermaking in Renhua, Shaoguan has many factors that hinder its development, mainly including complicated technology, long learning cycle, single function, narrow transmission channel, serious inheritance fault, low income of craftsmen, inability to drive employment, and so on. During the field visit, the authors found that the village is remote, the infrastructure is not perfect, the transportation is very inconvenient, and there is a lack of brand building and vigorous publicity, and foreign tourists know little about the native papermaking. Due to the relatively backward development of the local economy, the government's input is limited, and there is a huge gap between input and output, and negative benefit occurs all the time. In addition, the local people don't have enough awareness of the cultural significance of the native papermaking, and their awareness of protection, inheritance and development is not strong. Young people are unwilling to engage in this occupation. As a result, the native papermaking only maintains its

preserved status, and it is difficult to achieve long-term inheritance and development.

3.1 *Building an Intangible Cultural Heritage Experience Hall*

Shaoguan is a famous tourist city with many national tourist attractions. Renhua County in Shaoguan is also rich in tourism resources, including Mount Danxia, Shitang Ancient Village, Lingxi River Forest Tourism Holiday Park, and Lingnan Prairie of Wanshi Mountain and so on. A large number of tourists visit Shaoguan every year, and the tourist market in Shaoguan is very prosperous.

Now that the tourism industry has entered an era of experience, travellers not only pay attention to the local tourism culture in the travel process, but also pay attention to the sense of participation and interaction in the travel process. Therefore, Renhua, Shaoguan should establish an intangible cultural heritage hall for people to come to watch and experience. In addition to Renhua's native papermaking, Renhua, Shaoguan also has 11 municipal-level intangible cultural heritage projects, including Shitang piled rice distilled grain, song of Shitang Yuejie, Danxia red bean ornaments, plum blossom dragon, Renhua Bayin, and Renhua bamboo skin weaving. It should be based on the intangible heritage culture of Renhua, Shaoguan and take cultural tourism as an opportunity to develop experience halls featuring intangible heritage craft experience and skill teaching. This will help tourists to have an in-depth experience of regional culture and intangible cultural heritage handicrafts in Renhua, Shaoguan, help the living inheritance of intangible cultural heritage, and promote the local inheritance and development of intangible cultural heritage.

The experience hall should divide the items according to the age, income, travel purpose, purchase motivation and needs of the tour to meet the feelings of different tourists. For children, the intangible cultural heritage should be integrated with children's toys, so that children can understand the related knowledge of this intangible cultural heritage while using their hands and brains. The native paper in Renhua, Shaoguan can also be dyed to a certain extent, providing cartoon image templates that children love, and making their own paper pulp paintings by stacking paper pulp. For young people, it is practicable to set up some product experience activities with higher difficulty coefficients and slightly stronger technical

requirements. The intangible cultural heritage inheritors and other craftsmen can be arranged to show and explain the skills, so that tourists can see the papermaking process and feel the difficulty of papermaking in the process of folk cultural tourism, or they can design a product of their own according to their own preferences. This not only allows tourists to feel the charm of hand-made paper, meets the consumption needs of tourists pursuing individuality, but also evokes the memory of intangible cultural heritage of Chinese people, expands the mass base, strengthens the dissemination of intangible cultural heritage technology and the recognition of value, and strengthens cultural confidence and a sense of identity with local culture. While driving local tourism, this also promotes the influence of intangible cultural heritage and gives it new vitality.

Because the native papermaking in Renhua, Shaoguan is affected by geography and seasons, visitors cannot get the full picture of the Renhua's native papermaking process through the experience hall. Therefore, in the experience hall, one can use the Internet and large screens to broadcast the papermaking process of intangible cultural heritage inheritors, so that visitors can have a deeper understanding of this intangible cultural heritage. The experience hall can also provide "DIY souvenir" sets, which can on the one hand allow visitors to experience the culture of intangible cultural heritage at home for fun and education, and on the other hand be used as regional souvenirs for friends.

3.2 Improving the Level of Product Innovation, Enriching Product Forms, Building Its Own Brands, and Enhancing Sustainable Development Capacities

With material needs fully satisfied, people slowly begin to move towards a personalized and emotional consumption model. Most tourist souvenirs on the market simply print landscapes and cultural relics directly in the form of photos, or simply stack the landscapes on keychains, postcards, t-shirts and other items, being lacking in creativity with few types; even the souvenirs in every scenic spot are the same, and the phenomenon of homogenization is very serious. This is difficult to meet the aesthetic requirements of contemporary people. In terms of intangible heritage cultural and creative product design, many

designers only pursue visual experience, and select graphics from intangible cultural heritage projects to directly overprint on the surface of the product, and as a result, many cultural and creative products lack cultural connotation, which is not conducive to the spread of intangible cultural heritage.

Compared with other intangible cultural heritage native paper-making methods such as bamboo paper in Jiayang County, Sichuan, bamboo paper in Fuyang City, Zhejiang, and papermaking in Tengchong, Yunnan, the commercialization of the native papermaking in Renhua, Shaoguan started late and the brand has not yet been established. Therefore, the mills of native papermaking in Renhua, Shaoguan should build their own brands, expand product use, broaden the sales targets of native papermaking, and give full play to the regional cultural characteristics, so as to help the cultural tourism in Renhua, Shaoguan to achieve long-term development.

At present, tourism products relying on handmade paper have not yet appeared. Handmade products are not all the same, and each product has subtle differences, which can make people fully feel the texture and uniqueness of handwork, which can be said to be a good breakthrough. Judging from the historical documents and commodities of Renhua, Shaoguan, the cultural tourism of the native papermaking in Renhua, Shaoguan is currently in the initial stage of development, and the types of products still mainly include sheets of bamboo paper. Because the product category is too single, the audience is too limited, which seriously inhibits its development and inheritance. Therefore, it is possible to consider the diversification of product forms and not to stick to traditional papermaking. It is necessary to carry out breakthrough designs based on consumers' aesthetic preferences and product expressions to solve the shortcomings of past souvenirs that have no practical value after purchase, improve the use ratio of souvenirs, develop the design of intangible cultural heritage souvenirs, awaken people's feelings for intangible cultural heritage, and produce intangible cultural heritage souvenirs with practical functions. [6]

In terms of tourism products, tourists hope to buy products with regional characteristics, creativity and strong applicability. Therefore, products that are easy to carry with practical functions and small size can be adopted. The creative design products of the native papermaking in Renhua, Shaoguan with Shaoguan regional

characteristics can be designed and transformed to meet the shopping needs of tourists. It is necessary to deeply excavate the natural resources of Shaoguan, combine them with the native papermaking of Renhua, and carry out reasonable resource integration and innovation without destroying its core skills, so as to let natural resources and cultural resources be better transformed into cultural products and give certain cultural added value to products of the native papermaking in Renhua, Shaoguan, thereby stimulating tourists' desire to buy, enhancing the affinity of native papermaking, and enabling the native papermaking in Renhua, Shaoguan to radiate new vitality and enhance the ability of sustainable development.

The authors take the native papermaking in Renhua, Shaoguan as a source, and carry out a number of creative design explorations under the premise of ensuring that its core skills remain unchanged. The authors process it in a wet paper state to form a certain texture. The produced paper has certain practical functions and applicability, and its texture shows a unique beauty in different environments. Products designed purely by hand-made paper can enable customers to obtain a good visual and tactile experience. It is hoped to provide

a new development path for the protection and development of the native papermaking in Renhua, Shaoguan.

3.2.1 *Combining Regional Culture and Intangible Cultural Heritage — The Native Papermaking Night-light*

As shown in "Figure 1", due to the excellent light sensitivity and light transmittance of paper, the special texture of pure hand-made paper is unmatched by mechanical papermaking, and the antique scenery can be displayed through light. And because hand-made paper doesn't add any chemicals, its high temperature resistance is higher than that of mechanical papermaking. Therefore, the authors conduct reasonable resource integration without destroying its core skills, and select and simplify the famous tourist attractions like Mount Danxia, Danxiayuan Water Scenic Area in Renhua County, Sheli Terraces, Shuangshui Tower, Renhua Wenfeng Tower and other landscapes in Renhua, Shaoguan. The night-light presented at the end is light in weight, small in size, and convenient to carry. It not only ensures that the paper-cutting will not be damaged during the journey, but also enhances the level of souvenirs.



Figure 1 A native papermaking night-light of Renhua, Shaoguan.

3.2.2 *Better Telling the Story of Papermaking, Reproducing the Technical Process — The Puzzle Mat of the Native Papermaking Process*

The puzzle mat of native papermaking process shown in "Figure 2" simplifies the 22 steps of the native papermaking in Renhua, Shaoguan, and is designed using its materials and skills on the basis of retaining its core skills. This puzzle mat takes

into account the functions of practicality and aesthetic education. It can be used as daily necessities or decorations, or it can be disassembled as a coaster. The puzzle mat adds to the sense of story and interest of the product, allowing customers to understand the process of the native papermaking process of Renhua, Shaoguan by using their hands and brains. It can play a teaching effect of "teaching through lively activities", promote intangible cultural heritage to come closer

to daily life, and facilitate the cultural dissemination of the native papermaking in Renhua, Shaoguan.



Figure 2 The puzzle mat of the native papermaking process in Renhua, Shaoguan.

3.2.3 Combining with Modern Design, Feeling the Charm of Oriental Intangible Cultural Heritage Handiwork

In "Figure 3", there are some mobile phone holders combined with mobile phone cases. At present, the material of mobile phone cases on the market is generally plastic or metal. These materials are not surprising to consumers and cannot whet their appetites for merchandise.

Therefore, the authors design the papermaking process, which is the most challenging of the inheritors in the process of the native papermaking in Renhua, Shaoguan, into some logos. The material is made from the pulp of the native papermaking in Renhua, Shaoguan, well satisfying consumers' tactile and olfactory needs. It also arouses customers' sympathy for the native papermaking in Renhua, Shaoguan and plays a role in cultural promotion and popularization.



Figure 3 Some mobile phone holders of the native papermaking in Renhua, Shaoguan.

4. CONCLUSION

In general, as an intangible cultural heritage, the native papermaking in Renhua, Shaoguan has high historical, artistic, social and economic value. It is a must to follow the development trend of culture and tourism integration, broaden and develop new

functions and forms without changing its traditional craftsmanship and core skills to improve its viability, explore the cultural and creative design suitable for the native papermaking in Renhua, Shaoguan, expand the scope of product use, let the native papermaking integrate into today's life, carefully create products that meet different

consumer groups' value characteristics and spiritual orientation and are fully personalized and souled, and pay attention to the combination of product and culture at the same time to meet the spiritual needs of consumers beyond material, so as to increase product sales, improve economic efficiency, and encourage local governments to pay more attention to and increase investment, thereby making the native papermaking in Renhua, Shaoguan be inherited and developed for a long time with brand-new vitality.

AUTHORS' CONTRIBUTIONS

Yan Wang is the guarantors of this work and had full access to all of the data in the study, and takes responsibility for the integrity of the data and the accuracy of the data analysis. Huilin Zhao performed most of the experiments, analyzed data and wrote the manuscript.

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