

Review

Not peer-reviewed version

Qingyang Sachet: Literature Review on Traditional Crafts in Sustainable Development

[Di Zheng](#) and [Yihan Ke](#) *

Posted Date: 20 September 2024

doi: 10.20944/preprints202409.1587.v1

Keywords: qingyang sachet; traditional crafts; sustainable development; literature review



Preprints.org is a free multidiscipline platform providing preprint service that is dedicated to making early versions of research outputs permanently available and citable. Preprints posted at Preprints.org appear in Web of Science, Crossref, Google Scholar, Scilit, Europe PMC.

Copyright: This is an open access article distributed under the Creative Commons Attribution License which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Review

Qingyang Sachet: Literature Review on Traditional Crafts in Sustainable Development

Di Zheng and Yihan Ke *

Maharakham University, Faculty of Fine-Applied Arts and Cultural Science; 65012465011@msu.ac.th

* Correspondence: yihan.k@msu.ac.th; Tel.: 66 0620208768

Abstract: The Qingyang sachet is a traditional handcraft that originates from Qingyang City in Gansu Province. We have observed the resurgence of the Qingyang sachet handcraft known as “Qingyang sachet embroidery”. How does this revival demonstrate the incorporation of traditional handicrafts and the principles of sustainable development? The objective of this study is to investigate the possibilities and difficulties associated with the sustainable development of the traditional handcraft known as “Qingyang Sachet”. This study utilizes a research approach that combines literature review and field investigation to thoroughly analyze domestic literature on sachet research and traditional handicrafts in international journals. The objective is to examine the cultural inheritance, traditional handicrafts, and sustainable development of Qingyang sachets. Perform a thorough evaluation. Through extensive investigation of both domestic and international literature, it was found that the Qingyang sachet is a traditional craft deeply embedded in the local culture. This craft holds significant historical significance and serves as a symbol of the local community’s heritage and emotional expression. The aim of this study is to consolidate the various literature advantages of the traditional handcraft of Qingyang sachet in relation to sustainable development. It also proposes recommendations for future research and implementation of Qingyang sachet, and offers a framework for the sustainable development of other traditional handicrafts.

Keywords: Qingyang sachet; traditional crafts; sustainable development; literature review

1. Introduction

Sachets, commonly referred to as “Xiangnang”, “Xiangdai” or “Xianghebao”, typically consist of Chinese herbal spices such as angelica, mugwort leaves, magnolia, mint, borneol, and other Chinese herbal spices [1,2]. The shape of the sachets is diverse and multifaceted, representing not only the ancestral and traditional manual skills passed down by Qingyang women for generations, but also the embodiment of individual expertise and wisdom [2]. The surface of the sachet is embroidered with a variety of patterns, which symbolize good luck and good fortune [3,4]. The “long tassel” hanging under the sachet has the same pronunciation as “long life” and is pronounced “chang sui”, symbolizing longevity [3]. When people wear sachet, they not only inherit the traditional creation thought and the handicraft symbol of “learning from nature”, but also reflect the aesthetic law of “harmony between heaven and man” and the emotional expression of “praying for the heart” [5,6]. At the same time, wearing sachet is also one of the traditional customs of the Dragon Boat Festival in Qingyang local community [1].

Qingyang sachets face many challenges in cultural inheritance, including the gradual disappearance of local cultural values, the limited social influence of non-genetic heirs, and the marginalization as a vehicle for emotional expression [7]. This raises several key questions: the historical and cultural evolution of Qingyang sachet, its way of inheritance in the context of sustainable development, and its emotional expression in the same context, these factors together affect the popularity of the sachet. This study explores the changes of Qingyang sachet in contemporary society, focusing on two aspects: the reassessment of its traditional handicrafts and the concept of sustainable development, and analyzes how these two together affect the inheritance and development of sachet.

There are two main modes of the survival and evolution of traditional handicrafts. In economically underdeveloped areas, handicrafts become part of a self-sufficient economy, and external demand sometimes brings market opportunities and innovation [8], such as Qingyang Sachet. In economically developed regions, traditional crafts are increasingly regarded as cultural property, and various institutions and individuals have initiated projects to preserve them and enhance their value [9,10]. The United Nations Educational, Scientific and Cultural Organization (UNESCO) supports the preservation of intangible heritage and proposes two strategies: promoting its original form and transforming it through innovation. Qingyang sachets have thus become cultural symbols and commercial assets, and commercialization is crucial to their survival and community development.

When reassessing the traditional handicraft of Qingyang sachet, it is necessary to consider the complex mechanism composed of housewives, local residents, local administrations, enterprises, national and international institutions. UNESCO plays a key role in promoting the preservation and development of handicrafts [11], but the diversity of local, national and international contexts makes each case unique [12]. Contextual factors influence not only conservation measures but also development and innovation pathways, and therefore the reassessment must take into account these multifaceted factors in order to ensure the proper transmission and development of cultural heritage.

1.1. Chinese and International Publications

There are differences in the research types, coverage areas, perspectives and authors of chinese and international journals. One significant factor contributing to these variations is the disparity in governance procedures, which influences the criteria that publications must comply with. When it comes to chinese core journals, authors are subject to stringent criteria regarding their qualifications, including work experience, academic credentials (such as being a graduate student or holding a doctoral degree), and affiliation with reputable institutions (such as those designated as 985 or 211, or scientific research institutes). On the other hand, multinational journals exhibit greater adaptability in their criteria and prioritize the implementation of ideas.

The evaluation pressure of chinese journals directly affects the characteristics of the included studies, and the evaluation methods involve the accuracy, economic and academic value of the studies. Nevertheless, critics contend that there is an emerging inclination towards the field of assessment science, as evidenced by the research conducted by Lizotte [13]. Distrust in academic science can be explained from a systematic perspective, but it can also be considered from a subjective perspective, which relates to the behavior of those involved in the system, poor practices in writing and citing academic research, and other factors.

Table 1 lists the most relevant publications related to traditional crafts or covering this topic in an important way.

Table 1. This is a major journals covering traditional crafts.

Title of the journal	Since	No. of articles and additional contributions
Chinese journal*		
Journal of Silk	1956	7articles 7additional contributions about sachet
Decoration	1958	52articles 11additional contributions about sachet
Journal of Textile Research	1979	8articles 4additional contributions about sachet
Shanghai Arts & Crafts	1984	36articles

Title of the journal	Since	No. of articles and additional contributions
Journal of Clothing Research	1986	6 additional contributions about sachet
		41articles
International Journal of Intangible Heritage**	2006	2additional contributions about sachet
		45articles
Journal of Modern Craft**	2008	12additional contributions
		60articles
Craft Research	2010	47additional contributions
		59articles
International Journal of Traditional Arts**	2017	15additional contributions
		14articles
International Journal of Crafts and Folk Arts**	2020	8additional contributions
		21articles
		49additional contributions

Source: CNKI & Scopus, by Di Zheng (2024) * Choose to include Chinese journals related to “Sachet” by the end of April 2024. ** Open access journals.

Journal of Silk is a journal of textile materials and design, serving the information technology and development of the silk industry. *Decoration* is a national art and design journal, mainly reporting contemporary design practice and theory, and is rated as the core journal of Chinese art. *Journal of Textile Research* is a comprehensive journal of textile science and engineering, committed to scientific research and academic exchanges in the field of textile, with high academic and authoritative. *Shanghai Arts and Crafts* is a provincial art and design authoritative journal, committed to the protection and innovation of traditional arts and crafts. *Journal of Clothing Research* is a national fashion design and engineering journal, focusing on the basic theory and application research in the field of clothing. These chinese journals have collected entries on “traditional handicrafts”, among which *Decoration* has included the most.

International Journal of Intangible Heritage is supported by UNESCO, focuses on the field of intangible cultural heritage, and has published 54 documents. *Journal of Modern Craft* emphasizes studio practice and global local craftsmanship, and published 107 documents. *Craft Research* focuses on the promotion of contemporary craft practice and theory, and has published a total of 74 documents. *International Journal of Traditional Arts* is sponsored by British universities and is dedicated to the relevance of traditional arts in modern society and has published 22 documents. *International Journal of Crafts and Folk Arts* is sponsored by the Jinju Culture and Tourism Foundation of South Korea. It focuses on cultural diversity and urban sustainable development and has published 70 documents.

In addition, international journals such as *Indian Journal of Traditional Knowledge* (IJTK) and *STEM* report traditional handicraft resources, discuss their protection and inheritance, and provide relevant suggestions. However, there are few researches on the role of handicraft, mainly focusing on art. Chinese journals have organized experts to study the protection of Intangible Cultural Heritage and provide suggestions for grassroots protection work, such as *China Intangible Cultural Heritage*. This survey will focus on academic research in this field.

1.2. Outline of the Investigation

Surveying academic research across a wide range of fields is challenging, especially when conducting bibliometric analyses [14]. The significant differences between globalist and localist perspectives, as well as the choice of chinese and international academic journals, further complicate the research process [15]. The research of Qingyang sachet was mostly published in chinese journals,

which enhanced its popularity in China, while international journals paid more attention to the research of traditional handicrafts. Differences in language and research coverage also add to the difficulty of knowledge acquisition.

The purpose of this study is to build a corpus on the research of Qingyang sachet traditional handicraft, and to further explore the relationship between Qingyang sachet handicraft and community sustainable development by identifying the main research topics in this field, so as to outline the knowledge structure of the research field of traditional handicraft.

Although there are literature reviews focusing on traditional handicrafts, each study has a specific focus, and the concept of “protection” of intangible cultural heritage involves traditional handicrafts in less literature [12,16]. Traditional handicraft has not formed an important research cluster, and the broader study of traditional knowledge is more often related to topics such as individuals and communities, heritage protection [17]. Qingyang sachet handicraft has not become the focus in the research of nearly 20 years. Although Qingyang sachet is one of the important areas of intangible cultural heritage research, research shows that traditional crafts are not common keywords [18].

The research process encompasses multiple stages. During the initial phase, we investigated the fundamental factors that contribute to the continued relevance of traditional crafts in modern society. Subsequently, by conducting a systematic examination of prominent scholarly journals, we ascertain the extent of scholarly attention devoted to comprehending traditional crafts. This step facilitates a more profound comprehension of the importance and universality of our discoveries. This study utilizes a narrative literature review to explore the viewpoints of researchers and practitioners regarding the impact of Qingyang sachet crafts on sustainable development. During the concluding phase, we analyze the results and formulate the primary conclusions.

1.3. The Importance and Necessity of Research

The UNESCO Convention on Intangible Cultural Heritage acknowledged traditional crafts as one of the five primary domains of intangible Cultural Heritage (ICH) [19]. Nevertheless, it is imperative to acknowledge that the components of ICH are typically not confined to a solitary domain. For instance, the Daoqing shadow play in Huanxian County necessitates not only exceptional craftsmanship but also a profound understanding of historical and dramatic cultural traditions [20]. The cultural importance of traditional Taoist shadow play would be diminished if it were not accompanied by music or performing arts [20]. Thus, it is imperative to adopt a comprehensive perspective in order to comprehend the significance of ICH aspects.

One of the core perspectives of UNESCO is the potential of intangible cultural heritage to contribute to sustainable development [19]. The arguments articulated in UNESCO, which are seen as the basis of the Convention on protection and revitalization, as a contribution to sustainable development, include: being a “major source of cultural diversity” and maintaining a strong and important interdependence with the physical cultural heritage and the natural heritage; Promote intercultural dialogue among communities and reduce intolerance; And recognize its role in enriching “cultural diversity and human creativity” [19]. In addition, UNESCO highlighted the need to raise public awareness, especially among young people, of the value of intangible cultural heritage and its contribution to society and the economy [19].

According to the 2003 Convention by UNESCO, there is an increasing desire for traditional craft products. People worldwide are choosing handmade objects that carry the knowledge and cultural significance of skilled craftspeople over the abundance of high-tech products that dominate global consumer culture. This preference offers a more balanced alternative in the face of urbanization and industrialization. The Qingyang Sachet crafts have the potential to become a catalyst for local economic growth, generating revenue for local housewives and their communities.

Under the circumstance that the local government vigorously carries out large-scale folk festival activities with sachet as the medium, the traditional handicraft of Qingyang sachet is increasingly regarded as the driving force of local economic development. The local government has held 18 consecutive “China Qingyang Sachet Folk Culture Festival”, “Qingyang Sachet” this intangible

cultural heritage in the wave of economic development, is inevitably materialized to varying degrees. At the same time, experts warned against over-commercialization of intangible cultural heritage [7].

There exists a strong correlation between the economic well-being of the artisanal sector and the preservation of traditional craftsmanship. The mass-produced industrial assembly line sachet on the market around the Dragon Boat Festival every year promotes the development of Qingyang sachet industry, but impacts the status of traditional domestic women’s handmade sachet, squeezing the traditional handmade sachet in the spiritual space of local people. The traditional handicraft of Qingyang sachet is also closely related to the development of international trade, considering its potential wide impact. These crafts not only enhance the country’s global standing, but also function as potent instruments of cultural diplomacy, generating employment in many regions while fostering creative fusion between traditional and contemporary design and technology.

The role of traditional crafts in education is increasingly discussed in academic circles, mainly in art education, but also extending to other fields. To explore the potential contribution of the teaching methods and educational objectives of craftsmanship. The advantages of Qingyang sachet handicraft in education include: cultivating sensitivity, understanding, emotional development, stimulating imagination, exploring interests, enhancing self-awareness and expressing desires, and developing manual skills [7]. In addition, early exposure to Qingyang sachet crafts fosters an appreciation of traditional creativity and an open attitude across cultures. Studies have shown that the combination of Qingyang sachet handicraft and intangible heritage workshop education can improve student performance and stimulate innovative approaches [21].

Qingyang sachet crafts have evolved into recreational activities in urban communities, reflecting the continuous reshaping of intangible cultural heritage in communities and groups [19]. The DIY (Do It Yourself) trend and China’s “silver age economy” have contributed to the resurgence of traditional crafts, especially for the elderly, with social and health implications such as improved cognitive performance and life satisfaction [22]. The intangible heritage Workshop has attracted more retirees to participate in the inheritance of Qingyang sachettes, highlighting its role as part of an emerging lifestyle. On the whole, traditional handicrafts contribute to the well-being of society in many ways [10].

2. Materials and Methods

2.1. Research Framework

Based on the above background, the research framework of literature review on the sustainable development of traditional handicrafts of Qingyang sachet was proposed, as shown in Figure 1.

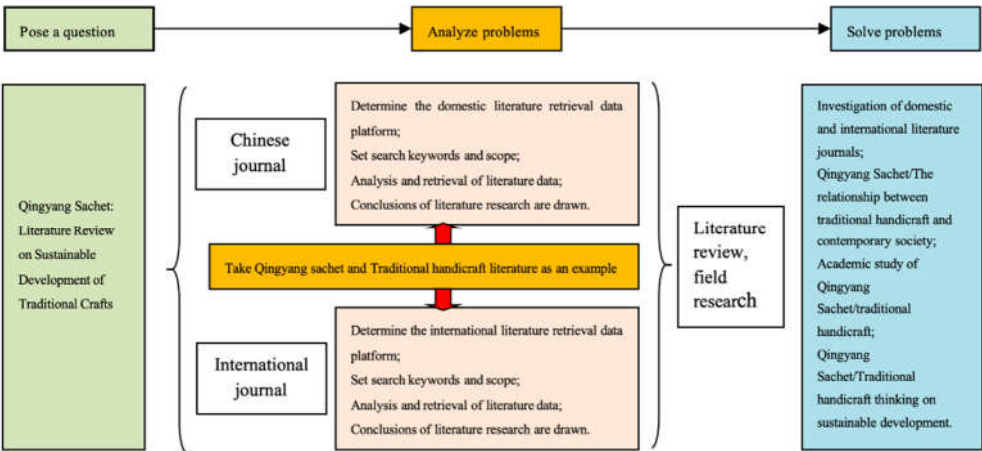


Figure 1. This is a research framework.

2.2. Methodology

The aim of this research section is to identify the key research themes embodied in the academic literature, which are relevant to traditional handicrafts. Bibliometric analysis plays a key role in this process, allowing us to track the evolution of domain-specific knowledge. Through this analysis, we are able to identify the dominant trends in research, as well as mainstream publications that focus on a particular field. Bibliometrics has become a powerful tool for researchers in identifying trends and deepening research [23].

Bibliometric analysis can be either descriptive or more comprehensive, precise, and multi-dimensional when conducted using specialized software. There are many tools that can be used for bibliometric analysis, however in recent years, VOSviewer [24] has gained significant popularity. VOSviewer was selected as an analytical tool for both researchers experienced in academic literature reviews and professionals less acquainted with academic literature due to its exceptional flexibility and capacity to produce intuitive visual outcomes.

In systematic literature review, the selection of the appropriate literature database is crucial to the reliability and breadth of the research. There is a gap between practitioners and scientific researchers in the fields of Qingyang sachet handicraft. Chinese core journals do not cover all relevant research in this field, some general journals have a “knowledge blind spot”, and these literature databases are not included in well-known databases such as Scopus, and are often ignored. Academic researchers face pressure to publish in high-impact journals, while practitioners such as non-genetic bearers and housewives do not. As a result, there may be significant differences in characteristics and methods between mainstream academic publications and more international, specialized publications.

Considering that the Qingyang sachet is a traditional local handcraft in Gansu Province [2], it is advisable to utilize “Qingyang sachet” as the primary keyword for literature research in China. This will guarantee the relevancy and comprehensiveness of the literature. Using the term “traditional crafts” as a keyword in literature searches at the international level can yield more valuable research findings.

Considering the aforementioned factors, this study selected China National Knowledge Infrastructure (CNKI) for literature retrieval at the Chinese level and Scopus for international-level systematic literature reviews. Currently, Scopus and CNKI are widely regarded as the most reliable academic resource databases. We choose Scopus due to its status as the most extensive database encompassing a diverse array of multidisciplinary research, which is crucial to our research subject.

During the investigation method of this work, we undertook two primary stages: initially, gathering data; subsequently, analyzing the acquired information. To assure the database's comprehensiveness and relevance to the research topic, we employed several keywords in the document names, keywords, and abstracts. The CNKI conducted a search using the keyword “Qingyang sachet”, resulting in 128 items categorized as “Journal Documents”. By conducting a search in Scopus using the keywords “traditional crafts” and “Sustainable Development” and specifying the time range from 2020 to 2024, a total of 114 documents were found. During the search, we excluded review articles and other annotative content. Simultaneously, we also examined duplicate entries and papers that did not adequately address the research issue. The study procedure encompassed numerous primary research areas, such as tracking the evolution of publications, identifying the most prominent journals, examining the geographical distribution of research, and analyzing keyword network clusters.

Nevertheless, this study methodology possesses specific constraints. The selection of documents to be included in a database might be influenced by the researcher's interpretation and preexisting knowledge of the area. Moreover, restricting the literature review to only one academic database may narrow the study's focus and might exclude research fields that are more prevalent in professional studies.

2.3. Data Analysis

The CNKI database includes the earliest confirmed publication in the field of Decoration, which was published by Tsinghua University in 1958. This publication includes various academic papers

such as “Gansu Qingyang Sachet Works” [25], “Chinese Folk Works of Embroidered Sachet” [26], “On the Art of Qingyang Sachet” [1], and “Sachet Creation and Its Cultural Relationship in Eastern Zhejiang” [27], among others. Thus, this study solely represents the most recent advancements in research from the past few decades. The surge in the quantity of papers commenced in 2006, as depicted in **Figure 2**.

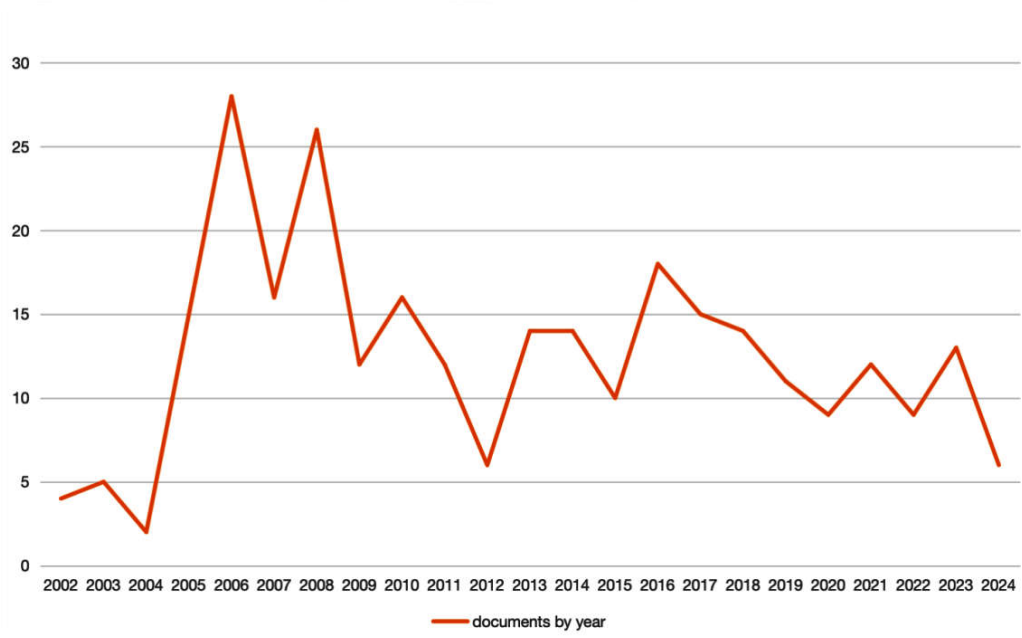


Figure 2. This is an annual trend of the publication “Qingyang Sachet” included by CNKI.

China’s sole national-level intangible cultural heritage objects related to sachets are “Qingyang Sachet” and “Xuzhou Sachet”, which are part of the country’s traditional handicrafts. Within CNKI, there are a total of 199 periodical literatures that focus on the issue of “sachet”. Out of these, 128 specifically discuss the “Qingyang sachet”. The remaining fraction of research literatures on sachet from other locations is minimal, as depicted in **Figure 3**.

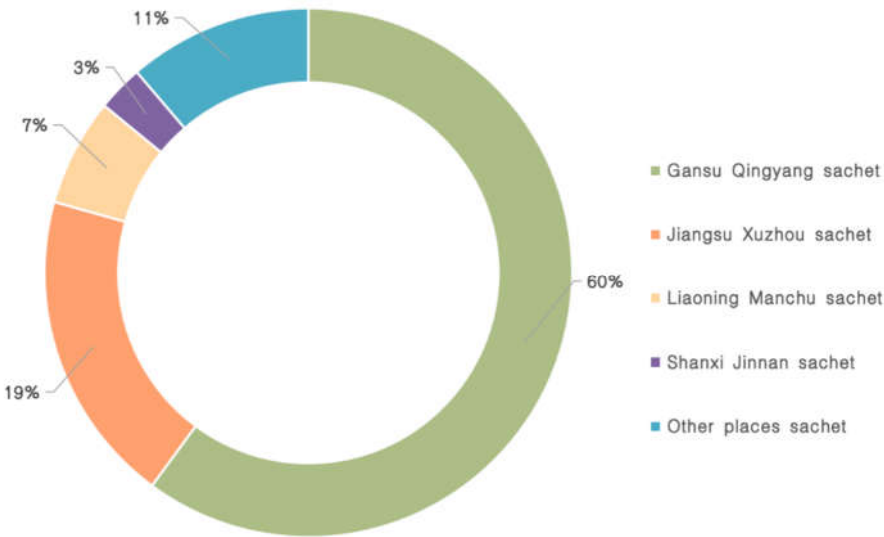


Figure 3. This is a proportion of research literature on sachet in different places.

The Qingyang sachet theme literature reveals a network cluster of keywords, as depicted in **Figure 4**.

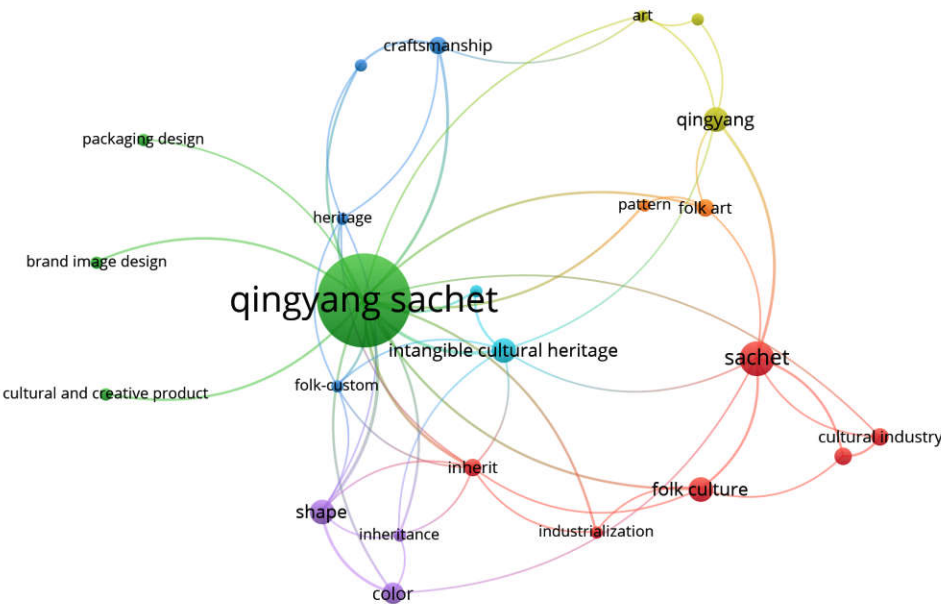


Figure 4. This is a network cluster for sachet research keywords.

The initial documented article in this domain, which was incorporated into Scopus, was released by the Soil & Water Conservation Society in 1990. This paper provided comprehensive suggestions for sustainable agriculture, drawing upon broad concepts of tropical agriculture [28]. Subsequently, there have been numerous sporadic periods of research hiatuses till 2004. However, it is important to note that while academic interest in the topic has not decreased, Scopus does not comprehensively include publications from before the 1990s. The surge in the quantity of papers commenced in 2004, as depicted in **Figure 5**.

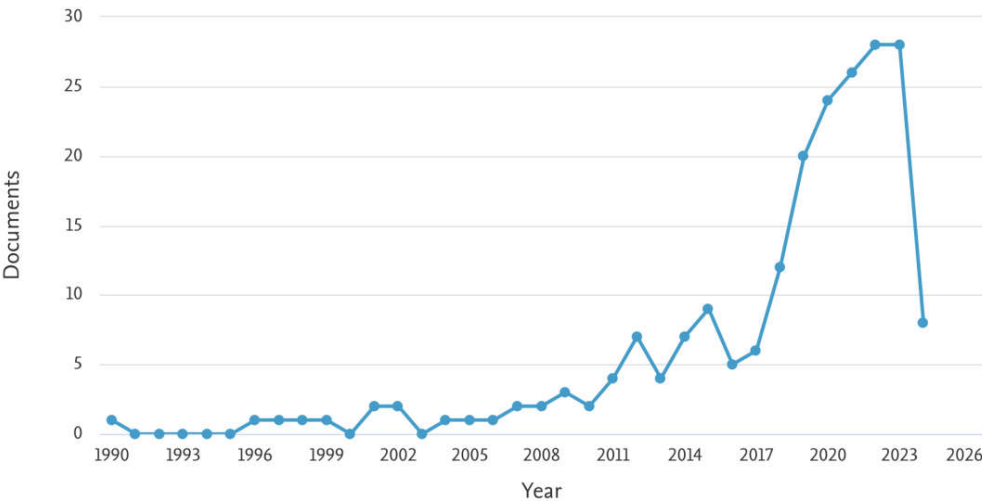


Figure 5. This is an annual evolution of Scopus publications.

Nearly 80% of the literature in Scopus is articles and conference papers, as shown in **Figure 6**.

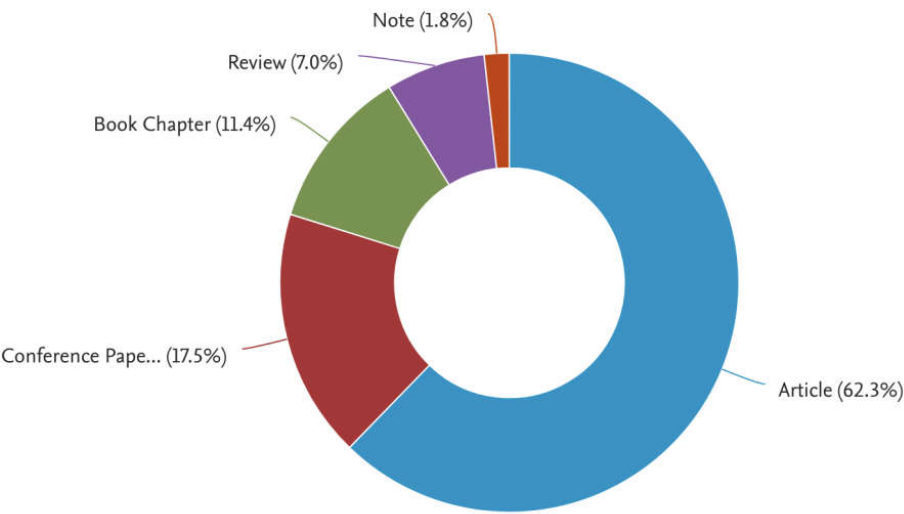


Figure 6. These are types of documents Scopus contains.

Remarkably, approximately 10 percent of academic papers are published in specialized journals, publications, or conference proceedings that specifically deal with the advancement of computer and technology. This situation exemplifies the latent and unforeseen correlation between conventional craftsmanship and contemporary technology. The studies investigated several subjects, such as the role of digital technology in enhancing the growth of crafts, the utilization of technology for cultural communication and public awareness, and the implementation of computer-aided design [29]. Nevertheless, the emphasis on technological and digital progress fails to completely capture the broader enthusiasm among scholars and practitioners in the realm of traditional crafts. Instead, it represents the criteria used to determine which papers are included in the Scopus database. Specifically, publications that are relevant to computer and digital advancements have a higher likelihood of being included in Scopus or other similarly exclusive academic databases. Furthermore, it is worth mentioning that the realm of crafts pertaining to the textile industry and architecture receives more extensive literary attention compared to other domains.

Of the journals searched by Scopus, **Table 2** lists those that published at least five papers on traditional crafts during the survey period.

Table 2. This is the journal with at least five articles in the field.

Title of the journal	No. of articles
Journal of Silk	34
Craft Research	16
Textile The Journal of Cloth and Culture	12
Heritage	9
Indian Journal of Traditional Knowledge	7
Journal of Modern Craft	8
International Journal of Intangible Heritage	5
Korean Journal of Art History	5

Source: Scopus, by Di Zheng (2024).

Scopus is used to perform network clustering of keywords in research publications. **Figure 7** depicts the clustering of terms, created using VOSviewer, while considering the intensity of associations and citations.

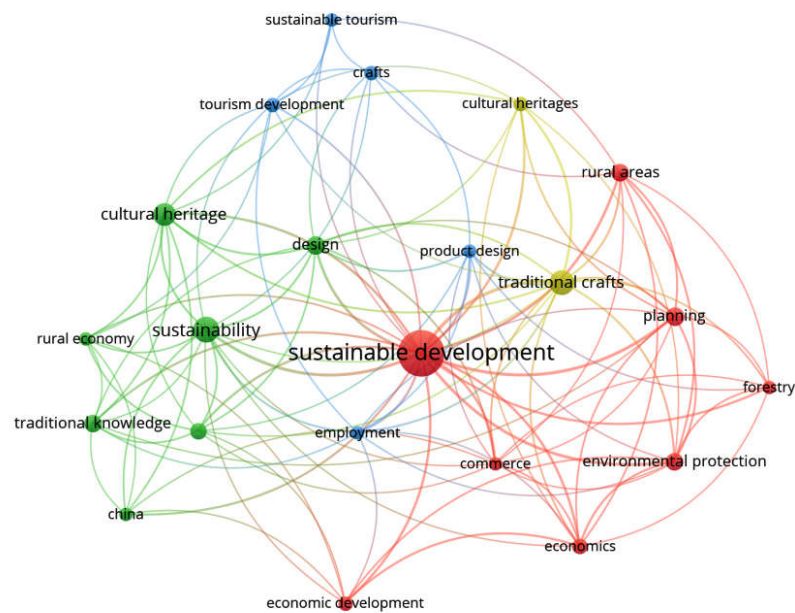


Figure 7. This is a keyword network cluster in Scopus.

Researcher’s observation reveals that the scholarly literature on traditional handicrafts from China surpasses that of other countries and regions. Firstly, this demonstrates the significant value placed by the Chinese government and academia on preserving and passing down traditional handicrafts. Conversely, as demonstrated in **Figure 8**, China’s exceptional traditional culture prominently showcases a vast array of diversity.

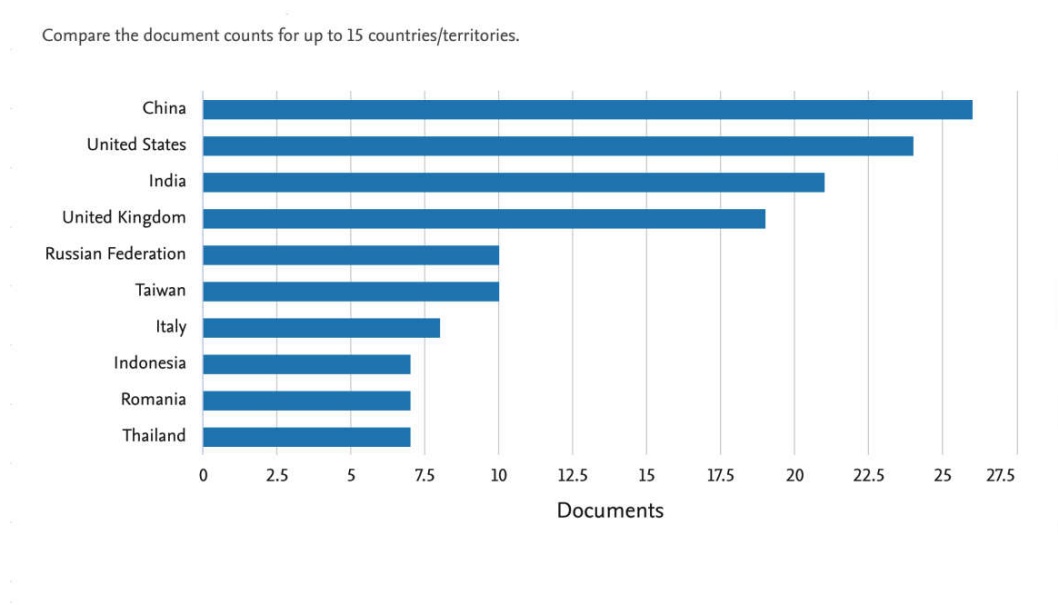


Figure 8. This is a literature classification by country or region.

The following is a list of the five countries with the highest literary statistics, categorized by country or region. The countries included in the list are China, the United States, India, Britain, Russia. These countries and regions prioritize the protection, preservation, and study of traditional handicrafts, and have achieved notable progress. Their experiences can serve as valuable guidance for this research.

We considered the specified keywords, ensuring that they were stated a minimum of 3 times. Sustainability is a frequently used term in the context of study on innovation and creativity. However, sustainability is mostly linked to intangible heritage and digital manufacturing.

It was learned through interviews that while young people are involved in this process, there is also an increased interest in applying creative and innovative design-based approaches. Despite the seeming contradiction between traditional crafts and innovation, a careful examination of the evolution of crafts reveals a consistent pattern of ongoing innovation. The ongoing process of evolution encompasses not only the ability to adjust to the dynamic local environment, but also the imperative to guarantee social sustainability and sustainable development.

Studies that extensively examine the correlation between traditional crafts and sustainable development primarily concentrate on the economic facets linked to traditional industries, such as tourism or furniture. Alternatively, they may center their attention on future domains, such as the influence of digital technology, manufacturing, or artificial intelligence. Complex networks are advocated in all instances to not only facilitate economic development but also encourage community formation. It is important to also consider alterations in the characteristics of the product that occur due to the combination of design and manufacturing. Zoran and Buechley argue that digitally designed and produced objects can be easily replicated, whereas those created through traditional crafts cannot [30]. However, digital technology can potentially influence traditional crafts in various ways.

Furthermore, it was previously said that digital technologies have the potential to aid in the conservation of intangible cultural heritage (ICH) through several means, such as facilitating the documenting, exhibition, and even instruction of ancient stitching techniques used in the production of Qingyang sachets. Furthermore, by utilizing modern technologies and innovative approaches, the significance of conventional crafts and their products can be amplified, leading to a renewed enthusiasm for old techniques, knowledge, and their creation [10].

3. Results

An important point to note is the increasing prevalence of sustainable crafts, which consider the individual, societal, and cultural aspects [16]. The notion pertains to an intricate system, encompassing three primary components and their interconnections with associated sub-components: intangible craftsmanship, crafted product, and procedural practice [16]. Materials, life cycles, and the environment are crucial components in addressing the demand for sustainable handicrafts. However, they are intricately connected to all facets of culture and society, encompassing both aesthetic and meaningful dimensions [16].

The correlation between crafts and sustainability is intricate, encompassing both advantageous and detrimental connections, as illustrated in **Table 3**.

Table 3. This is the relationship between crafts and sustainability.

Accordances	Tensions
Ecological Benefits	cosmopolitanism
Natural materials, renewable resources, closed loop ecosystem	Closed, isolated from technology and economy, lacking global vision, and out of touch with modern aesthetics
ecological community	efficiency and effectiveness
local resources, knowledge, local human needs, community-based living systems, diverse cultural identities	Pre-industrial technology, lack of competitiveness,

elastic system	Modern production generally ignores social and environmental costs
Small scale, diversified, widely distributed, and able to withstand risks and crises	economic feasibility
sense of presence	Low income, low prices, declining value, cost income gap
Authentic, relevant, creative, responsive, contextualization	

Source: [9].

Figure 9 displays the distribution of inheritors of the Qingyang Sachet Embroidery intangible cultural heritage project at the national, province, and municipal levels. As demonstrated.

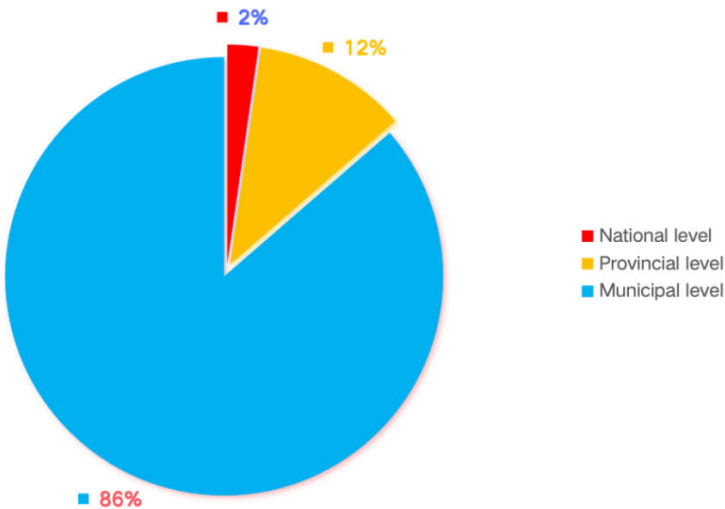


Figure 9. This is the proportion of inheritors of intangible cultural heritage projects at all levels.

With the government’s supervision and support, inheritors of intangible cultural heritage projects at various levels have successfully undergone the identification process. The majority of these inheritors have established their own enterprises to actively participate in the manufacture of market-oriented sachets. The economic advantages of sachet packaging have been realized, however, the cultural significance of sachet packaging has diminished. It has a minor influence on the transmission of local culture and traditional handicrafts in the expansive rural regions. The proliferation of mass manufacture of sachets has significantly diminished the spiritual essence of traditional handmade sachets. Artisans who inherit intangible heritage projects undergo a transformation into entrepreneurs, as illustrated by the examples of national and provincial inheritors provided in **Table 4**.

Table 4. This is the transformation of artisans into merchants, exemplified by National and Provincial intangible cultural heritage inheritors.

Name of Artisan	Level	Established companies and Positions
He Meiying (originator)	National	Qingyang City red Phoenix die long embroidery cultural communication Co., LTD
Liu Lanfang	Provincial	Qingyang Qhuang Culture communication Co., LTD. General manager
Zuo Huanrong	Provincial	Head of Qingyang Qunying Sachet Co., LTD, General manager

Zhao Aixia	Provincial	Qingyang Zhidao strong media Co., LTD, General manager
Wang Wanhong	Provincial	Wanhong Embroidery Workshop in Gansu Province, Chairman
Wu Yuying (originator, died)	Provincial	Qingyang Yuantong folk fine arts and crafts company, Responsible person

Source: Chinese government website, by Di Zheng (2024).

Since the “Interim Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage” were officially announced at the national level in 2008. To effectively uphold the directives of national leaders regarding the safeguarding of intangible cultural heritage, governments at all levels have undertaken the standardization and execution of various tasks, including the declaration, confirmation, establishment, construction, and management of representative inheritors for provincial and municipal intangible cultural heritage projects. Efforts have been made to implement effective identification and management measures to facilitate the progress of associated activities, spanning from rural areas to urban centers. These are just one of the many laws and regulations issued by governments at all levels for the protection and inheritance of intangible cultural heritage.

Table 5 displays the many community, government, and local policies, such as the national, provincial, and municipal “Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage”.

Table 5. These are community, government and local policies (for example Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage).

LevelI	Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage Projects	Issuing unit
National	Interim Measures for the Identification and Administration of representative inheritors of national intangible cultural heritage projects	Ministry of Culture of the People’s Republic of China (2008)
National	Measures for the identification and management of representative inheritors of national intangible cultural heritage	Ministry of Culture and Tourism of the People’s Republic of China (2019)
Gansu Provincial	Gansu Provincial Intangible Cultural Heritage Representative Inheritors Identification and management Measures	Gansu Provincial Department of Culture and Tourism (2022)
Qingyang City municipall	Qingyang City Intangible cultural heritage Project Representative inheritors Identification and Management Interim Measures	Qingyang City Culture, Radio, television and Tourism Bureau (2012)

Source: Chinese government website, by Di Zheng (2024).

The practice of traditional crafts can facilitate the attainment of sustainable development within a community. They are linked to more than half of the UN’s Sustainable Development Goals [31]. Nevertheless, the endeavor to foster sustainable development is a multifaceted undertaking that relies not only on the conversion of artisans into merchants (such as the Qingyang sachet embroidery inheritors, who mostly serve as leaders of local sachet embroidery enterprises), but also on an extensive network of local participants, including the community, government and local policies, the dedication of various stakeholders, and local elites. In China, the key variables that determine the outcome are the many laws and regulations implemented by governments at all levels, the safeguarding and endorsement of intangible cultural treasures, and the allocation of financial resources.

The advancement of conventional crafts and its influence on the community and economy are contingent upon multiple factors and diverse players. Ferraro et al. examine the connection between sustainability and crafts in Scotland, emphasizing the significance of the educational approach employed [32]. It serves the purpose of advancing the principles and application of sustainable development within the framework of the artisanal spirit, while also fostering the creation of resilient communities.

Traditional crafts are encountering significant obstacles that impede their long-term growth. On one side, they exhibit a high degree of flexibility and have successfully adjusted to both social and economic transformations. Conversely, the rapid decline of these economies and regions was primarily influenced by the dynamics of the previous century. Hence, it is imperative to safeguard not just the resultant cultural legacy, but also the traditional crafts themselves, which enjoy significant political recognition, especially after UNESCO [19]. In their study, Połec and Murawska put up a four-tier framework concerning sustainability [33]. They introduce a new level, level 0, which pertains to safeguarding items without significant understanding of their utilization and creation. The fourth phase of preservation focuses on safeguarding traditional crafts within their comprehensive framework, encompassing their connection to developing societal structures. Additionally, it is linked to notable alterations in consumer attitudes and behavior.

Challenges hindering the progress of sustainable crafts encompass limited market accessibility and information, reluctance to embrace innovation, inadequate investment resources or a lack of enthusiasm to acquire new knowledge, as well as the prevalence of mass consumerism and globalization [34,35]. Additional opportunities and training are required to guarantee the competitiveness of artisans. Another pertinent factor is to the dearth of aspiration among young individuals to pursue artisanal vocations, resulting in the decline of craftsmanship in numerous areas, including those renowned for this trade and its commodities.

Traditional handicrafts are expected to exhibit a sense of permanence and remain resistant to change. Nevertheless, upon closer examination, we observe a gradual transformation as a response to socio-cultural and economic circumstances. Even in today's world, there is a need for the spirit of craftsmanship to be more innovative. Innovation in this domain can be examined from multiple angles: the introduction of novel items to the market, the incorporation of fresh materials, and the initial utilization of new technologies for the purpose of designing, producing, selling, or communicating. Innovation, like in other fields, will provide a competitive edge and help fulfill the requirements of sustainable development more effectively.

4. Discussion

Ferraro et al. emphasize that crafts provide a valuable alternative perspective on the world and can stimulate a reevaluation of our relationship with the natural environment and with one another [32]. From that perspective, it has the potential to question our existing understandings of the human function. Hence, gaining a deeper comprehension of the correlation between the conventional artistry of Qingyang Sachet and sustainable development can facilitate the sustainable advancement of Qingyang sachet crafts and amplify its influence on the community and economy.

A favorable planning framework is necessary to promote the sustainable development of Qingyang sachet handcraft. Political and social issues, effective educational strategies, availability of market knowledge, and training of local women in many disciplines such as business, technology, and design, all have a role in contributing to the overall outcome. These objectives can be achieved by establishing an intricate network of individuals and organizations involved in the process and enabling them to carry out their roles. An alternative approach is to establish cooperative networks involving local homemakers, artists, and designers. The process is complex, as it requires consideration of various elements, including partner gaps, social connections, sustainability of efforts, and other relevant factors [35]. Furthermore, it is important to take into account the economic and marketing dimensions. It should be noted that local housewives may lack the necessary expertise and proficiency in these areas. However, the complete utilization of property rights and marketing tactics can potentially result in the long-term and environmentally-friendly growth of craftsmanship.

5. Conclusions

The analysis indicates that interest in traditional crafts in the primary international academic literature is rather limited, despite the presence of a growing movement [8–10]. The literature on Qingyang sachet in the Chinese academic sphere varies in quality, and this work stands out as one of the few literature surveys in this particular topic. Prior endeavors of this nature sought to enhance comprehension of the notion of sustainable crafts, chart knowledge management strategies in the realm of arts and crafts, and devise conceptual frameworks for the commercialization of traditional crafts [12,16]. The ongoing examination reveals a deficiency in the research on Qingyang sachet handicraft, particularly in the use of international research principles to examine the sustainable development of handicrafts. Further extensive research is required to address this gap. This study highlights the disparities between local and international publications about traditional crafts and emphasizes the importance of convenient access to research concepts in international journals. Furthermore, it demonstrates the increasing enthusiasm for the sector, particularly for traditional crafts and ecological concerns.

Author Contributions: Thesis supervisor: Dr. Yihan Ke, thesis writer: Di Zheng.

Funding: This research received no external funding.

Data Availability Statement: The raw data supporting the conclusions of this article will be made available by the authors on request.

Acknowledgments: Firstly, I would like to thank Maha Sarakham University for providing me with a good academic environment and resources. Secondly, I would like to sincerely thank my doctoral supervisor, Dr. Yihan Ke, for his patient guidance and encouragement. His rigorous academic attitude and profound professional knowledge have inspired me to make continuous efforts. Thirdly, I would like to thank my wife, daughter, and family for their support and care on my journey of study. It is their understanding and encouragement that have made me persevere until the end. Finally, thanks to all the people who have given me help and support. I will continue to work hard to make greater contributions to society.

Conflicts of Interest: The authors declare no conflicts of interest.

References

1. Xiao, F. Z. On the art of Qingyang sachet. *Decoration*. **2006**, (08), 30-31. DOI:10.16272/j.cnki.cn11-1392/j.2006.08.019.
2. Dai, C. S. Aesthetic Characteristics of Qingyang Sachet Cultural Colors. *National Art*. **2008**, 90 (01), 119-121. DOI: 10.16564/j.cnki.1003-2568.2008.01.010.
3. Liu, C. From “Feudal Rubbish” to “National Treasure”: the transformation and safeguarding of intangible cultural heritage of China. A case study of Huanxian Daoqing Shadow Theatre. Doctoral dissertation, BTU Cottbus-Senftenberg, Germany, 2014.
4. Xia, T.; Cui, R.; Liao, C. Modeling technology and functional analysis of Han folk fragrant sachets. *Journal of Silk*. **2015**, (12), 65-70. DOI:CNKI:SUN:SICO.0.2015-12-013.
5. Li, Y. L. Between Form and Meaning: A Tentative Discussion on Qingyang Sachet Culture. *Decoration*. **2013**, 245 (09), 133-134. DOI: 10.16272/j.cnki.cn11-1392/j.2013.09.006.
6. Wang, Y. W.; Liang, H. E. Sachet art under the ancient idea of creation. *Journal of Clothing Research*. **2017**, (03), 250-253. DOI:CNKI:SUN:JLXY.0.2017-03-014.
7. Jin, X. Y. Ecological status of folk craft and transformation strategy of industrial resources in Gansu Province. *Journal of Northwest University for Nationalities (Philosophy and Social Sciences Edition)*. **2021**, (01), 148-154. DOI:10.14084/j.cnki.cn62-1185/c.20201221.001.
8. Zhang, W. Crafting sustainability: A study of traditional craft practices in central China. Doctoral dissertation, Lancaster University, United Kingdom, 2022.
9. Zhan, X.; Walker, S. Value direction: Moving crafts toward sustainability in the Yangtze River Delta, China. *Sustainability*. **2018**, 10(4), 1252. <https://doi.org/10.3390/su10041252>
10. Zbuche, A. Traditional Crafts. A Literature Review Focused on Sustainable Development. *Culture. Society. Economy. Politics*. **2022**, 2(1), 10-27. <https://doi.org/10.2478/csep-2022-0002>
11. Vencatachellum, I. UNESCO approach to crafts. *A Cultural Economic Analysis of Craft*. **2019**, 25-37. https://doi.org/10.1007/978-3-030-02164-1_3

12. Chutia, L. J.; Sarma, M. K. Commercialization of traditional crafts of South and South East Asia: A conceptual model based on review of literature. *IIM Kozhikode Society & Management Review*. **2016**, 5(2), 107-119. <https://doi.org/10.1177/2277975215624728>
13. Lizotte, M. If you do not deign to quantify, someone else will do it for you: In support of a balanced approach to the evaluation of science. *Social Science Information*. **2021**, 60(3), 363-371. <https://doi.org/10.1177/05390184211021364>
14. Ke, Y. H.; Li, Y. F.; Chen, C. W. Mazu Festival of Meizhou Island: The Construction and Interaction of Social Network of Chinese People in Modern Society. *Multicultural education*. **2021**, 7(10), 247. <https://doi.org/10.5281/zenodo.5562748>
15. Chen, C.; Song, M. Visualizing a field of research: A methodology of systematic scientometric reviews. *PloS one*. **2019**, 14(10), e0223994. <https://doi.org/10.1371/journal.pone.0223994>
16. Väänänen, N.; Pöllänen, S. Conceptualizing sustainable craft: Concept analysis of literature. *The Design Journal*. **2020**, 23(2), 263-285. <https://doi.org/10.1080/14606925.2020.1718276>
17. Su, X.; Li, X.; Kang, Y. A bibliometric analysis of research on intangible cultural heritage using CiteSpace. *Sage Open*. **2019**, 9(2), 2158244019840119. <https://doi.org/10.1177/2158244019840119>
18. Jung-shim, O. Research flows and results of studies on intangible cultural heritage: A network analysis of articles in related international journals, 2002–2020. *The International Journal of Intangible Heritage*. **2021**, 16, 18-29. <https://www.ijih.org/volumes/article/982>
19. UNESCO. Convention for the Safeguarding of the Intangible Cultural Paris, 17 October 2003. <https://ich.unesco.org/doc/src/01852-EN.pdf>
20. Li, W. Characteristics of pattern plastic art of Qingyang sachet. *Big Stage*. **2014**, (08), 227-228. DOI:10.15947/j.cnki.dwt.2014.08.006.
21. Root-Bernstein, R.; Van Dyke, M.; Peruski, A.; Root-Bernstein, M. Correlation between tools for thinking; arts, crafts, and design avocations; and scientific achievement among STEMM professionals. *Proceedings of the National Academy of Sciences*. **2019**, 116(6), 1910-1917. <https://doi.org/10.1073/pnas.1807189116>
22. Adams-Price, C. E.; Morse, L. W. Crafts as serious hobbies: Impact and benefits in later life. *Craft Research*. **2018**, 9(1), 93-102. https://doi.org/10.1386/crrr.9.1.93_1
23. Merigo, J. M.; Pedrycz, W.; Weber, R.; de la Sotta, C. Fifty years of information sciences: a bibliometric overview. *Information Sciences*. **2018**, 432, 245-268. <https://doi.org/10.1016/j.ins.2017.11.054>
24. Van Eck, N.; Waltman, L. Software survey: VOSviewer, a computer program for bibliometric mapping. *Scientometrics*. **2010**, 84(2), 523-538. <https://doi.org/10.1007/s11192-009-0146-3>
25. Feng, Y. H.; Lu, C. Z. Gansu Qingyang Sachet. *Decoration*. **1988**, (04), 25. DOI:10.16272/j.cnki.cn11-1392/j.1988.04.013.
26. Yi, Y. Chinese Folk “Embroidered Sachet”. *Decoration*. **1990**, (02), 22. DOI:10.16272/j.cnki.cn11-1392/j.1990.02.026.
27. Jin, C. Y.; Lu, J.; Xia, T. T. Sachet creations and their cultural relationship in eastern Zhejiang. *Decoration*. **2017**, (04), 122-123. DOI:10.16272/j.cnki.cn11-1392/j.2017.04.035.
28. Okigbo, B. N. Sustainable agricultural systems in tropical Africa. In *Sustainable agricultural systems*. Soil and Water Conservation Society: Ankeny, USA, 1990; pp. 323-352.
29. Guo, Q.; Yu, M. Research on Innovative Design of Traditional Clothing Handicraft under Computer Big Data Technology. In *2022 IEEE International Conference on Advances in Electrical Engineering and Computer Applications (AEECA)*. **2022**, August, pp. 723-726. IEEE. <https://doi.org/10.1109/AEECA55500.2022.9918879>
30. Zoran, A.; Buechley, L. Hybrid reassemblage: an exploration of craft, digital fabrication and artifact uniqueness. *Leonardo*. **2013**, 46(1), 4-10. https://doi.org/10.1162/LEON_a_00477
31. Gudowska, B. Arts and crafts and UN Sustainable Development Goals. *International Journal of New Economics and Social Sciences*. **2020**, 11(1), 277-288. <https://www.ceeol.com/search/article-detail?id=896767>
32. Ferraro, E.; White, R.; Cox, E.; Bebbington, J.; Wilson, S. Craft and sustainable development: reflections on Scottish craft and pathways to sustainability. *Craft+ design enquiry*. **2011**, 3, n-a. <http://www.craftaustralia.org.au/cde/index.php/cde/article/view/18/16>
33. Połec, W.; Murawska, D. The Social Constraints on the Preservation and Sustainable Development of Traditional Crafts in a Developed Society. *Sustainability*. **2021**, 14(1), 120. <https://doi.org/10.3390/su14010120>
34. Wanniarachchi, T.; Dissanayake, K.; Downs, C. Improving sustainability and encouraging innovation in traditional craft sectors: The case of the Sri Lankan handloom industry. *Research Journal of Textile and Apparel*. **2020**, 24(2), 111-130. <https://doi.org/10.1108/RJTA-09-2019-0041>
35. Gumus Ciftci, H.; Walker, S. Design for grassroots production in eastern Turkey through the revival of traditional handicrafts. *The Design Journal*. **2017**, 20(sup1), S2991-S3004. <https://doi.org/10.1080/14606925.2017.1352808>

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s)

disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.