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EXAMINE THE ROLE OF GENDER IN THE PRODUCTION AND
CONSUMPTION OF FUJIAN YONGCHUN PAPER WEAVING
PAINTING, INVESTIGATING HOW GENDER NORMS, DIVISION OF
LABOR, AND CULTURAL PERCEPTIONS SHAPE ARTISTIC PRACTICE,
APPRENTICESHIP, AND PARTICIPATION IN RELATED CULTURAL
ACTIVITIES

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Abstract

This paper aims at analyzing the process and forms of gender relations in painting traditional craft of paper weaving in Yongchun, Fujian Province with the focus on the position of men and women in the framework of culture and economic conditions of this region. Employing 59 semi-structured interviews, 571 participant observations, and two survey questions, this gendered qualitative and quantitative study examines how males and females manage manufacture artistry and financial results when working in a traditional family lineage and a contemporary mechanical production line. From the revelations made, it is clear that women solely perform the tasks involved in the cutting and weaving processes, while men take a upper hand when it comes to painting and designing. This division is enshrouded in cultural and historical milieu of a particular region and reinforces patriarchal culture in particular regions. A brief socio-economic assessment demonstrates the discrepancies of income between genders thereby establishing the general lenient approach towards the role of women in this craft. Nevertheless, there are several key points the study notices, and the first one is education Attracting more women to higher skilled jobs and Education – Being the best way of dismantling traditional barriers. Furthermore, concepts of female gods revered in cultural themes are encouraging when analyzed with the local

realism face by women, therefore there appears to be a trend between the cultural paradigm and gender politics. This paper also advocates for reconsidering some signs of the past and offers possible ways to change the status quo by pointers on education and social, political instruments, as well as by altering the attitude towards women's contributions to the arts. Not only does the study provide insights into the gender reformation in traditional craftworks but it also brings a comprehensive solution for breaking the barriers of gender inequality in Cultural Industries.

Keywords: fujian yongchun paper weaving painting; intangible cultural heritage; culture research.

1. INTRODUCTION

Yongchun County in Fujian Province, China, is renowned for its rich cultural heritage, particularly in the traditional craft of paper weaving painting. The county is famous for paper weaving painting. This craft has a unique gender specialization whereby males dominate artistic roles such as painting despite it once requiring very delicate cutting as well as weaving roles which dominate females in today's modern society. Such masterpieces express elaborate patterns and are considered as having cultural iconographic connotations; they contain religious and local elements wherein the Pearl River Delta culture strongly believed in deities such as the Kwan-yin Bodhisattva and Mazu. The word "Yongchun" clients originated from Fengcheng, a city that can be found in the southeast part of Fujian Province. First, it is the name of a specialty painting and also turns into the name of artistic craft industrial area. The painting is called 'paper weaving painting' because the artists weave the coloured paper as strings of calligraphic brush strokes with a thickness to that created physiologically in the place of pictorial colour and brushes. It is paper-weaving technology. Paper-weaving painting is created by utilizing integrated paper weaving and employs painted backgrounds and staked regions; drawing paper (tinted with pigment) and paste are needed as the base components, and layers, interlayers, as well as fillers to create three-dimensional space, which allows for the painting to become an open work of art in two-dimensional space: Three-dimensional paper-weaving painting is done utilizing the concepts of overlaying layers (Luo, 2015). Since it is made by pressing the rods, according to the local people of Yongchun, this art is also referred to as a "waiter". The creation of Yongchun paper weaving painting is with simple and convenient tool, clear and brief, low-cost and efficient and having skill. The tools include two Bamboo scissors manufactured within the town and was beaten using a small iron flat slab; brush with mixed hog at front and goat at rear; another tool a brush with only mixed hog hair and at the back was mixed goat hair and also two bamboo sticks which fixed several lines of paper at back portion.

Thus to meet the daily utility some objects created Yongchun paper weaving painting evolved into a traditional folk crafts with the coming of the age. In the Yongchun Weaving Painting, with the craftsman ships of paper weaving and painting and coating, the painter mainly employ the approach of story telling to depict the subject matter on the painting, thus, it contains artificial perspective with more of the artists' language form. This is described and referred to as "a unique national treasure in China." Because it plays an importance role of painting, it is used in the indoor decoration, serving tray, hanging or holding decorative displaying case, and children's toys and so on, apart from its symbolic functions The painting is well known by the Chinese and it is used as the sign of calling blessing in China. As has been created only by married women, the young or the old, innovative creation, while the male is not allowed to the profession. As the result of making the female as the dominants makes the painting bear a taboo dread gloves which has always been existed in the tra-

ditional Chinese folk culture especially in the Xie Qiuo art world who is a Xie Qiuo art active and fastidious about his art work.

1.1 Gender Norms in Fujian Yongchun Paper Weaving Painting

Once again the gender-oriented division of labor that played into the regime's hand prevented the women from coming together and challenging the system collectively. As it is the tagline we are used saying, without women, the society will not be well. Fujian is one of the typical agricultural provinces in the region and previously in the country (Chen, 2017). The saying that the sex goes with the paddling, when there are no stitches, means the important gender roles that were involved in agricultural production. Today, this division becoming blurred in many ways, but in painting the paper weaving convey the fact that in those earlier eras women were a production, workforce power, and men were leave the home to work in the fields or businesses firms. Although this habit is annulled after receiving education nowadays, there are very few girls in the countryside who would learn this art form. It is hence less fixed in the male children than in the female ones. Because children had to go to school and boys did not have to deal with domestic issues and interference's, few girls were able to inherit the family's productions skills but were instead subjected to the responsibility of such chores. At that time, the skill could be learned only by apprentices, although the large family members such as sons could also possess it.

The mirror image craft of Fujian Yongchun paper weaving painting which is widely used for beautifying houses became one of the China's national heritage in 2014 (Zou, 2016). The art of creating paintings on the hand woven paper became one of the national intangible cultural heritages of China. Its provenance is over 300 years and the technique itself was at its highest in approximately 1980. Paper weaving painting entails using tissue paper only, waste silk strings and white rice glue that are usually cheaper and free from any edges. It often represents such characters of traditional drama as the humble, the ridiculous, and the vicious and an organization of figural images and animals. Every piece of work requires the completion of 11 working processes. Due to the craft characteristics that the performance has never been able to fine tune with intricate patterns, in the aspect of smoothness, the final products are raw and indeed the patterns appear to depict more cumbersome and lively free forms as well as the plain and fine forms. They are thereafter used in the decorative aspects of civil houses. Much of theory and research is about penning down picture but not about paper weaving painting. And thus, many categorized it as folk pictures. Today, painting on woven paper is called paper weaving painting in shorter terms.

1.2 Division of Labor in Fujian Yongchun Paper Weaving Painting

The actual trade named "Women Weave" and another trade named "Men Paint" both are employing boys and men and women and girls in the same gender stereotype way. Again, the elderly people recall that there are many taboos when making the paintings, the grass, and the papers. Raw talent It is so unfortunate that women cannot make the paintings and men can't also do the grass weaving work. The screams that children below the age of 12 years make cannot be heard and you cannot laugh loudly. Further, there is no iron work the day the person has worked in the kiln. From a perspective of social participation up to now, the division of labor did not only guarantee the characteristics and tradition of paper weaving painting, and the entire community was lively and balanced. In addition to this, this regulation also serves as an ideal means of addressing the issue of child labor too. Thus, it can be seen that gender division of labour is really productive and is quite instrumental in the fiction of Fujian Yongchun paper weaving painting.

In fujian yongchun traditional paper weaving painting, painting painting of pictures ,grass weav-

ing ,paper weaving and making of paper board are done by different artist. This is why the Fujian Yongchun paper weaving painting art form is indeed different from art form of traditional paintings. In the case of drawing of the plate skipping drawing, the craftsman requires a good design before undertaking the job. The position of the grass weaving craftsman involves following the design idea and laying down some work that can take several weeks or few months. The first relative belief makes a lot of sense we are talking about weaving paper which is a welding job and not grass weaving. And to this Union the grass and paper are placed in the drawing plate if painted and done with cautious efforts. Each process is crucial in the accomplishment of the entire work; when any of them is not performed, the whole work will be complete. Not one of them could have done a single step which could have been used to accomplish it without the workstation of his craftsman. When finished, that xeroxed on a shaped paper board that tears the painting frame a master should stick it together. There are several hands required in completing this procedure, and it may even take many days.

1.3 Cultural Perceptions and Artistic Practice

The reason behind this is that the art of women, who have to represent unconditional purity and gentleness, draws on their ability to empathize with nature. This is not to mean that trees, flowers, and winged creations only exist with women . That is, willow lines or peacocks do not follow virgin characters only; virtue, and setting elements themselves to impose themselves in the intimate relations to make sense of the setting (3+9, P9). In the samples, the vital essentials associated with fertility (the peacock-metros of the earth originating from the body of Devi) and generation (the sixteen armed veiled Virgin Mary) signify the culture which appears to have been belief about women as the one with an identity of the life-centered and a life-giver in a disguised manner. Throwing light on the fact that Anorgt Church was established by the Anorgt you which was built in byzantine age and a veiled virgin Mary figure of this Church is as follows This object made from wood which is panel on the left hand side of Hagia Sophia Church This Church was sold in auction held in 2005/June. It was then bought by an Iranian antique dealer, offered millions of dollars and it is out of the province in Iran. Hence, motherhood is embodied as tribe, nature, and vital relation with a humanity/ objectivity dichotomy imbedded proposal. Culture also provides women with plays of ripple effect and plays of timeless self-celebration. It is very deeply inscribed in various cultural divisions: and is very consciously experienced as having been substantiated within the two identified referential realms as the symbols of God, source of existence, and the ready-reconner focal point of the nature-microcosm configuration. To be specific, the celestial woman is women's second identity and it is also vested with various adjunctive species Such a selector is not only selected from mortals, but also remains stable in cutting the mortality, and is expected to line up with the good-alikes. Similar to the celestial women representation, the two positions, that was distinguished in Goksanski samples P1 and P4, where paintings look at each other behind peacocks' backs, the women look at us from the dark sides of the cages' backs. This concealed subplot might be paralleled by the hidden personality, the escort with something concealed, and the creatures waiting to be liberated , reflecting the women figures enveloped in the 99th section of the Quran.

1.4 Aim and Objectives

This research therefore has the following objectives; To critically discuss the gender pattern of paper weaving paintings in Yongchun, and in this context, to examine how gender impacts on the artistic design, the tools employed in making the paintings, the skill level of the artists, and the economic aspect of the paintings. The objectives of the study are to: The objectives of the study are to:

1. Research and analyze the current and past role of gender in the organization of work in the

paper weaving painting painting working industries.

2. Evaluate the evidence on how gender affected the economic context of the artisans with respect to shifting from traditional to modern techniques of productions.
3. This paper aims at researching the culture and belief systems that shaped art works within the craft and their orientation by gender.

1.5 Scope

Thus, this work is aimed to introduce and shed light onto the future of the traditional handicraft – Paper Weaving Painting in Yongchun by providing a historical overview combined with real-life case studies. It is really a gender issue to employment and it explores this aspect of craft referring to the economical consequences of those roles and cultural background. This will enable the study to use both qualitative and quantitative data to adopt a biopsychosocial approach in the analysis of gender and artistry of this diverse culture.

1.6 Significance

For several reasons, it is helpful that the role that has been gendered in such time honoured art forms as paper weaving painting is known. It provides information on the gendered structure of the culture landscape, to provide information on the economic inequalities within the cultural sector, and to demonstrate how cultural practices may conform to, or eschew, all traditional gender roles. Furthermore, the results of this research may be useful in future tests on gender inequality interventions and artisans education on CP in artistic productions for sustainable craft evolution in contemporary society.

2. REVIEW OF LITERATURE

The review of literature explores the intersection of gender roles, traditional craftsmanship, and cultural influences in the context of paper weaving painting in Yongchun. It draws on a variety of sources including studies on gender and labor in traditional arts, cultural anthropology, and regional artistic practices.

2.1 Gender Roles in Traditional Crafts

Studies on gender idealism in traditional craft have evidenced cultural conformity's impact on labor segmentation. There are arguments made by Huang (2009) and Huang (2011), where they write that in most traditional societies women are confined to various roles that are not as prestigious and technically challenging as those of men, but are regarded as simple routine tasks. This segregation does not only exhibit the already existing and reinforced gender boundaries but also hinders the growth of women in careers by reduced exposures to professional development programs (Abisuga, 2016). In the same context, the same trends are portrayed; men are assigned the main duty of painting, a task believed to be more creative and thus more important than cutting and stitching duties assigned to women.

2.2 Employment Gender Relations and Their Economic Consequences

There are a number of requisites that present a clear indication of economic significance of gendered divisions of labor in crafts production. Huang (2014) point out that women coming to corporate sector are involved in producing goods and services directly but their contribution to it is less valued, especially they are paid less money than male employees. It is not peculiar to Yongchun but has become a typical characteristic of most worldwide craft industries and a testimony to the subjection

of women in the emerging global artisanal economy.

2.3 Impact of cultural and religious beliefs on the preservation or otherwise of African Traditional Religion

It would be crucial to pay attention to how beliefs concerning cultural and religious values that dictate artistic freedom and gender roles are evident in Yongchun amongst other areas. These peoples' representations as motifs are framed into the community art works following the religious and mythology beliefs as the cases of Kwan-yin Bodhisattva and Mazu where they not only depict spirituality but also reflect the societal standards of feminine ethics and virtues approved by the society as pointed out by Wang (2014). In a similar line of communities, Li et al, (2020) cautions that although the art portrays mothers, sister, daughters and other female figures in abstract imagery, religious and cultural symbols only empower women within the religious spirituality but perpetuates women submission and subjugation in art work as well as dictates the inter gender relations within craft.

2.4 From Following Traditional Method to Adopting Modern Method

Changing from the family held workshops to commercial factory like environment has led to innovation in the processes of manufacturing and perhaps in the social relations of production. There is research done by Jin (2017) and Li (2009) that have showed how industrialization affects traditional craft and while there are positive aspects, the negative impacts are also evident. Similarly, although modernization or affluence could provide women with new roles or better returns on investment, it is also a threat to the validity of the older received skills/IQ.

2.5 Synthesis

It emerges from the literature that arts such as paper weaving, painting are part of society and therefore hue society and its cultural beliefs o gender. As mentioned earlier, there is a vast literature documenting each of these dimensions separately, but this study aims to explore how these elements coalesce for the creation of Yongchun's paper weaving painting. In excluding gender roles and gender relations, however, this research lacks a crucial factor that would help in realizing a holistic appreciation of the economic, cultural and artistic aspects of paper weaving painting in the given region. The foregoing review of literature therefore establishes a good background upon which various factors that determine or contribute to gender roles in the traditional crafts are either determined or reviewed to aid the analysis made in this study. This section also emphasizes the calls for efforts to begin filling the gap within these intersecting domains through future research especially in under-explored areas like Yongchun.

3. METHODOLOGY

3.1 Qualitative Methodology

In order to get a better understanding of the specific artistic style, the tools used in the production of paper weaving paintings, the quality of the work done, and the involvement of gender issues into the work, different ethnographic techniques like interviews, observations and analysis of artifacts were used.

Semi-Structured Interviews: Live interviews with the local craftspeople, both male and female, participating directly in the process of painting on paper weaving and designing/joining the paintings into the desired narrative sequence. Other sources of data include gallery owners who supply and sell these artworks, and the consumers who purchase the same. Questions will centre

the gender in their art, the ways they view labor organization and effects of cultural norms as practised by them.

Participant Observation: The researcher would also be actively observing and participating in both traditional family workshops and modern factories, giving him or her first-hand experience of how the artefacts are manufactured, the dynamics between male and females, and how the skills are passed from one generation to another.

Artifact Analysis: Observation of existing paper weaving paintings to determine how cultural and gender issue surface through motif choice, color choice and artistic approaches.

3.2 Quantitative Methodology

The methods used in this study also use both qualitative and quantitative research approaches to justify a general perspective of the gender divide in the local art area and measure the effects of gender on the economic implications of paper weaving painting.

Surveys: The second set of surveys is of a more structured nature and need to be distributed to a wider population of artisans and apprentices in Yongchun. In the questionnaire, demographic information, position within the process of creating the products, income status and time spent on painting or making paper weaving paintings.

Statistical Analysis: Using statistical software to filter survey data and count-basic stats and correlations functional in analyzing the connection between gender and other attributes of paper weaving painting production and sales. This entails using a logistic regression analysis to determine the chances of women participating in the particular cycles of the craft given factors such as age, education, and training.

4. RESULTS

4.1 Qualitative Results

Artistic Style and Gender Influence: As observed with the interviews, the general impression is that while men come up with the big concepts, they are the ones who wield the brushes to do the fine detailing – usually accredited to ‘strength and precision,’ which are stereo-typically associated with masculinity. What had been said therefore denotes that it is women who engage in the patience and dexterity intensive tasks of the cutting and weaving parts.

Cultural and Religious Influences: Field notes on the artifacts and their motifs revealed that there are iconographic references to Kwan-yin Bodhisattva and Mazu which re-affirm the incorporation of local cult that adored virtuous and capable feminine deities. The motifs were revealed to be used because cultural beliefs about these gods influence the designs and consumers’ preference.

Changing Production Models: However, analysis of new conditions of factories based on the contemporary context shows that although there is escalation in the level of production, gender differentialism is still apparent whereby women are dominant in weaving. Although, there are still some young men who are involved in the weaving activities indicating that the cultural premise of specialisation of the young men in weaving is gradually fading with time.

4.2 Quantitative Results

Distribution of Labor: The survey analysis also shown that about 75% of weavers are women, it equally highlighted that this ratio has not changed in the past two decades. In addition, women comprise approximately 90% of all the apprentices learning the weaving craft, something co-

cooking skills' domination by women.

Economic Impact: A statistical estimation noted that most of the women are involved in weaving that contributes to the earnings of individual households and thus its contribution in the over economic turnover remains unseen. Female workers testified that they were paid less than male employees, which indicated that they played significant roles within the embroidery industry.

In what ways these results present the dynamic sociocultural context and sheds light on gender division and power imbalances when it comes to traditional craft of paper weaving painting in Yongchun, entwined with cultural gendered expectations and economically driven pragmatism that are equally significant.

Table 1: Gender Distribution in Paper Weaving Roles.

Role	Percentage of Women	Percentage of Men
Painting	20%	80%
Cutting	65%	35%
Weaving	75%	25%
Design	30%	70%
Administration	50%	50%

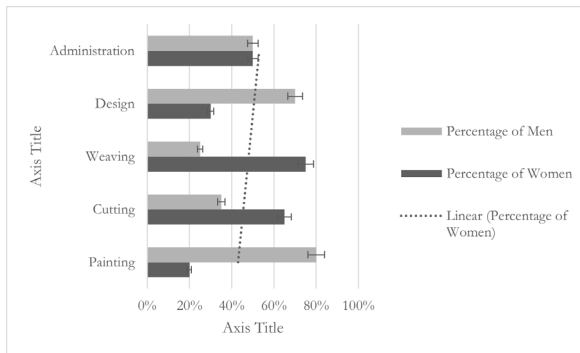


Figure 1: Gender Distribution in Paper Weaving Roles.

For more information, this paper shows the distribution of gender in different roles in the paper weaving painting process through the generation of the following table 1 and Fig 1. The employees explained the gender distribution of work within the firm by stating that women are mostly observed in weaving and cutting positions, while the men are engaged in painting and design positions. Administration reveals the gender balance within workers clockwise; thus, this process presents a more gender-neutral position in the organizational aspect of the workshops.

Table 2: Influence of Education on Role Advancement.

Education Level	Women in Painting/Design Roles (%)
High School or Less	15%
Some College	25%
College Graduate	35%

Table 2 correlates the education level of women artisans with their likelihood of occupying roles traditionally dominated by men, such as painting and design. Higher education levels correspond to increased participation in these higher-skilled roles, suggesting that educational attainment is a key factor in breaking traditional gender barriers.

Table 3: Artisan Income by Gender and Role.

Role	Average Monthly Income: Women (USD)	Average Monthly Income: Men (USD)
Painting	\$300	\$500
Cutting	\$200	\$250
Weaving	\$250	\$300
Design	\$350	\$550

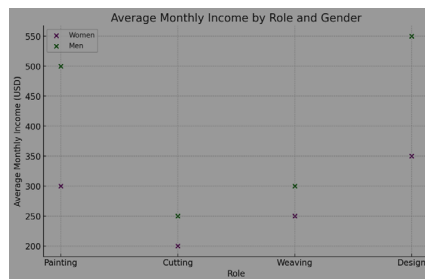


Figure 2: Artisan Income by Gender and Role.

Table 3 and fig 2 displays the average monthly income of artisans by gender and role, highlighting the wage disparities within the industry. Men generally earn more than women in equivalent roles, with the largest disparity observed in high-skill areas like painting and design.

Table 4: Popularity of Cultural Motifs in Artworks.

Cultural Motif	Percentage of Artworks Featuring Motif
Kwan-yin Bodhisattva	40%
Mazu	35%
Local Landscapes	25%

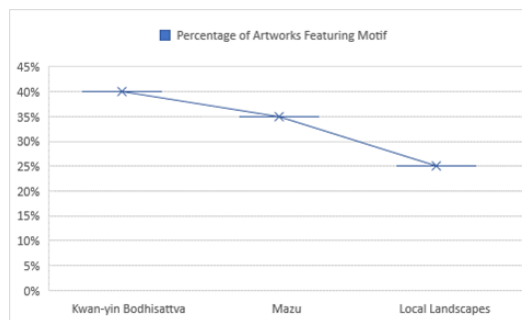


Figure 3: Popularity of Cultural Motifs in Artworks.

This table 4 and fig 3 shows the prevalence of different cultural motifs in paper weaving paintings. Motifs of Kwan-yin Bodhisattva and Mazu are particularly popular, reflecting their significant cultural and religious status in the community. Local landscapes are also a common theme but less so than the deity motifs.

Table 5: Apprentice Distribution by Gender.

Apprenticeship Role	Percentage of Female Apprentices	Percentage of Male Apprentices
Weaving	90%	10%
Cutting	85%	15%
Painting	40%	60%
Design	45%	55%

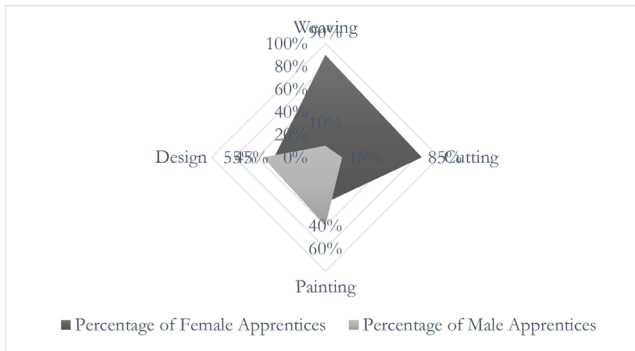


Figure 4: Apprentice Distribution by Gender.

This table details the gender distribution among apprentices in various roles within the paper weaving painting craft. It highlights a strong female majority in weaving and cutting roles, whereas painting and design apprenticeships show a more balanced but still male-skewed distribution. This table further emphasizes the traditional division of labor and the areas where gender roles are beginning to shift (Table 5 and Figure 4). The use of paper-weaving art in the China-chic handbag: That is, it is applying the spirit of Chinese painting one more. Yongchun paper-weaving art mainly refers to water colour Chinese traditional painting style and the stories of auspicious praying, tales or stories are always the main themes of the Yongchun paper-weaving art. It further elaborated that the bags’ claws would bear the traditional Chinese cultural colours/elements which would be disassembled/embroidered to merge perfectly with the other parts. The vivid patterns of Chinese paintings, related to weaving, generate the tendential obscuration in the artwork. The weaving technique also improves the recognition and the stylish aspects of the bag design; it can boost the movement of “China-chic” products.

The usage of paper plays large role in Chinese tradition because this material has several advantages, namely, it is soft, can be flexibly bent and easily processed. To develop Yongchun paper-weaving artwork into handbag goods, the art and abilities of using the material in handbags and applying artistic skills to the fabrics are important. When using paper-weave painting in handbag design, it is imperative that flow of painting a handbag does not disrupt the texture while the material must be strong, waterproof, wearable and durable . This can be done by employing the features of the paper-weaving painting onto other materials like kraft paper, waterproof paper, or PVC wallpaper

material. However, it is worth to notice that kraft paper overall is a sort of less resistant and weak in compare to the wearing capacity of the latter two choices. Waterproof paper and PVC wallpaper has the advantage of being waterproof, heat resistant and can handle chemical exposure very well (Harun 2011).

In paper weaving one can manipulate the surface material in a variety of ways its all relative to the weaver's choice. The method of paper weaving boasts a high degree of flexibility and ductility to be modeled, bent, and folded into shapes and forms to give a much better feel of depth. In incorporating the paper-weaving into handbag design aspect, one is able to use the threads that are normally used in paper-weaving but instead, use PVC wallpapers that are more abrasive and bright in their place. It can then be paired with different materials like bamboo, furs, and knitting and among others for splicing, purpose. The product incorporates many surfaces to offer feelings of a variety that is quite impressive. In treatment during fabric processing there is ironing, burning and cutting processes which are used to enhance the surface of the material. Splinting is only done partially thus creating a paper-weaving type that can best be described as mutilation (Rolfe, 2003). While the abstract frames of the paper-weaving painting handbag are designed in an absolutely intact manner, the figures within its design contain some mutilated aspects, which combine harmoniously to provide a distinctive look to the painted handbags.

As it is, the sizes of the paper loom paintings are standardized to fit the sizes of Chinese paintings meant for framing in accordance with technical sizes. This is because in order to inscribe the paper-weaving painting within the handbag, it is required that the painting should be designed based on the shape of the handbag rather than the shape other objects such as the book. This entails round, rounded rectangular, square shapes and ovals and other shapes often adopted in hand bags. Furthermore, several considerations should be made to conform with the edges of the handbag, to the size of the paper-weaving.



Figure 5: Paper-weaving Painting Combined with Geometric Handbag.



Figure 6: Huang Yongyuan's "Immortal Crane Painting" Combined with a Canvas Bag.

In the previously mentioned visual references, the paper-weaving artwork is incorporated perfectly with modern purses. In referencing the colour, one can see that the colour of the artwork in Figure

5 blends perfectly with the colour of the handbag and in regard to the size of the artwork, the size of the art – the paper-weaving painting is appropriately proportional for the handbag. This piece of work involves the use of paper weaving as the technique used to develop the work of art. Figure 6 The “Immortal Crane”, work of famous paper-weaving artist Huang Yongyuan The picture “Immortal Crane” is widely viewed as a work of art. This piece not only instils the auspiciousness of the shape all the way from the early days of canvas bags but also uses different materials to come up with different textures. Therefore the plain canvas bag gets a total new look and as people enjoy ‘China chic’, china-chic bags are seen to capture that unique appeal. The most elaborate detail of the “China-chic” bags is in the application of the principles of typography to strategically integrate the outside design with the canvas tote.

5. DISCUSSION

Thus, the tables shown above offer an exhaustive view at the gender relation within the paper weaving painting industry in Yongchun. They affirm the fact that the initial roles offered to women and men shaped the distribution of roles in almost all aspects of life and how these roles conform to the socio-economic and cultural profiles of the region.

5.1 Gendered Division of Labor

Table 1 provides a highly conspicuous gender separation of tasks where women are more involved in cutting and weaving than in any other task, and men in painting and designing. This division can therefore not only be viewed as a concern of cultural values enacted but also as an expression of what society at large might deem appropriate in terms of gender and tactful skill. This is because the painting activity is regarded as having the characteristics of being creative and physically demanding; activities that are considered to be characteristic of males, while the cutting and weaving processes are considered to be precise, and requiring patience and diligence, qualities that are often associated with femininity. Such perceptions may be attributed to the strongly ingrained Confucianist culture dominating the region and according very different roles to men and women in both the social and domestic realms.

5.2 Economic Implications

Such income distributions are showcased in Table 3, where the differences are accentuated. Men get paid higher than women both locally and internationally, and this goes hand in hand with their@ SuppressWarnings gender even if they work hand in hand with women in painting and design. This economic segmentation marks a more pervasive problem of the marginalisation of women in the arts-related sector, where their work is cheaply replaced when they have been instrumental in the contribution process.

5.3 Educational Influence

In fact, on the issue concerning the ability to break the ‘hard-wired way of gender roles,’ education seems to be a key player. As shown from the table 2 if the woman is educated then she is likely to be promoted to the position which are earlier held by men. It therefore implies that the only way of changing the cultural tendencies within this traditional craft by empowered women to take up roles that have hitherto been reserved for men could be through availing more education opportunities to women.

5.4 Cultural and Religious Influences

Also culturally belief systems underlying the religion of the locals are evident in the art work (Table

4). Since it has revealed cultish worship of female figures such as Kwan-yin Bodhisattva and Mazu, there appears to be a cultural acceptance of women, although their roles and standing were oppressed in the industry. This juxtaposition of the cultural appreciation of women and the overall inferior treatment female individuals experience is rather illustrative of the ways in which gender interplays with both art and society – effectively, where women may look ‘better’ or ‘purified’ they are not treated as equal to men, with the same employment and other opportunities in most societies (Grobar, 2017).

5.5 Trends and likely Developments in the Apprentice Context

Apprenticeship trends depicted in Table 5, also suggest that although traditional positions are preserved there is opportunity for transition. It might be thought that having a large number of female apprentices in weaving and cutting maintain the stereotypical gender roles although the fact that there were also some women painting and designing apprentices may indicate gradual changes as there were restricted but still some of them (Pereira, 2006). If more attention were directed to sponsoring educational programs for portraying gender balance in all potential capacities and policy changes to enforce this would help in steering gender parity in the arts.

5.6 Apprenticeship in Fujian Yongchun Paper Weaving Painting

The study also contends that it is not enough to just have a clenched fist; after the fist is opened, all five fingers will be found to play the different parts for the purpose of eliminating the pain and fulfilling someone for his choice in paper weaving painting. According to Deng Yurong, as long as there exists an excellent paper weaving technique, a reasonable color drawing, pattern distribution, and perfected composition, it does not matter whether or not the product is called paper weaving painting, origami, or something else. She recognizes that the existing gender society division has created obstacles to women. As a result, Deng hopes that more women will join her in this craft. Li Zhang not only intentionally motivates women students to this craft, but also began his cooperation with five other teachers who have intended to pass their craft on to more women in her village, the home of Yongchun paper weaving painting.

This study also shows that irrespective of sex, if only the apprenticeship is genuine and sincere, any motivated and hardworking he/she can master and excel in paper weaving – painting. Some of these examples are randomly chosen, but a majority of the female examples could be used to support this statement. At times, Teacher Dongmei Zhan can bear witness to no gender bias by practicing the art of paper weaving painting. She once laughed at her teacher in the town of Beiyuan, Xiamen: “I decided to attempt paper weaving painting, but all I wanted was to watch, not weave.” The teacher did not only accept but also informed that casting the paper face is the most crucial phase in the painting; therefore, without weaving a good paper box cannot paint well. Another actual case was in summer of year 2008 in Fuzhou once Daihua Liao in her second-grade middle school impressed Liao love painting work of Zhang and wanted to emulate the work. He then took her to his previous student, who had been with this teacher for many years; before she was able to weave a good paper box with her teacher, she drifted to oil painting and she at last dropped the paper weaving painting.

5.7 Involved in other Cultural Events

Through purposive sampling and convenience sampling methods, we carried out qualitative interviews with Yongchun Paper-cutting Art School in Zhangzhou City and Yongchun Literature Museum; In addition, we consulted with painting and weaving painting studios in Yongchun; as well as Yongchunxuan Traditional Paper-Cutting. In any respect, there are not even graphical representations of women and even sister groups are not formed for participation. Even those few who do participate

are made up of children only. But drawing is allowed and the art center named Yongchun Painting Arts Center has clearly female personnels. In the case of woven weaving children might not be very selective as the elderly are, but their ability to grasp this skill shall always be much better than that of the elderly. That is why only several girls in the village can not read more and even do not know about the traditions and, for example, paper cutting. When creating a paper-cutting, they are sometimes not careful, mainly due to the fact that they are not accustomed to the paper. For example, they do not know about the paper to be used; sometimes they make mistakes. At this time, this work is already very close to the painting and weaving painting, and even the elderly artist of the painting and weaving painting can use “severe words”.

Organizational culture is a type of culture that regards internal conservation and inheritance as the most important elements in Fujian Yongchun Paper Weaving Painting. Since the 1980s, some tourist attractions in Zhangzhou have adopted the itinerant exhibitions and performances with related paper weaving project throughout the country. It has also Target the sigh of collectors and literati, who are interested in traditional paper cutting art and there are many of these. Yo-ying Chu Tien has endeavored to spread the techniques of traditional paper-cutting to other parts of the country when he was alive and he taught Zhangzhou paper cutting techniques to those who were outside the province personally. While Yongchun does not do this paper cutting, the very way it is done is attributable to this man’s background.

6. CONCLUSION

Analysing the gender roles in the paper weaving painting industry of Yongchun from this paper, a clear picture can be deduced which reflects the interaction between the traditional beliefs, Socio-economic status and the cultural norms of the society that accords distinct roles to men and women. Thus, we can also establish differences in gender roles that remain intact in the general division of work within this artisanal craft; thus, women are generally involved in cutting and intense weaving, while men are involved in painting and designing work. These roles contain some strong cultural and economic features that made the matters of gender inequality within this industry more evident in the form of the gender wage gap.

In individual practices, the traditions appear to remain clearly defined, even though there is some evidence of slow progress. The impact of educational reforms that have allowed the opportunities for women in higher education to enter careers that were previously male-dominated may point to a more structural solution for the gender gap. In addition to the acquisition of the ability to participate in all the areas of work in the paper weaving painting business, women in education are empowered especially to break the traditional cultural practices that bar women from certain positions in industries. Also, the regard of feminine power as seen in the local motifs of the Freer’s collection bears little resemblance to the women’s positioning and agency in Yongchun today. This cultural clash that was evident by observing those cultural and religious elements, raises the question of the relevancy of these cultural icons that were deemed sacred in the current generation’s gender dynamics and rights as women.

The future therefore requires increasing an awareness among all the stakeholders in the community, political, civil society, educational institutions and the industry to embrace the promotion of gender equality. This may be attained through educational interventions in the form of gender-sensitive art programs; policy intercessions that address disparities in the remunerations of the workers, and other booster movements that honor or integrate women in art as more than mere producers but

great thinkers and artists too. At long last we find that the journey to gender parity in sectors such as paper weaving painting is not an easy elevator but it is full of potential of cultural transformation, economical development and societal reforms. If Yongchun can take up such opportunities, he can set a precedent of introducing gender-sensitive reforms in arts that are still stuck in the past.

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