



How Intangible Cultural Heritage Goes Global: A Case Study of Bamboo Weaving Craft

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Abstract

Against the backdrop of intangible cultural heritage (ICH) going global, this study focuses on the global communication of bamboo weaving, a traditional Chinese ICH craft. Using online fieldwork, the study draws on an integrated theoretical framework of 5W Communication Model and Platform Affordance Theory. It explores core challenges, practical needs, prominent characteristics and optimization strategies for bamboo weaving's international promotion, identifying bottlenecks like inadequate multilingual translation and cultural mismatch, as well as demands for interdisciplinary talents and localized content. It proposes constructing a multi-dimensional publicity system with official leadership and folk collaboration, offering practical insights for the global communication of traditional craft ICH.

Subject Areas

Anthropology, Culture

Keywords

Bamboo Weaving, Intangible Cultural Heritage, Global Communication, Cross-Cultural Adaptation

1. Introduction

Bamboo weaving, a distinctive craft embodying the wisdom of millennia of agrarian civilization of the Chinese nation, stands as a representative form of intangible cultural heritage in Eastern material culture. Rooted in the philosophical principle of emulating nature, it utilizes bamboo as the primary medium and transforms it through meticulous techniques, including splitting, scraping, dyeing, and weaving—into works that blend practical function with aesthetic expression. Throughout history, bamboo weaving has been not only a means of livelihood but also a

carrier of rural collective memory and cultural identity [1]. For instance, in M Village, Zhejiang Province, the “living off bamboo” tradition has been closely intertwined with villagers’ production and life for centuries, witnessing the village’s historical changes and cultural inheritance [1]. Different regional schools, such as Shengzhou bamboo weaving with a 2000-year history, Qingshen bamboo weaving, and Dongyang bamboo weaving, have formed unique technical characteristics and artistic styles through long-term development [2]. In the contemporary era, the acceleration of globalization and digitalization poses severe challenges to its intergenerational transmission and cultural sustainability, while global attention to sustainable development and local cultural values opens new avenues for its revival and modern reinterpretation.

Existing academic research on bamboo weaving covers multiple dimensions. In terms of cultural value and inheritance, studies have analyzed the role of bamboo weaving in rural collective memory construction and rural revitalization, emphasizing its significance in cultural inheritance [1]. In regional characteristic research, comparisons of the craftsmanship and artistic styles of different bamboo weaving schools have revealed differences in their development vitality driven by factors like craftsmanship, audience groups, and markets [3]. In innovative design, a pattern innovation method based on shape grammar has been proposed for specific regional bamboo weaving, providing new ideas for inheritance and innovation [4]. The integration of traditional bamboo weaving with modern technology through parameterized 3D printing product design has also been explored [5]. In digital protection and communication, a VR-based virtual experience system for bamboo weaving has been developed to enhance cultural communication through immersive interactions [6]. Research has focused on the digital transformation of bamboo weaving techniques, proposing new ideas for product design in the digital context [7]. In inheritance documentation, the development context and technical characteristics of specific bamboo weaving schools have been sorted out through interviews with inheritors [8]. The display and communication of bamboo weaving through professional craft expos have been discussed, highlighting the role of exhibitions in cultural communication [9].

However, research gaps remain: most studies focus on inheritance in China, innovation, and digital transformation, while international research [10] only touches on authenticity issues in intangible cultural heritage tourism and lacks targeted exploration of bamboo weaving’s global communication. There is a scarcity of in-depth research on cross-cultural adaptation mechanisms, precise alignment with overseas market demands, and systematic international communication strategies for bamboo weaving. As cultural globalization deepens, the global communication of bamboo weaving is not only an inevitable requirement for its own inheritance and development but also a key way to enhance the international influence of Chinese culture. Thus, targeted research on this topic is necessary. This paper examines bamboo weaving’s core value system, traces its development trajectory, explores its revitalization in the new era, and constructs a theoretical

framework and practical path for its global communication, offering references for other traditional handicrafts with similar characteristics.

2. Literature Review

This literature review synthesizes studies from China and foreign research to explore the global communication of bamboo weaving. As a craft embodying Chinese ecological wisdom and cultural heritage, bamboo weaving has evolved from single craft inheritance to a diverse and innovative development model, yet it still confronts multiple obstacles in its internationalization process.

In terms of inheritance and innovation within China, He identified prominent issues in bamboo weaving inheritance, such as the lack of craftsmen's subject status and fractured core techniques, through research on rural industrial revitalization [11]. Liu *et al.* proposed an entrepreneurial path featuring productization, industrialization and ecologization, which drives rural common prosperity through the integration of culture and tourism [12]. In the field of innovative application, Liang *et al.* explored the use of bamboo weaving in interior design from the perspective of life aesthetics [13]. Wen *et al.* focused on the cross-border integration of bamboo weaving with purple sand tea sets, expanding application scenarios [14]. Wu *et al.* noted that Zhejiang bamboo weaving, represented by Shengzhou and Dongyang styles, possesses unique technical characteristics and has been exported overseas, laying a solid foundation for cultural communication [15].

International studies offer supplementary perspectives. Li *et al.* investigated whether traditional art integrated with modern elements can attract young audiences, providing insights for bamboo weaving to cater to the international market through innovation. [16] Zhang & Lee discussed the alienation and authenticity in the production of intangible cultural heritage tourism, which is relevant to the cultural expression of bamboo weaving in international tourism communication [10]. Dou *et al.* constructed a knowledge graph of Chinese intangible cultural heritage based on domain ontology and natural language processing technology, offering technical support for the organization and communication of bamboo weaving knowledge [17].

Nevertheless, challenges remain. In China, inheritance faces generational gaps and shrinking production spaces. Tong pointed out the lack of visualized cultural symbols for bamboo weaving [18], while Wang *et al.* mentioned fragmented knowledge management [19], both hindering the in-depth transmission of cultural connotations. Internationally, cross-cultural adaptation and accurate translation of cultural connotations remain key bottlenecks.

Future efforts should focus on three directions. First, leverage digital technologies [12] for the preservation and digital communication of bamboo weaving techniques. Second, cultivate interdisciplinary talents proficient in bamboo weaving craftsmanship, modern design and international communication. Third, adopt differentiated strategies that combine regional technical characteristics with target market cultures [15], upgrading the focus from mere skill export to cultural value sharing. Existing research covers industry, innovation and communication, but

lacks in-depth exploration of cross-cultural adaptation mechanisms and precise alignment with overseas market demands, which should become core directions for subsequent studies.

There are still several issues worthy of research:

- 1) What challenges exist in the international communication of bamboo weaving?
- 2) What are the needs for the international communication of bamboo weaving?
- 3) What are the characteristics of the international communication of bamboo weaving?

3. Theoretical Framework

This study adopts 5W Communication Model [20] as its core theoretical framework to systematically analyze the global communication of bamboo weaving. The model, encapsulated in the question “Who says What in which Channel to Whom with What Effect?”, provides a structured lens for examining communication processes, particularly in cross-cultural and digital contexts. The “Who” element focuses on senders such as official institutions and folk inheritors, emphasizing the need for diverse sources to build credibility and grassroots appeal. The “What” refers to the content, including technical demonstrations, cultural connotations like harmony with nature, and symbolic patterns, guiding the analysis of how messages must be adapted to avoid distortions in multilingual translation and cultural mismatch. The “Channel” encompasses platforms like digital media (TikTok, YouTube) and traditional exhibitions, evaluating their effectiveness in reaching international audiences amid barriers like algorithm biases. The “Whom” targets international viewers, considering their cultural backgrounds, aesthetic preferences, and decoding processes to identify issues like confusion or superficial engagement. Finally, the “What Effect” assesses outcomes such as audience understanding, interaction levels (e.g., likes, comments), and long-term cultural resonance, underscoring the goal of shifting from passive reception to active participation and sustainability.

To enhance the analytical depth regarding modern digital ICH communication, this study extends the analysis by integrating platform affordance theory [21] [22], rooted in Gibson and Norman [23] [24]. Platform affordance refers to the action possibilities and constraints enabled by the technical, functional, and interface design of digital platforms, which shape users’ behaviors, interactions, and meaning-making processes. This extension explains why similar content performs differently on platforms like TikTok (affording global virality but constraining depth due to short-form algorithms) versus Douyin (affording localized recommendations but limiting cross-cultural reach), particularly within the “Channel” element. As illustrated in **Figure 1**, this integrated framework structures the chain of bamboo weaving that consists of production, then transformation, and finally communication, identifying characteristics, challenges, and optimization paths for its global spread.

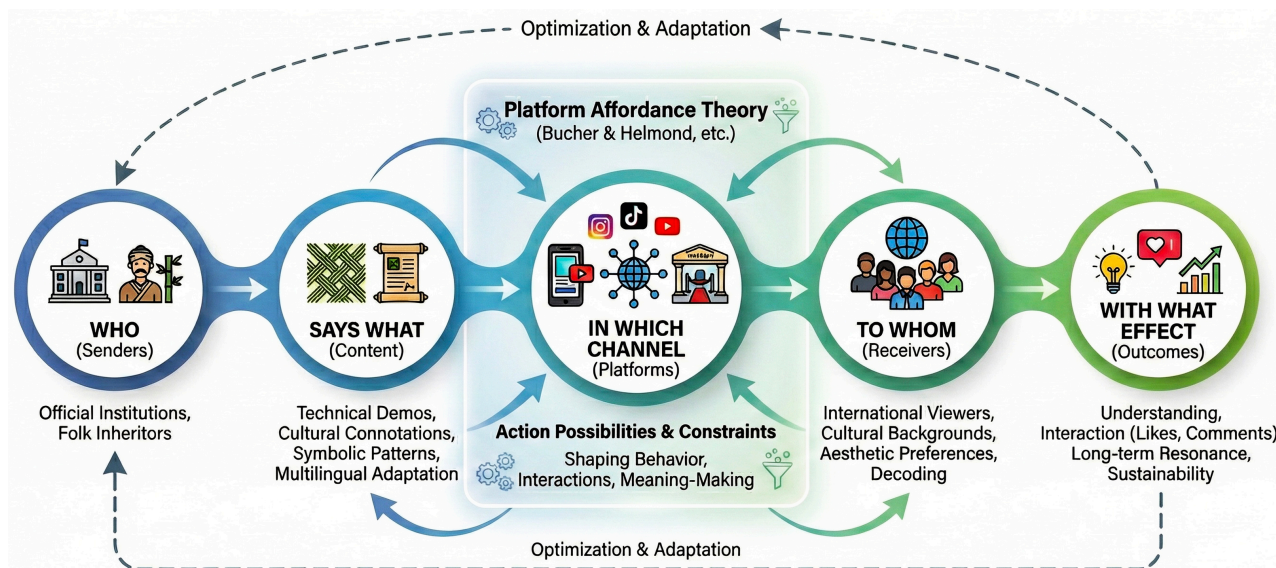


Figure 1. Integrated 5W model & platform affordance for bamboo weaving communication.

4. Research Design

This study takes online fieldwork as the core method to explore the global communication status of bamboo weaving, a traditional Chinese intangible cultural heritage. Focusing on its cross-cultural communication performance, content characteristics, and existing dilemmas, the research design centers on systematic data collection and integrated analysis. Data are gathered over six months from diverse sources, including short video platforms (Douyin, Xiaohongshu, TikTok), WeChat Official Accounts, and 10 authoritative websites such as Xinhua News Network. Using search terms like “traditional bamboo weaving craft,” “bamboo weaving intangible cultural heritage,” and “global communication of bamboo weaving,” 287 valid videos (156 cumulative playback hours) are retrieved, covering craft demonstrations, product displays, artisan stories, and cultural connotation interpretations. Table 1 illustrates the specific distribution of the 287 collected video samples across various Chinese and international platforms.

Table 1. Distribution of data sources.

Platform	Category	Number of Samples	Percentage
Chinese	Douyin/Xiaohongshu	145	50.50%
	WeChat Official Accounts	82	28.60%
	Official Media (Xinhua, etc.)	35	12.20%
International	TikTok/YouTube	25	8.70%
Total		287	100%

A mixed-methods approach is adopted to ensure comprehensive and in-depth research: quantitative statistics are used for indicators including playback volume,

likes, and platform distribution to assess communication effects, while qualitative analysis involving thematic coding of video content, audience positioning, and comments is conducted to evaluate cultural transmission depth and cross-cultural adaptability. Specific inclusion/exclusion criteria were applied to maintain data relevance and quality by excluding irrelevant, low-quality, or duplicate content. Potential limitations such as platform algorithm biases and concentrated data from Chinese platforms are mitigated via cross-platform verification and multi-angle content comparison. This design integrates objective data and subjective interpretation, providing an empirical basis for analyzing bamboo weaving's global communication challenges and optimization paths, which is consistent with the theoretical framework constructed in the previous chapter to systematically examine the global communication process of bamboo weaving.

5. Findings

Guided by 5W Communication Model and Platform Affordance Theory, the analysis of the collected data reveals how bamboo weaving's global communication is shaped by the interplay of senders (Who), content (What), channels (Channel), audiences (Whom), and effects (What Effect), while considering platform constraints and possibilities. The findings highlight five interrelated bottlenecks in this process, directly restricting its global influence.

5.1. Challenges

Research findings indicate that bamboo weaving faces five interrelated bottlenecks in its global communication, directly restricting its global influence. These challenges align with 5W elements and platform affordances, revealing gaps in sender diversity, content adaptation, channel utilization, audience targeting, and overall effects.

Firstly, the lack of a standardized multilingual translation system causes ineffective cross-cultural communication, which is a key challenge. Core technical terms such as the unique weaving techniques of Shengzhou bamboo weaving "flower winding method" and Dongyang bamboo weaving "hollow carving weaving method", and pattern-embedded cultural connotations such as symbols of Jiangnan scholarly culture and the concept of harmony between humans and nature are often distorted or lost in translation. This distortion primarily affects the "What" element in 5W communication model, as the content fails to convey accurate cultural messages. For example, among the 287 studied videos, 142 overseas audiences left comments expressing confusion about these core concepts, and the video publishers provided almost no timely and professional responses to these doubts, further exacerbating the communication barrier.

Secondly, products and promotional content show insufficient adaptation to overseas scenarios, which is another prominent challenge. Statistical analysis of the 287 collected bamboo weaving promotion videos reveals that 146 of them focus on repetitive craft demonstrations, such as the bamboo weaving dustpan pure

weaving demonstration video (a typical sample), which rarely integrates into the daily lives or needs of global audiences. This misalignment with the “Whom” element, which entails considering audiences’ cultural backgrounds and preferences, results in an average of only 19 likes per such video among overseas viewers. Worse still, overseas viewers of these repetitive demonstration videos mostly leave brief and perfunctory remarks (e.g., “Interesting craft” or simple emojis), with no in-depth discussion of bamboo weaving culture or techniques, reflecting extremely low audience engagement caused by this challenge.

Thirdly, international attention is insufficient, which is a critical challenge restricting the global spread of bamboo weaving. Despite approximately 16,000 official media reports on bamboo weaving culture, overseas viewership of the 287 studied bamboo weaving videos only accounts for a total of 92,000 times of the overall 1.15 million times viewership. On TikTok, the core overseas short-video platform, these 287 bamboo weaving-related videos only achieve an average of 2700 plays and 106 likes, far below the platform’s average of 12,000 plays and 480 likes for cultural content categories. A typical example is the TikTok official collection “Chinese Bamboo Weaving Intangible Cultural Heritage Techniques” (included in the 287 samples), which has a total of only 8900 plays and 312 likes. This weak resonance stems from imbalances in the “Who” and “Channel” elements, where official senders dominate without leveraging platform affordances like algorithmic virality on TikTok, indicating barriers in reaching international audiences amid algorithm biases.

Fourthly, differing aesthetic preferences and values trigger cross-cultural conflicts, which is a significant challenge affecting audience acceptance. Traditional Chinese auspicious motifs embedded in bamboo weaving works are often misunderstood overseas, especially videos featuring bamboo weaving patterns with collectivism connotations (a subcategory of the 287 samples). For instance, the bamboo weaving “Hundred Birds Worshipping the Phoenix” pattern creation video (a typical sample in the 287 videos) only received 12 likes among Western audiences, and the maximum number of likes for such videos is 17, with most receiving single-digit likes. Overseas viewers even leave comments such as “Confusing pattern meaning” in the comment section, and such misinterpretations rarely receive targeted explanations from the video release side. This conflict arises in the “Whom” and “What Effect” elements, as decoding processes vary by cultural background, reducing acceptance and leading to superficial engagement rather than long-term cultural resonance.

Fifthly, the communication model over-relies on festivals and exhibitions, which is a key challenge limiting sustainable cultural communication. Offline events dominate, while online content lacks continuity. Statistical data shows that only 37 of the 287 collected bamboo weaving promotion videos have received overseas comments, and these limited comments are mostly superficial remarks about the craft’s exquisiteness, with only 8 videos involving in-depth inquiries into bamboo weaving’s cultural connotation or production techniques. A typical case

is the Spring Festival bamboo weaving palace lantern exhibition supporting promotion video (included in the 287 samples), which only received 3 overseas comments after its release, and no in-depth discussion on bamboo weaving craft or cultural connotation was formed. This over-reliance limits the “Channel” affordances, confining audiences to superficial perception and failing to shift from passive reception to active participation, as emphasized in “What Effect” for sustainable outcomes.

5.2. Needs

To address the aforementioned challenges, targeted support is urgently required in the dimensions of talent and content operation, among which talent needs are particularly crucial and can be specifically divided into three categories, aligned with enhancing the 5W model’s elements and platform affordances for effective communication.

The first category is foreign language talents. One of the core obstacles to the global communication of bamboo weaving is poor cross-cultural communication, particularly in the “What” and “Whom” elements where content must be adapted without distortion. This requires foreign language talents to not only possess solid multilingual proficiency but also have an in-depth understanding of the core technical points and cultural connotations of bamboo weaving craftsmanship. They should be able to accurately transform relevant terms and cultural concepts, avoid information distortion or loss during communication, and ensure that international audiences correctly understand the spiritual core of bamboo weaving.

The second category is technical talents. Technical talents are an important support for improving the quality and international adaptability of promotional content, especially in leveraging “Channel” affordances like video editing tools and algorithms. They are mainly responsible for video editing, intelligent subtitle generation, and multilingual content adaptation. Through professional technical processing, the presentation effect of promotional materials can be optimized, enabling audiences from different linguistic backgrounds to clearly receive information. At the same time, it enhances the professionalism and appreciation of the content, increasing its appeal to international audiences.

The third category is new media promotion talents. Such talents need to have rich experience in overseas platform operation and be familiar with the algorithm preferences and audience characteristics of different overseas platforms, directly addressing “Channel” constraints and “What Effect” goals. They can optimize communication content according to the needs of target markets, formulate precise promotion strategies, improve the exposure and communication efficiency of bamboo weaving-related content, and promote the development of interactive activities to guide active participation of international audiences and expand the international influence of bamboo weaving.

In addition to talent needs, the localization of promotional scripts and materials is also crucial. They need to be customized in combination with the cultural con-

text and living habits of target markets, integrating scenarios familiar to audiences to stimulate emotional resonance, thereby strengthening the “Whom” element. The dominant position of official media in current communication also indicates an urgent need to activate folk participation, supplementing top-down publicity with grassroots voices to further expand the scope of communication and balance the “Who” senders for greater credibility and appeal.

5.3. Characteristics

Based on the analysis of 287 bamboo weaving overseas promotion videos, combined with the aforementioned challenges and needs, and under the guidance of 5W Communication Model and Platform Affordance Theory, the international communication of bamboo weaving exhibits distinct characteristics that comprehensively reflect its current communication status. In terms of communication subjects, it presents a top-down structure dominated by official media, with over 80% of the 287 studied videos released by official institutions, while folk forces such as inheritors and artisans are significantly underutilized, resulting in a lack of authentic and grassroots cultural expressions. In terms of promotional content, it focuses more on repetitive craft demonstrations rather than cultural connotation transmission, with nearly half of the videos only showing weaving processes without explaining the cultural and historical background, and there is a lack of effective localization and accurate translation of technical terms and cultural symbols.

In terms of communication channels, bamboo weaving has expanded to overseas digital platforms such as TikTok, but the utilization of platform affordances is inadequate, with average plays and likes far below the platform’s cultural content average, and online content is released sporadically without continuity, while offline channels such as festivals and exhibitions still dominate. In terms of audience engagement and communication effects, overseas attention remains limited, with overseas viewership accounting for only a small proportion of the total viewership, and audience interaction is superficial—most comments are perfunctory, with few in-depth inquiries, and cross-cultural aesthetic and value differences lead to low acceptance of collectivist-themed works among Western audiences. Additionally, bamboo weaving’s international communication has a solid foundation in existing theoretical and practical research, including cultural value, regional characteristics and digital innovation, but these advantages have not been effectively transformed into communication power, resulting in great untapped potential for global recognition.

6. Discussion

Drawing on 5W Communication Model and Platform Affordance Theory, this discussion interprets the findings by mapping challenges and needs to the framework’s elements, and proposes improvements to optimize the “production-transformation-communication” chain for bamboo weaving’s global spread.

6.1. Theoretical Interpretation of Communication Bottlenecks

This study investigates bamboo weaving's international publicity as an intangible cultural heritage and identifies its communication bottlenecks via 5W Communication Model and Platform Affordance Theory. Structural problems in publicity have significantly constrained its international influence—particularly in the 5W model's sender-to-effect flow—exacerbated by digital platforms' specific affordances and constraints.

Key issues include communication imbalance: over-reliance on official media as the dominant sender (Who), with insufficient folk participation from inheritors, artisans, and diaspora communities. This limits the diversity and credibility of communication sources, hindering grassroots appeal and authentic global-resonant cultural narratives. Another prominent problem is inadequate language adaptation and content localization (affecting What and Whom), as promotional materials often fail to accurately translate technical terms and cultural connotations or connect bamboo weaving to overseas audiences' familiar scenarios, leaving content detached from their daily lives, aesthetics, and values.

Despite official deployment of content on TikTok, YouTube and other overseas platforms, these issues have weakened cross-cultural resonance. Platform affordances are critical here: TikTok's short-video algorithms favor striking but shallow content, constraining complex cultural and technical transmission; recommendation systems prioritize localized topics, limiting Chinese ICH's cross-cultural reach. Consequently, What Effect remains superficial—audience engagement is low, with few in-depth discussions, and long-term cultural understanding or resonance is rare. These limitations hinder bamboo weaving's transition from a domestically preserved craft to a globally recognized cultural heritage.

6.2. Improvement Suggestions and Strategies

6.2.1. Connecting Theory with Practice

Existing studies lay a foundation for bamboo weaving research, which this theoretical framework extends to address international gaps. In cultural value research, it has been pointed out that bamboo weaving, as a carrier of rural collective memory, plays a crucial role in rural cultural inheritance and rural revitalization, highlighting the need to emphasize its cultural connotations in global communication via the "What" element [1]. In regional characteristic research, comparisons of the craftsmanship and artistic styles of different bamboo weaving schools have noted that their unique characteristics are key to market competitiveness, which provides a basis for formulating differentiated international communication strategies that align with "Whom" audiences [3]. In innovative design, the application of shape grammar to pattern innovation and the exploration of parameterized 3D printing technology applications have both demonstrated the potential of combining traditional craftsmanship with modern technology to enhance product appeal—insights that can be integrated into international publicity content innovation within the "Channel" affordances [4] [5]. In digital communication, the development of VR-based virtual experience systems has proven that

digital technology can enhance audience engagement, which is valuable for optimizing international communication channels by leveraging platform possibilities [6]. Studies have proposed that the digital transformation of traditional techniques can promote the development of the bamboo weaving industry towards OBM, providing a reference for improving the added value of bamboo weaving products in international markets through better “What Effect” [7]. In terms of inheritance protection, the recording of technical characteristics and development experience of specific bamboo weaving schools through inheritor interviews has emphasized the importance of inheritor resources in cultural communication, supporting diverse “Who” senders [8]. The discussion of the role of professional exhibitions in bamboo weaving communication through craft expo cases has provided inspiration for optimizing international exhibition participation models that combine offline and online “Channels” [9]. In intangible cultural heritage tourism research, the alienation and authenticity of intangible cultural heritage tourism production have been discussed, reminding that bamboo weaving should maintain cultural authenticity while adapting to overseas markets in international communication to achieve positive “What Effect” [10]. The role of bamboo weaving training in women’s empowerment and rural revitalization has been explored, suggesting that the social value of bamboo weaving can be highlighted in international communication to expand its influence by targeting “Whom” preferences [25]. However, existing research lacks systematic exploration of the global communication mechanism and practical strategies of bamboo weaving, and this study addresses this gap by applying the integrated 5W and affordance framework.

6.2.2. Theoretical and Practical Implications

This study contributes to existing research by framing bamboo weaving’s internationalization through 5W Communication Model and Platform Affordance Theory. Firstly, it addresses insufficient attention to bamboo weaving’s global communication, fills the research gap by systematically analyzing its challenges and needs, and provides a new perspective for traditional craft ICH’s international communication, emphasizing 5W-based structured analysis. Secondly, it echoes the digital innovation trend in existing research [4]-[7] and expands digital technology’s application in global communication, supplementing bamboo weaving’s digital transformation by proposing multilingual, interactive content on TikTok and YouTube to optimize “Channel” affordances. Thirdly, it integrates research on regional cultural characteristics [1] [3] [8] and exhibition communication [9] into international strategies, emphasizing leveraging different schools’ cultural connotations, regional features, and exhibition resources for localized, precise communication aligned with “Whom” and “What Effect”.

This study proposes three key strategic advancements. **Figure 2** illustrates the proposed multi-dimensional global communication system, integrating diverse communicators, adaptive content, and hybrid channels around bamboo weaving culture.

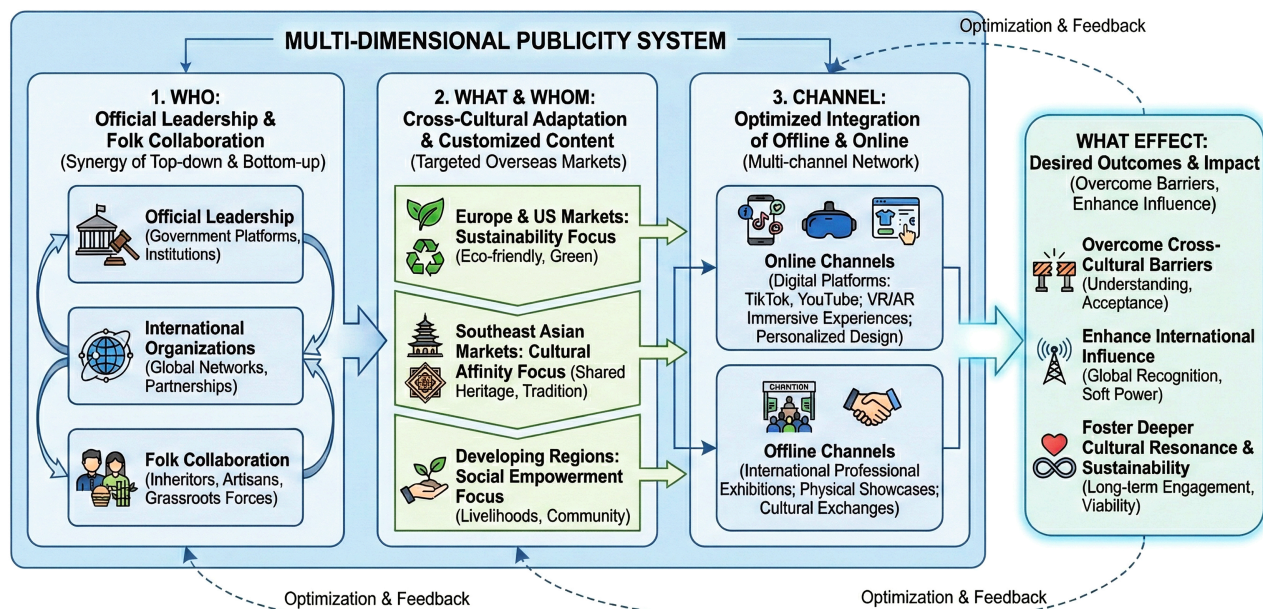


Figure 2. Proposed multi-dimensional global communication system for bamboo weaving ICH.

Firstly, it constructs an official-led, folk-collaborative publicity system, integrating official, folk, and international organization resources to balance “Who” and enhance source diversity. Secondly, it enriches cross-cultural content adaptation: drawing on regional characteristic [3] [8] and social value [25] research, it customizes content for different markets—emphasizing environmental sustainability in Europe and America, cultural affinity in Southeast Asia, and social empowerment in developing regions—to address “What” and “Whom” mismatches. Thirdly, it optimizes offline-online channel integration: building on digital innovation [5] [6] and exhibition research [9], it combines VR/AR experiences, parameterized design, and international exhibitions to leverage “Channel” affordances, deepen “What Effect,” and help bamboo weaving overcome cross-cultural barriers.

7. Conclusions

Guided by the integrated theoretical framework of 5W Communication Model and Platform Affordance Theory, this study explores the global communication of bamboo weaving, a traditional Chinese intangible cultural heritage, through online fieldwork and mixed methods. The research identifies five core challenges: unbalanced communication subjects dominated by officials with insufficient folk participation, distorted cultural transmission due to the lack of standardized multilingual translation systems, inadequate adaptation of promotional content to overseas daily scenarios, ineffective cross-platform communication caused by misalignment with platform affordances, and cross-cultural conflicts arising from differing aesthetic and value preferences, resulting in superficial audience engagement. Corresponding practical needs are clarified: interdisciplinary talents proficient in craftsmanship, foreign languages, and digital skills; technical talents for

content production and multilingual adaptation; new media talents familiar with overseas platform operations; and localized promotional materials tailored to target markets. The study also concludes the distinct characteristics of bamboo weaving's international communication: it adopts an official-dominated top-down structure with insufficient folk participation, focuses more on craft demonstrations than cultural transmission, underutilizes digital platform affordances with fragmented channels, and has superficial international audience engagement with cross-cultural acceptance barriers, while its theoretical and practical potential for global communication remains untapped.

To address these issues, this study proposes targeted suggestions: construct a multi-dimensional publicity system with official leadership and folk collaboration to balance communication subjects; optimize content through cross-cultural adaptation and scenario integration to enhance relevance; develop differentiated strategies based on platform affordances to expand international reach; align content with audience preferences to mitigate cultural conflicts; and establish interactive feedback mechanisms to deepen communication effects. In essence, bamboo weaving's internationalization is a two-way cultural dialogue. The findings provide feasible paths for it to overcome cross-cultural barriers and offer valuable references for similar traditional craft intangible cultural heritage to promote global communication and enhance Chinese cultural soft power.

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Conflicts of Interest

The authors declare no conflicts of interest.

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