

Jiarong Tibetan Embroidery: Inheritance And Development

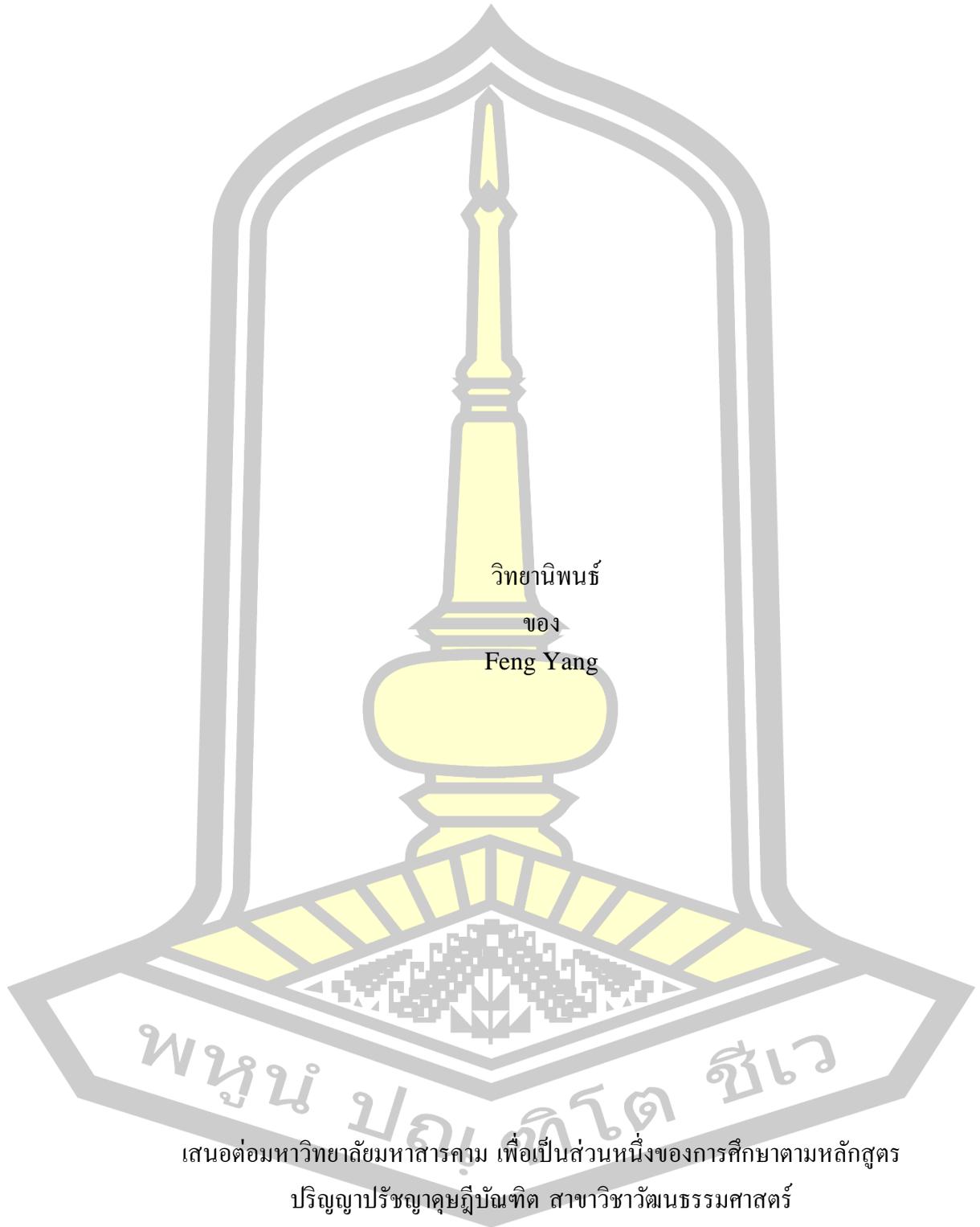
Feng Yang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science

June 2024

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Jiarong Tibetan Embroidery: Inheritance And Development



วิทยานิพนธ์
ของ
Feng Yang

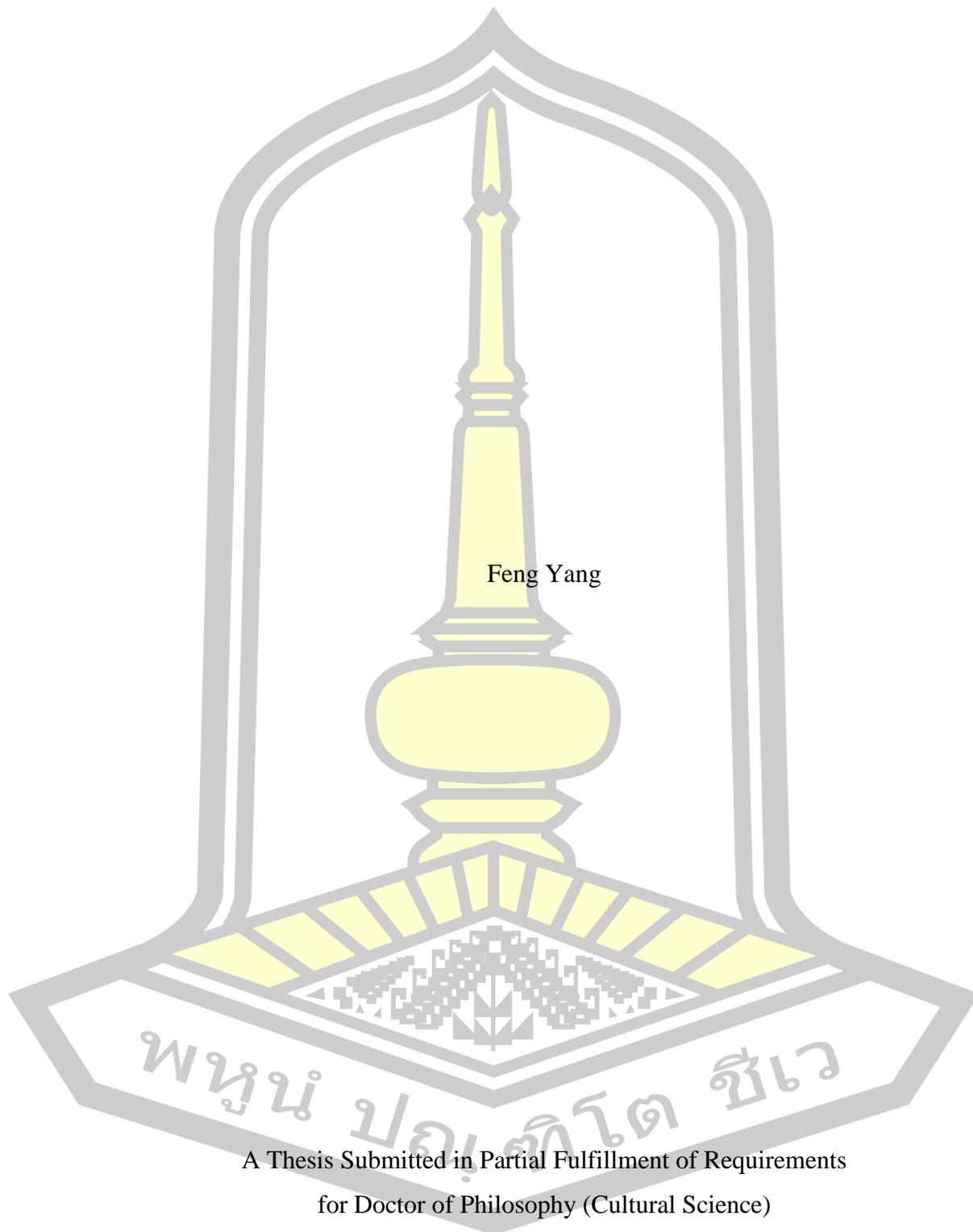
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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Jiarong Tibetan Embroidery: Inheritance And Development



Feng Yang

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Cultural Science)

June 2024

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ABSTRACT

The research objectives of this study are 1) to study the history of Jiarong Tibetan Embroidery; 2) to study the characteristics of Jiarong Tibetan Embroidery; 3) to study the development of Jiarong Tibetan Embroidery. This research uses qualitative research method to research and analyze relevant information and literature on Jiarong Tibetan Embroidery. In order to obtain first-hand information, researcher conducted the field work in Jiarong Tibetan area in Xiaojin County, Sichuan during March to June, 2023 using a basic survey, observations, interviews and focus-group discussion. In this study, 4 key Informants, 12 casual Informants, and 20 general Informants were purposively selected, They are local intangible cultural heritage inheritors, scholars, designers, government staff, sales staff.

Research results are as follows: 1) During the Han Dynasty, Han embroidery skills were introduced to the area. During the Tang Dynasty, the area gradually came under the jurisdiction of Tibet, the Jiarong Tibetans were formally formed, and Tibetan cultural elements were also incorporated into local embroidery. By the Qing Dynasty, Jiarong Tibetan Embroidery had matured and formed its own system, which has been passed down to this day. However, modernization has caused a huge impact on the inheritance of Jiarong Tibetan Embroidery. At the beginning of the 21st century, China began to pay attention to the protection of intangible cultural heritage, providing new opportunities for the inheritance of Jiarong Tibetan Embroidery. 2) Jiarong Tibetan Embroidery has strong ethnic characteristics and distinct regional characteristics. It is a traditional craft developed by the Jiarong Tibetan people for thousands of years to adapt to the special local geographical environment and climatic conditions and make full use of local resources. It is a comprehensive reflection of Jiarong Tibetan culture, life and beliefs. In recent years, the Chinese government has adopted a series of measures in conservation and achieved remarkable results, but there are still challenges in terms of marketization and commercial promotion. 3) In order to promote the characteristics and development of Jiarong Tibetan Embroidery, the researcher proposed the characteristics and development of Jiarong Tibetan Embroidery, by selecting materials, colors, shapes, weight, size method and models of making Jiarong Tibetan Embroidery. For development of Jiarong Tibetan Embroidery, the researcher has emphasized brand and models making using business, SWOT analysis and 4P marketing of Jiarong Tibetan Embroidery.

In conclusions, this study provides theoretical reference for the characteristics and development of Jiarong Tibetan Embroidery, and helps making up for the shortcomings of current Jiarong Tibetan Embroidery research at the theoretical level. At the same time, it provide suggestions and references for the local government in promoting the development of Jiarong Tibetan Embroidery industry, increasing residents' income, and enhancing cultural confidence.

Keyword : Jiarong Tibetan embroidery, Characteristics, Cultural ecology, Structure and function, Brand and models making, Marketing and business, Inheritance and development



ACKNOWLEDGEMENTS

While studying in Thailand, the researcher fell deeply in love with this exotic country. The culture and people of Thailand have given me many precious experiences and inspirations, allowing me to gain knowledge and growth. Living in a foreign country, the researcher adhered to the belief of "reading thousands of books and traveling thousands of miles" and visited most parts of Thailand: The textile skills of Northeast Thailand, the embroidery skills of Chiang Mai, the international perspective of Bangkok, the tourism industry of Phuket, and the ruins of the ancient city of Sukhothai, each landscape provided me with rich inspiration and observation perspectives for my thesis writing.

First the researcher would like to express my deepest gratitude to my PhD supervisor, Dr. Boonsom, who has been a role model and inspiration on my academic journey. He has not only provided me with selfless guidance and support in my studies, but also inspired me through his actions. His spirit has driven me to continuously strive for excellence in academic research and teaching, and to overcome various challenges. Once again, the researcher sincerely thank Dr. Boonsom for being a guiding light and setting a benchmark for me on my academic path. the researcher wish Dr. Boonsom good health and happiness.

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Finally, the researcher would like to express my deep gratitude to my family.

My parents have always given me support and encouragement, and my wife takes good care of my daughter. Their understanding and support are what keep me going.

The researcher is very reluctant to leave Thailand soon. It is my future mission and responsibility to bring the knowledge I have learned back to my hometown and teach it to more people.

Feng Yang

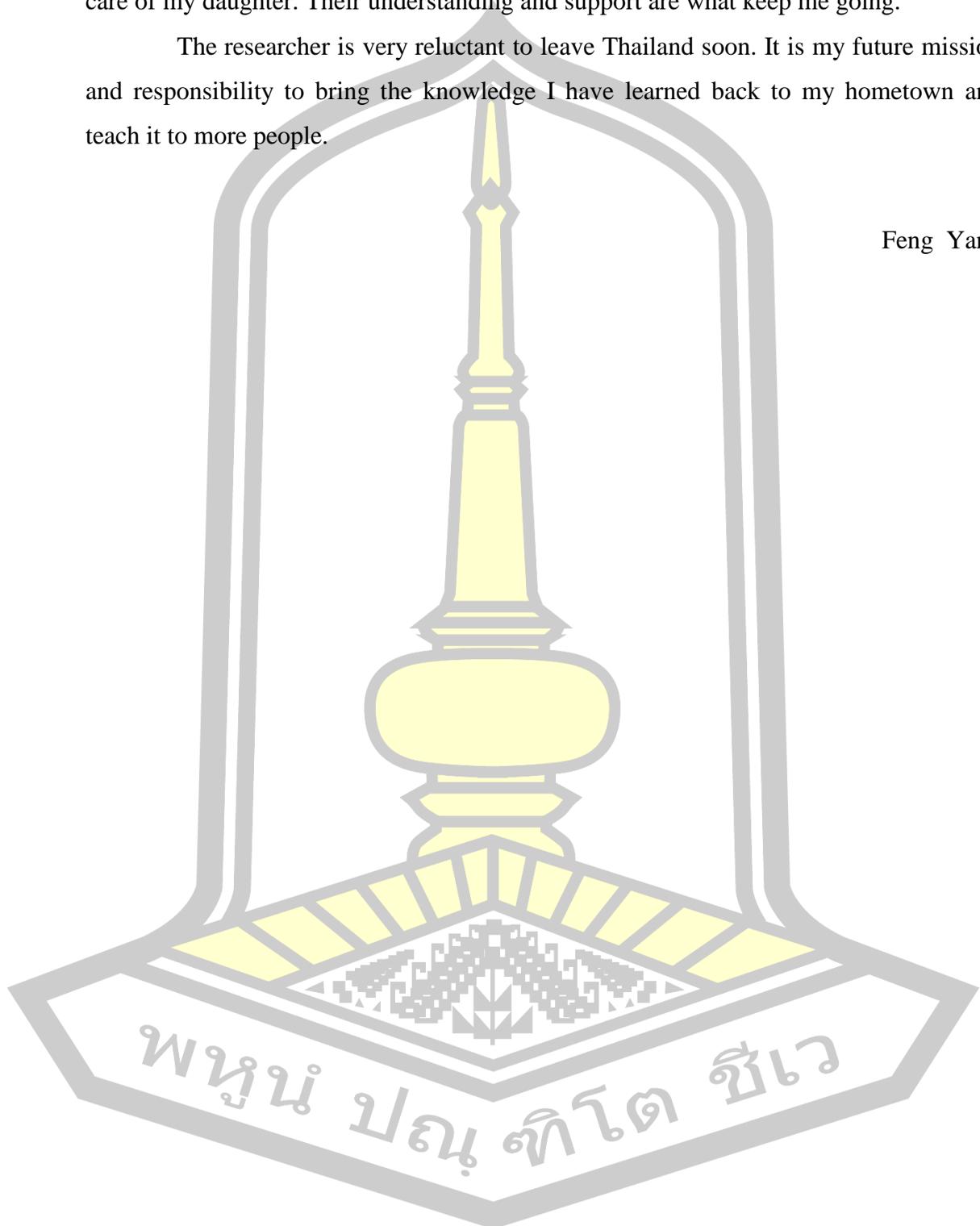
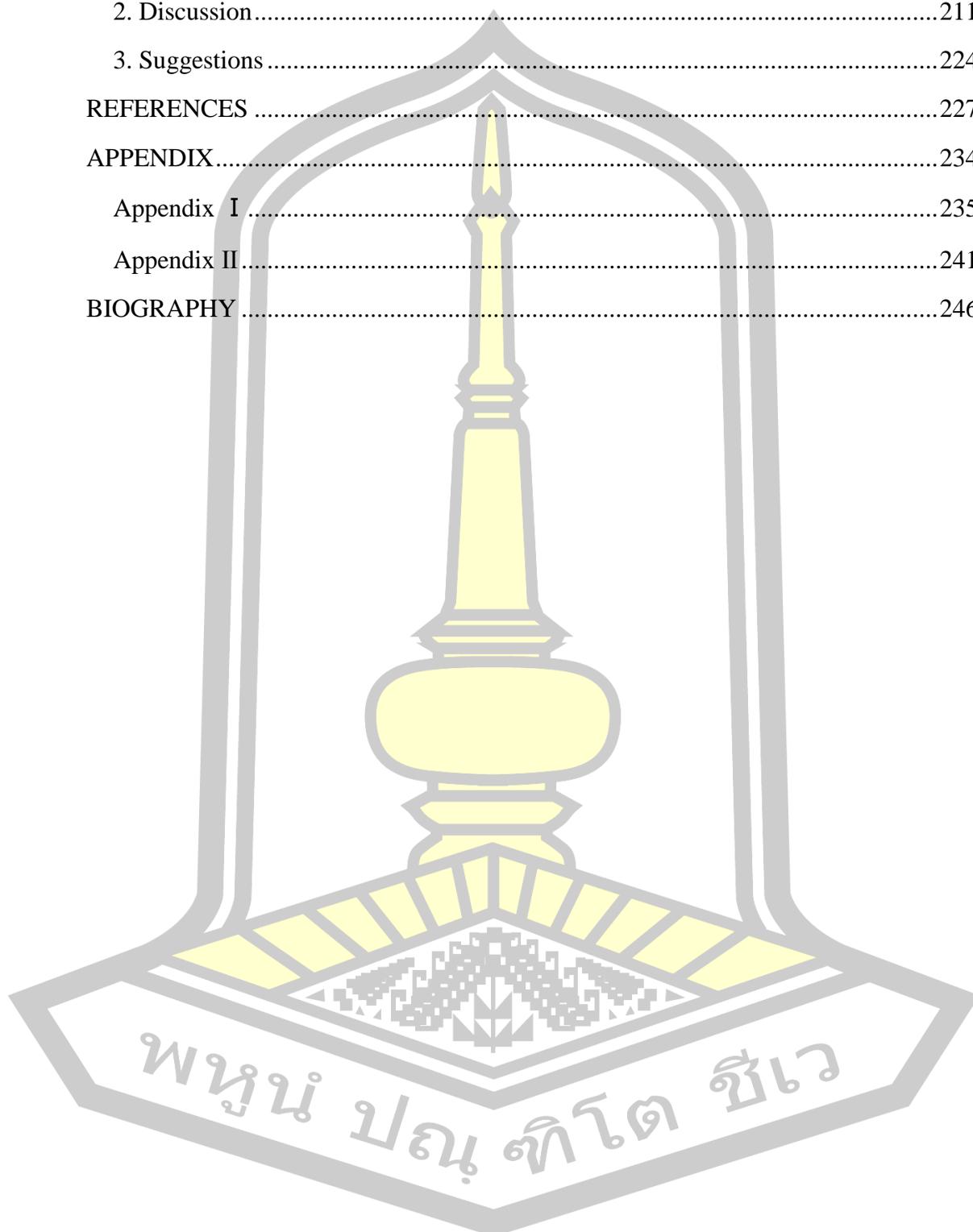


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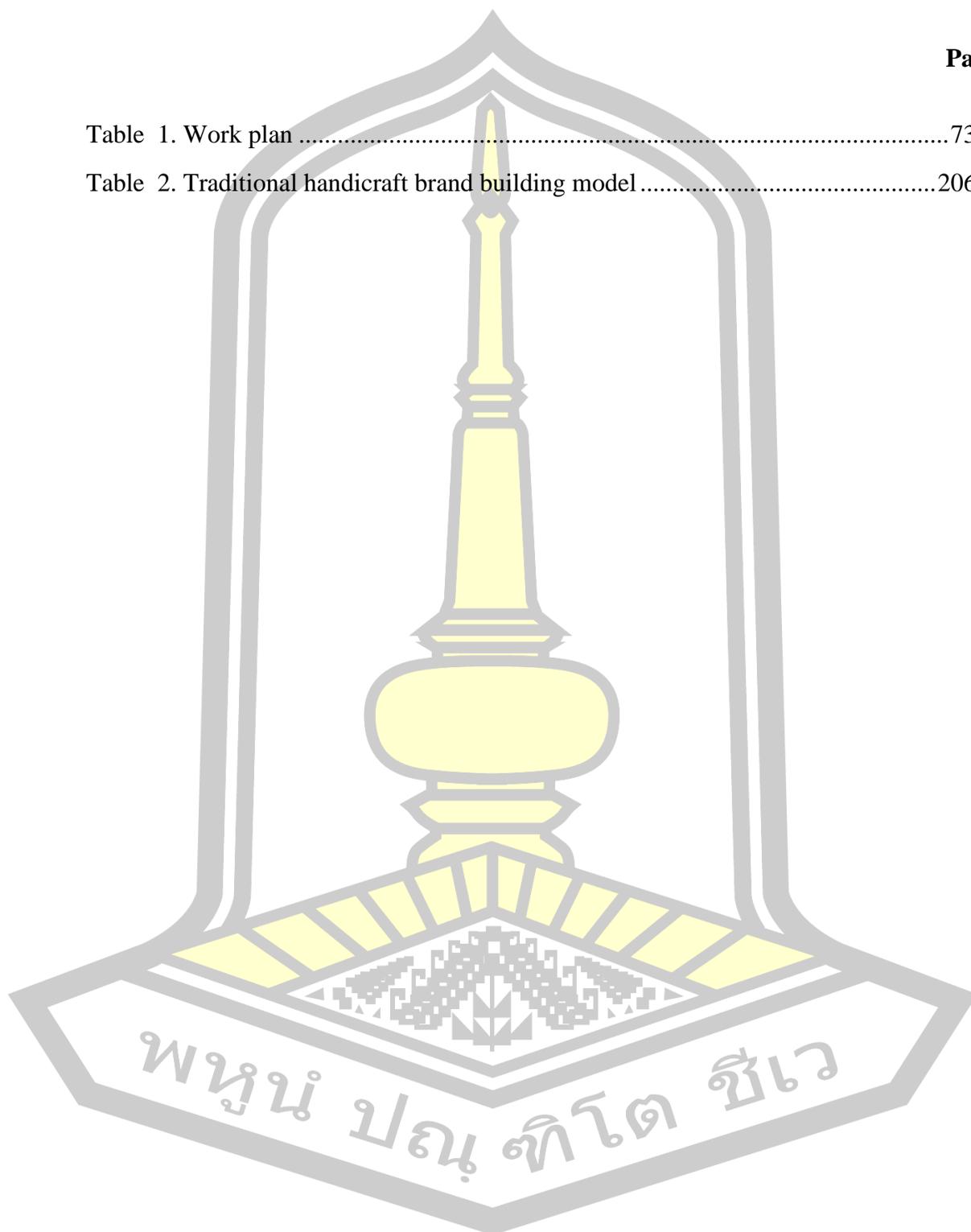
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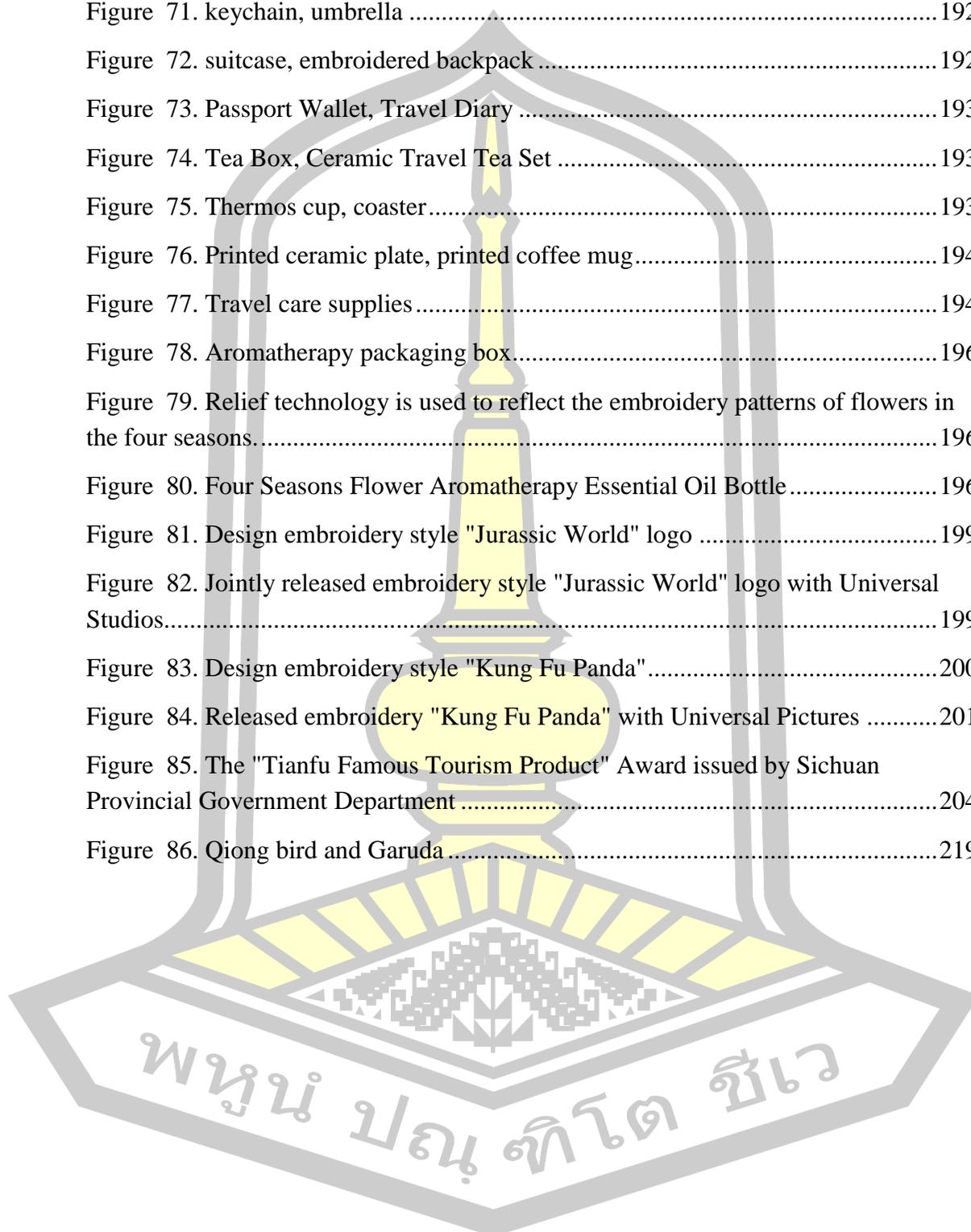
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CHAPTER I

INTRODUCTION

1. Research Background

China is a multi-ethnic country, and each ethnic group has its own cultural ancient life memory and living cultural genes. Therefore, China's intangible cultural heritage is not only extensive and profound, but also colorful. As far as traditional weaving and embroidery is concerned, its long history and brilliant achievements are comparable to ceramic culture and jade culture, and its diversity is particularly prominent. Among the many ethnic groups in China, many have created weaving and embroidery cultures with their own national characteristics. These weaving and embroidery cultures are not only the excellent traditions of the nation, but also the wonders of the Chinese weaving and embroidery culture. In the current process of intangible cultural heritage protection, many of these wonders have been listed in the list of national intangible cultural heritage projects as objects of key protection. "Tibetan weaving and cross-stitch embroidery craft" is the third batch of national intangible cultural heritage items approved by the State Council. (Source: Ministry of Culture and Tourism, 2012)

Jiarong Tibetan weaving and cross-stitch embroidery crafts have a long history. According to the "bone spinning wheel" discovered in the Danbahan Eye Neolithic Age site, as early as the Neolithic Age more than 4,500 years ago, the Jiarong area was Textile technology has already begun. In the course of historical development, the Jiarong Tibetan ancestors relied on the local rich Tibetan goat livestock resources and arrow flax crop resources to process and produce wool and linen fabrics with Jiarong regional characteristics using weaving techniques. On the other hand, through exchanges with the mainland, cotton velvet and various cotton fabrics related to clothing and life were obtained through exchange. The Jiarong Tibetan people are a nation that loves beauty and is good at learning and drawing lessons from it. In their long-term production and life practices, they have integrated their own unique embroidery techniques with foreign embroidery techniques, and have produced them on various cotton, Jiarong Tibetan weaving and embroidery

craftsmanship is carried out on clothing and daily necessities made of linen and woolen fabrics, which has both Tibetan tradition and unique Jiarong characteristics. It integrates weaving, cross-stitching and embroidery. (Yang, 2015)

In the traditional agricultural economic society where "men farm and women weave", Jiarong Tibetan women are the inheritors and inheritors of Jiarong Tibetan weaving and embroidery craftsmanship. They have spent their entire lives inheriting and carrying forward Jiarong Tibetan weaving and embroidery craftsmanship, not only It adds color to his life and writes a glorious chapter for the creation of weaving and embroidery crafts with Jiarong characteristics.

The inheritance of Jiarong Tibetan weaving and embroidery craftsmanship is an inheritance method that is mainly based on family inheritance (i.e., mother-daughter inheritance) and also includes mass collective inheritance. In a family, adult women spend most of their off-farm time rubbing wool, twisting linen thread, weaving tassels, weaving linen, sewing clothes and other daily necessities, and doing embroidery. In a self-sufficient society, weaving and embroidery has become a special livelihood for Jiarong women. Girls generally learn spinning, weaving muslins, linen, weaving floral belts, cross-stitch embroidery and other crafts under their mother's words and deeds when they are around 10 years old. When the age of marriage comes, the level of weaving and embroidery skills of young women becomes an important condition for the groom's family to choose a wife. If in a village, a woman has unique skills in weaving and embroidery, not only will all the women in the village compete for advice, but she will also be highly respected and loved by the villagers.

Weaving and embroidery crafts play an extremely important role in the life of the Jiarong Tibetan people, and it is also a highly dependent livelihood among the Jiarong Tibetan people.

Jiarong Tibetan wool, linen and cotton weaving techniques and cross-stitch embroidery techniques were formed based on the Jiarong Tibetan people's continuous innovation and absorption of Han cross-stitch embroidery techniques over thousands of years in order to adapt to the local special geographical environment and climatic conditions, make full use of local resources, and make full use of local resources.

Traditional crafts with strong national characteristics and distinctive regional characteristics.

The colorful Jiarong women's costumes embody the exquisite skills of Jiarong Tibetan traditional weaving and embroidery crafts, whether it is the embroidered bandana covering the head, or the colorful belt tightly tied around the waist, whether it is draped over the shoulders during festivals The elegant cloaks or the embroidered shoes worn on the feet are everywhere shining with the clever wisdom of Jiarong women and exuding the fragrance of Jiarong culture.

Since 2001, Kunqu Opera art was selected into the first batch of "Representative List of Oral Intangible Heritage of Humanity"(Source: China Intangible Cultural Heritage Network), starting the protection of China's intangible cultural heritage, and it has gone through a process of 22 years. China's intangible cultural heritage protection work has not only made remarkable achievements, but has also been widely recognized by the people and highly praised by the international community. The protection of intangible cultural heritage has become an important part of China's cultural development strategy.

In the backdrop of global economic integration and the impacts of modern industrial civilization, traditional weaving and embroidery techniques of the Jiarong Tibetan ethnic group, like other intangible cultural heritage, confront severe challenges. These issues manifest in several key areas: Firstly, there is the challenge of inheritance, as modern lifestyle changes and decreased demand for handicrafts due to industrialization pose obstacles to the transmission of traditional weaving and embroidery skills. Instability in the transmission lineage and a lack of interest among the younger generation in traditional crafts have led some highly skilled embroiderers to abandon the profession. Secondly, there is a shortage of innovative talent. For Jiarong Tibetan Embroidery to achieve branding and internationalization, it requires a cohort of individuals with innovative spirits. However, due to the conservatism of traditional crafts and the neglect of traditional crafts in modern education systems, there is a relative lack of innovative talent. Lastly, there is a scarcity of raw materials. Some specific weaving and embroidery techniques rely on raw materials. However, due to environmental changes or other reasons, these raw materials may face shortages, posing a risk of the loss of specialized techniques.

2. Research Objectives

2.1 To study the historical of Jiarong Tibetan Embroidery.

2.2 To study the Inheritance and characteristics of Jiarong Tibetan Embroidery.

2.3 To study the development of Jiarong Tibetan Embroidery.

3. Research Questions

3.1 Historical evolution and cultural origins:

What are the origins and development stages of Jiarong Tibetan Embroidery?

3.2 System analysis of unique characteristics:

What are the specific structures and functions of Jiarong Tibetan Embroidery?

3.3 Development and changes of the times:

What challenges and opportunities exist for the development of Jiarong Tibetan Embroidery?

4. Significance of Research

The importance of this study lies in an in-depth analysis of the historical evolution, unique characteristics and contemporary development of Jiarong Tibetan Embroidery, so as to provide profound theoretical and practical insights into the protection, inheritance and development of this traditional handicraft. By systematically analyzing its production process, style, patterns and role in social culture, this study aims to reveal the adaptation and adjustment process of Jiarong Tibetan Embroidery in the cultural ecology and find a path for its balanced development in modern society. Therefore, in the context of globalization, this study strives to provide in-depth and practical guidance for the future of Jiarong Tibetan Embroidery, so that it can continue to show the vitality of traditional culture in contemporary society.

This research has practical significance for the cultural inheritance and social development of Jiarong Tibetan area. Under the impact of modern industrial society, Jiarong Tibetan traditional folk culture has been affected and threatened to a certain extent. Especially in the field of handicrafts, traditional crafts are at risk of disappearing as a large number of talented craftsmen age. This study emphasizes the

urgency of protecting and inheriting Jiarong Tibetan traditional handicraft culture through in-depth research on Jiarong Tibetan Embroidery. By excavating the historical origins and uniqueness of traditional embroidery craftsmanship, we can provide a new development direction for local communities and promote cultural traditions to take on new vitality in modern society.

On the other hand, this study raises the issue of how to combine traditional embroidery craftsmanship with contemporary art design to promote the living inheritance of traditional handicrafts. This not only contributes to the contemporary inheritance of embroidery craftsmanship, but also injects new artistic elements into handicrafts, broadening the market and audience for products. In the Internet era, the emergence of digital media provides new ways for the protection of traditional crafts. By scientifically recording and disseminating traditional embroidery craftsmanship, the development of this cultural tradition can be better promoted and it can better adapt to the needs of modern society.

Finally, through a case study of Jiarong Tibetan Embroidery, this study aims to provide reference for the inheritance and future development of traditional handicrafts of ethnic minorities throughout China. Through the analysis of successful experiences and dilemmas, lessons can be provided for the inheritance of handicrafts in other regions and promote the prosperity of traditional culture nationwide. This has positive social benefits for comprehensively promoting the development of China's social fields and the prosperity of national culture.

5. Definition of Terms

Jiarong Tibetan Embroidery: Jiaren Tibetan Embroidery is a traditional handicraft with a long history originating from the Jiaren Tibetan region in Sichuan Province, China. It is characterized by the use of intricate patterns and vibrant colors, stitched onto fabrics to create exquisite designs that showcase a unique artistic style and cultural significance. This embroidery technique is widely employed in the production of clothing, home decorations, Thangka paintings, and other items, featuring diverse motifs such as flowers, birds, animals, landscapes, and Buddhist imagery, with various forms and delicate craftsmanship. Materials mainly include wool, linen, cotton, and silk. Jiaren Tibetan Embroidery not only represents a

traditional craft but also embodies the cultural and ethnic identity of the local area. It is extensively preserved and practiced in regions like the Aba Tibetan and Qiang Autonomous Prefecture and the Garzê Tibetan Autonomous Prefecture in Sichuan Province and has been recognized as a national intangible cultural heritage of China.

Inheritance: One of the research objectives. In this study, inheritance refers to the inheritance method, inheritance status and problems of Jiarong Tibetan Embroidery. In the inheritance process of Jiarong Tibetan Embroidery, factors such as the geographical characteristics and climatic conditions of the natural environment, as well as the social customs and historical background of the human environment will have an impact on the inheritance method. In the Jiarong Tibetan area, embroidery skills are inherited mainly through family inheritance and supplemented by mass inheritance. At the same time, written records and practical experience are also used to ensure the continuation and spread of this traditional craft. The study of inheritance status and problems refers to the analysis and discussion of the challenges, obstacles and existing problems faced in the inheritance process. In the context of Jiarong Tibetan Embroidery, there are problems such as changes in the inheritance environment, lack of innovative talents, and insufficient raw materials. Through research on these issues, we can better understand the current situation in the inheritance process and provide targeted suggestions and measures for the protection and inheritance of Jiarong Tibetan Embroidery, a traditional craft.

Characteristics: One of the research purposes is to systematically analyze the unique characteristics of Jiarong Tibetan Embroidery, including the technicality of the production process, the style and the artistry of the pattern, to reveal its uniqueness. In this study, the characteristics of Jiarong Tibetan Embroidery are mainly studied from a structure-function perspective. From a structural perspective, it mainly includes stitching, patterns, colors, materials, tools, etc. Its acupuncture methods include 2 major categories and 12 subcategories. The embroidery patterns are derived from local and traditional elements, showing the rich natural landscape and cultural connotations. The use of bright contrasting colors, mainly red, yellow, blue, white, black and green, demonstrates the unique Tibetan view of color. The embroidery tools are simple and practical, showing superb skills and meticulous craftsmanship. Most of the embroidery materials come from local materials such as cattle wool, cotton and

linen, as well as silk and other materials exchanged from Han areas. From a functional perspective, it mainly includes practical, symbolic and religious functions. Jiarong Tibetan Embroidery is not only a handmade art, but also a comprehensive reflection of culture, lifestyle and religious beliefs. It continues the history and tradition of Jiarong Tibetan people and provides It provides people with aesthetic enjoyment and spiritual comfort, reflecting the multiple roles and values of Jiarong Tibetan women in social life..

Development: One of the research objectives is to study the changes and evolution of Jiarong Tibetan Embroidery in today's era, and analyze its role and adaptation strategies in modern society. At the same time, by utilizing the characteristics and data of Jiarong Tibetan Embroidery, brand and models making using business, SWOT analysis and 4P marketing of Jiarong Tibetan Embroidery, establish the Jiarong Tibetan Embroidery brand to promote its development and growth in the market.

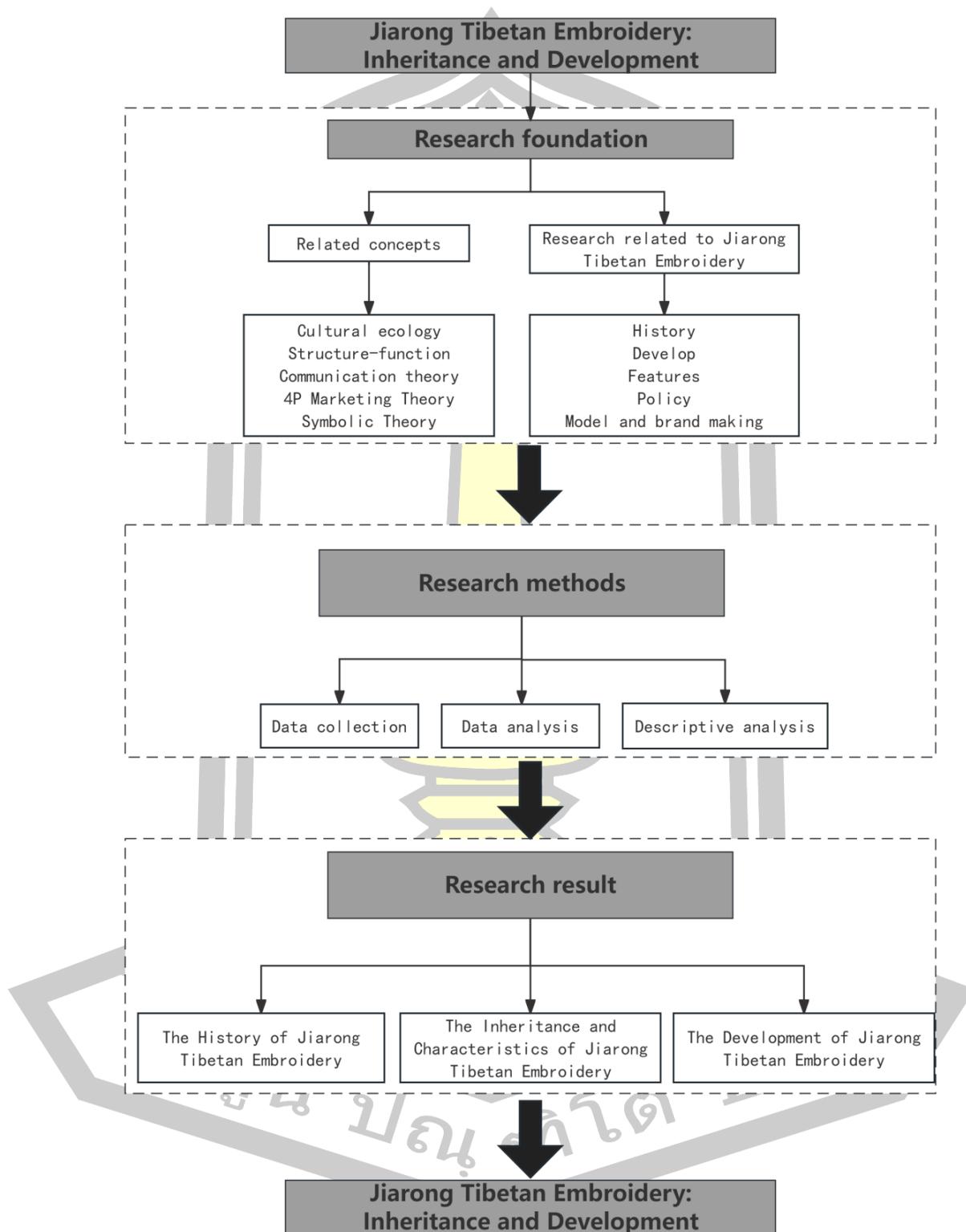
Historical: One of the research objectives aims to deeply analyze the development process of Jiarong Tibetan Embroidery, trace its long-standing cultural origins, and obtain a comprehensive understanding of its historical evolution.

Propagation: The concept is used to explore the inheritance and spread of Jiarong Tibetan Embroidery in different societies and regions, and to examine its spread and impact in modern society.

Cultural ecology: The concept of cultural anthropologist Stewart is quoted in the study, which refers to the dynamic system of interaction between culture and environment. In this context, it is used to analyze the dynamic adjustment, adaptability and interaction of Jiarong Tibetan Embroidery in the cultural environment and the surrounding culture.

Structure and function: Key concepts in the research framework are used to deeply understand the organizational structure and actual functions of Jiarong Tibetan Embroidery in the cultural system and help reveal its status and role in society.

6. Conceptual Framework



CHAPTER II

LITERATURE REVIEWS

The relevant literature to obtain the most comprehensive information available in this study. The researchers reviewed the following topics:

1. Related Contents

- 1.1 The development history of traditional embroidery in mainland China
- 1.2 Four famous embroideries in the history of mainland China
- 1.3 Traditional embroidery of Chinese ethnic minorities
- 1.4 Tibetan traditional weaving and embroidery
- 1.5 Jiarong Tibetan and embroidery
- 1.6 The policy and law on Jiarong Tibetan Embroidery and Intangible Cultural Heritage Protection

Cultural Heritage Protection

- 1.7 4P Marketing
- 1.8 Model and brand making

2. Research area

- 2.1 Overview of the study area
- 2.2 Geographical and Climate
- 2.3 Regional ethnic composition
- 2.4 Language
- 2.5 Economic activities

3. Related theories

- 3.1 Cultural ecology
- 3.2 Structural-functional theory
- 3.3 Communication Theory
- 3.4 4P Marketing Theory
- 3.5 Symbolic Theory

4. Research articles

- 4.1 Literature review of Jiarong Tibetan Embroidery
- 4.2 Related International Literature
- 4.3 Case studies on the cultural ecology of ethnic minorities

1. Related Contents

Weaving and embroidery "is the general name for folk textile and embroidery crafts and technologies and their industries" (Zhong Jingwen, 1998). In folk custom middle school, it is attributed to the category of traditional folk science and technology, together with sculpture, ceramics, weaving, lacquerware, and metal crafts. , toys, artificial flowers, and craft paintings belong to the category of folk craft technology. Because weaving and embroidery have a strong artistic quality, they are a combination of folk art and folk technology. Therefore, it was included in the arts and crafts category of art disciplines. In many published works on the history of Chinese arts and crafts, the definition of weaving and embroidery is basically consistent with the definition of folklore, except that it is expressed as "dyeing and weaving technology", which covers the three areas of printing and dyeing, textiles and embroidery. aspects.

Textile and embroidery are inextricably linked in the history of Chinese arts and crafts, but they are also relatively independent due to their different skills. "As far as textile technology is concerned, there are various types of fabrics such as cotton, linen, silk, wool, etc. and their printing and dyeing products. Taking brocade as an example, the famous ones include Sichuan's Shu brocade, Nanjing Yun brocade, Suzhou Song brocade, Zhangrong, Hangzhou brocade, and a few Zhuang brocade, Yao brocade, Miao brocade, Dong brocade, etc. in ethnic areas (Zhong Jingwen, 1998). Embroidery refers to the manual technique of threading needles and threads on fabric to form colorful and artistic patterns. In history, embroidery also has a beautiful and intriguing name called "Nvhong" craft.

In the vast galaxy of Chinese arts and crafts, weaving and embroidery are as star-studded as ceramics, lacquer and other crafts, and have become the leaders of craftsmanship in China and even the world.

1.1 The development history of traditional embroidery in mainland China

Regarding the history of the origin of embroidery, the common view in academic circles is that embroidery is a craft technology that can only be produced when the relevant material conditions (i.e. needles, threads, fabrics) are available. According to relevant archaeological data and literature records, 18,000 years ago, the Shangding cave people in Zhoukoudian, Beijing, used bone needles to guide threads

to sew animal skin clothes; about 7,000 years ago, the ancestors in the lower reaches of the Yangtze River used looms to weave cloth. , spinning threads use spindles, and the textile raw materials are mostly wild hemp and kudzu plant fibers; more than 6,000 years ago, Leizu, the concubine of the Yellow Emperor, began to teach people to raise silkworms and make silk. In other words, embroidery craftsmanship in China has begun in the Neolithic Age. According to ancient records such as "An Examination of Ancient and Modern Things", "Shangshu", "Historical Records", and "Book of the Later Han Dynasty", the exact period when Chinese embroidery was formed was the period of Emperor Shun (that is, about the 22nd century BC, about 4,300 years ago). At that time, Emperor Shun created a total of twelve chapters of painting and embroidery clothing. Six chapters of the clothing were painting patterns, six chapters were embroidery patterns, and twelve chapters refer to twelve patterns. The patterns drawn are sun, moon, stars, mountains, dragons, and Chinese insects, and the embroidered patterns are Zongyi, algae, fire, rice, embroidered, and embroidered (Lin Xidan, 2004). During the reign of Emperor Shun, the embroidered clothing was an imperial costume, which not only reflected the supreme royal power, but also showed the superb level of embroidery in its early stages.

So far, the earliest embroidery objects discovered in archaeological excavations in China should be the embroidery traces unearthed from Fuhao's tomb in the Shang Dynasty. According to the "Embroidery Traces Unearthed from Fuhao's Tomb" in the "Dictionary of Chinese Arts and Crafts", it is recorded: "The embroidery imprints of the Shang Dynasty. In The remains of diamond-shaped embroidery are adhered to the copper caskets unearthed from Fuhao's tomb in Yinxu, Anyang, Henan. The structure of the embroidery pattern is lock embroidery stitch." "In 1975, two slaves buried in the early Western Zhou Dynasty were unearthed in Baoji, Shaanxi. Among the objects, embroidery marks were found attached to the silk fabric on the Nishi soil, and it can be observed that the stitching method used is braid embroidery (the same as lock embroidery)" (Lin Xidan, 2004). The basic stitches of embroidery were originally inspired by sewing stitches. Two archaeological sites in Anyang, Henan and Baoji, Shaanxi, invariably tell people that lock embroidery is the oldest embroidery stitch among Chinese embroidery stitches.

From the Spring and Autumn, the Warring States Period to the Qin and Han Dynasties, embroidery craftsmanship has developed very maturely. The embroidery patterns unearthed from the Warring States Chu Tomb No. 1 in Mashan Maachang, Jiangling, Hubei Province include corolla and phoenix patterns, cranes and deer flowers and grass patterns, wild geese holding flowers and grass patterns, dragon, phoenix and tiger patterns, and pan. Dragon and flying phoenix patterns, variant phoenix patterns, etc. The silk embroidery unearthed from the Mawangdui Han Tomb in Changsha, Hunan is the best evidence. In the Han Dynasty, embroidery was also widely used on vehicles.

During the Three Kingdoms period, Sun Quan of the Eastern Wu Dynasty needed a map of mountains and rivers for military purposes. Mrs. Zhao volunteered to embroider the map with needle and thread, and received Sun Quan's permission. After Mrs. Zhao carefully conceived and embroidered, an embroidered map of mountains and rivers was born. This map Because of its superb embroidery skills, it was called "Zhenjue" at the time.

During the Southern and Northern Dynasties, Buddhism began to become popular in China, and Buddhist embroideries such as Buddha statues, sutra bags, and banners appeared one after another. The embroidery fragment of "One Buddha and Two Disciples" dating from 487 AD and now stored in the Dunhuang Institute of Cultural Relics (found in a crack in the cliff in front of Cave 125-126 of Mogao Grottoes in Dunhuang) is the earliest existing decorative painting on the ground in China. Embroidery. By the time of the prosperous Tang Dynasty, embroidery work had developed rapidly. Officials established special agencies to manage and organize embroidery-related affairs, and established the position of "embroidery officer" among internal officials to take charge of palace embroidery. Palace embroidery flourished. At the same time, embroidery stitches and techniques gradually developed and innovated. "Before the Tang Dynasty, the main stitching method was braided embroidery. Since then, flat stitching has gradually developed. The stitching methods include straight needle, flat needle, straight needle, trocar needle, flat gold, plate gold, etc. The technique of gathering gold threads and gold sheets makes Buddhist scriptures The embroidery of Buddha statues is even more brilliant, and the embroidery techniques such as silk hanging, heaping of diamonds and beads give the

Buddha statues a relief-like three-dimensional effect. With the maturity of embroidery technology, painterly embroidery works such as Buddha statues have also The surge in demand has prompted embroidery to develop in two directions: productive embroidery and daily use. The former has promoted the improvement of embroidery skills and the continuous improvement of craftsmen's level; the second has accelerated the popularity of embroidery among the people, providing people with "Add color and splendor to life" (Lin Xidan, 2004).

In the Song Dynasty, the Song Dynasty inherited the Tang system, and the imperial court established the "Wenxiu Academy" in the capital Bianjing (Kaifeng), which was responsible for the production of royal costumes and decorative embroidery. Bian embroidery was born at this time. "Yao Tai Crane Crossing" is a representative work of embroidery from the Song Dynasty. This work is still preserved in the Liaoning Provincial Museum. Its embroidery works integrate the needlework and embroidery techniques such as the straight needle, the straight needle, the hoop needle, the gold plate, the nail needle, the trocar needle, and the borrowed color embroidery, making the entire embroidery work exquisite. "A piece of Sutra baggage embroidered with flowers and grass patterns from the Northern Song Dynasty was unearthed in the heart cellar hole on the third floor of Ruiguang Pagoda in Suzhou. There are no head knots on both sides of the front and back, and the pattern is the same, but there is a skipped stitch at the intersection of the two leaves. It can be said to be double-sided embroidery. The predecessor is also called double-sided needle embroidery. It can be seen that double-sided embroidery has appeared in China in the early Northern Song Dynasty." (Lin Xidan, 2005)

Embroidery in the Yuan Dynasty highlighted two major characteristics. One is that in addition to the use of gold needles in fabrics, a large amount of gold was also used in embroidery. The "Miaofa Lotus Sutra" embroidered in the 26th year of Yuan Zhizheng (1366) collected by the Palace Museum is a typical example. This embroidery is embroidered with 10,752 words from the sutra, and the beginning and end of the sutra are also embroidered with Buddha heads and protectors. It not only uses a lot of needlework, but also uses a lot of gold plate, mud gold, nail gold foil, etc. There are as many as 14 kinds of colors. The second is that it reflects the pattern of integration and complementarity between the north and the south. On the one hand,

due to the influence of the Jurchens and Mongolians in the north, the use of gold in clothing embroidery has become a temporary fashion and the use of thick velvet has appeared. In the Yuan Dynasty, "sprinkled velvet embroidery" was popular in the north. Square mesh yarn or diameter yarn was used as the embroidery ground, and it was made of double-stranded colored silk threads. The holes were counted, and small geometric patterns were embroidered according to the holes as the ground and larger ones. The main flower is large, and the base is not exposed at all, or the main flower is embroidered with velvet on the geometrically laid material, so it is also called "threading yarn" and "all-over embroidery". On the other hand, southern embroidery represented by Suzhou embroidery has had a significant impact on northern embroidery. "In 1964, the widely rumored 'Empress' Tomb' discovered in the southern suburbs of Suzhou City was the tomb of Cao, the mother of Wu King Zhang Tucheng. Among them were unearthed '4 pieces of residual embroidery and a pair of gold-threaded plum blossom and bagel shoes'. This There are 4 pieces of remnant embroidery, which are tied to the remnant edge of the obvious Luodi dress. Each of them has four dragons embroidered on them, running towards each other. There are cloud patterns between the dragons. The whole composition is balanced and vivid. The stitching methods used include connecting needles and wrapping needles. There are 9 types of needles, including hair scale needles, auxiliary needles, pricking needles, forward knotting, reverse knotting, flat covering, and seeding. Judging from the selection of these stitching methods, this embroidered skirt is a product of Suzhou" (Lin Xidan, 2004).

The hundreds of years from the Ming Dynasty to the Qing Dynasty were a period when Chinese embroidery craftsmanship was extremely popular. The imperial court's palace goods embroidery, the boudoir embroidery of wealthy families, the common people's daily embroidery, and the commercial embroidery widely circulated in the market all compete in their beauty and complement each other. Take the patchwork of officials at all levels in palace goods embroidery as an example: emperors embroidered dragons and phoenixes on court clothes; civil servants embroidered birds, and military officers embroidered animals. This type of embroidery patchwork on official uniforms was basically used in the Qing Dynasty. In the boudoir embroidery of wealthy families and the daily embroidery of ordinary

people, in addition to a large number of embroidered clothing for personal use, tobacco pouches, sachets, pillowcases, tablecloths, curtains, cushions, shoes and hats, quilts, handkerchiefs, embroidered towels, bellybands and Screens, wall hangings, and the list goes on. Embroidery workshops during the Ming and Qing Dynasties became the main production base for commercial embroidery circulating in the market. Commercial embroidery covered a very wide range, producing not only palace goods, but also embroidery for common people's homes, such as religious embroidered flags, embroidered Buddha statues, and embroidered scriptures. Most of the embroidery shops, embroidered scripture bags and costumes of various drama schools come from embroidery workshops, which are the bulk of commercial embroidery. (Lin Xidan, 2005)

The embroidery workshops (also known as embroidery houses) during the Ming and Qing Dynasties were a major driving force for the development of Chinese embroidery. On the one hand, they promoted the development of the Chinese embroidery market and the circulation of embroidery products. On the other hand, they greatly promoted the widespread use of embroidery skills. Exchanges have made China's embroidery school more mature, and many new embroidery techniques have also been developed. "In the Qing Dynasty, there were 150 embroidery shops all over Suzhou. They were called the 'Embroidery City' and became a famous embroidery production base and sales market. They also established Jinwen Office, Nishang Branch, and Yunhua Embroidery Industry Office. There are three industry offices in one industry, which is unique among the embroidery industry in the country" (Lin Xidan, 2005). In Sichuan, "after the middle of the Qing Dynasty, embroidery shops specializing in the production of Shu embroidery emerged. The Qing government set up a labor bureau in Piyi (Pixian County) and set up a special embroidery factory to specialize in the production of official uniforms and upper-class clothing. At the end of the Ming Dynasty. The early Qing Dynasty, especially from the reign of Emperor Kangxi to the end of Guangxu, was a period when embroidery and cross-stitching flourished in Pixian County. There were more than 10,000 people in Pixian County who took embroidery as a sideline business" (Zhao Min, 2011).

1.2 Four famous embroideries in the history of mainland China

In the historical process of the development of Chinese embroidery, due to differences in the natural ecological environment and humanistic backgrounds of various places, embroidery, like painting, calligraphy, porcelain, brocade and other crafts, has emerged in many schools, such as Beijing embroidery and Shandong embroidery. , Zhejiang's Ou embroidery, Henan's Bian embroidery, Shaanxi's Qin embroidery, Su embroidery, Guangdong embroidery, Hunan embroidery and Shu embroidery, among which Beijing embroidery, Shandong embroidery, Ou embroidery and Bian embroidery are collectively known as the four famous embroideries, Su embroidery, Guangdong embroidery, Hunan embroidery and Shu embroidery are known as the four famous embroideries.

1) Suzhou embroidery

Su embroidery has a long history. Many ancient books trace the history of Su embroidery back to the legend of "broken hair tattoos" during the periods of Emperors Yao, Shun and Yu. "As for embroidery in the true sense, history books record it from the Three Kingdoms period. After the Tang Dynasty, Suzhou became increasingly prosperous, the embroidery industry became more prosperous, and the needlework skills were greatly improved. During the Song Dynasty, the imperial court established a weaving yamen in Suzhou. Several streets and alleys specializing in embroidery appeared. Embroidery workshops and embroidery shops were located next to each other. Embroidery workers gathered and masters continued to emerge. The embroidery craftsmanship reached an unprecedented level of exquisiteness. Suzhou embroidery in the Ming Dynasty added another major category. That is the embroidered theater costumes. The Qing Dynasty was the heyday of the development of Su embroidery. At most, there were more than 150 embroidery shops selling embroidery products. Every family raised silkworms and every household embroidered. The people were very enthusiastic about embroidery crafts. For a time, Suzhou was nicknamed 'Embroidery City'" (Dong Jiqun, 2005). The artistic characteristics of Su embroidery are beautiful patterns, elegant colors, bright lines, lively stitching, and fine embroidery work... In modern times, the skills of Su embroidery have been further developed. , fine, dense' can be summed up in eight words. (Lin Xidan, 2005)

2) Hunan embroidery

Hunan embroidery also has a long history. According to archaeological discoveries, silk embroidery with fine stitches and complex patterns was produced in Changsha during the Spring and Autumn Period. From the Song Dynasty to the Ming Dynasty, Hunan embroidery was widely developed among the people, and to a large extent, the style of Hunan embroidery is almost the same as that of modern Hunan embroidery. In the Qing Dynasty, Hunan embroidery craftsmanship spread throughout urban and rural areas, and there were dozens of shops specializing in embroidery, and many branches were opened in Beijing, Tianjin, Shanghai, Shenyang, Wudang and other places (Dong Jiqun, 2005). The characteristics of Hunan embroidery are: accurate and beautiful lines, bright and clear colors, embroidery works of landscapes, flowers and birds, and animals are the characteristic embroidery of Hunan embroidery. Set against each other, it fully expresses the charm of Chinese traditional painting. The "curly hair" stitch in Hunan embroidery is unique.

3) Cantonese embroidery

Guangdong embroidery, also known as Guangzhou embroidery, is mainly concentrated in Guangzhou, Chaozhou, Shunde, Nanhai and Panyu. The classics of the Tang Dynasty contain records about the seven volumes of the Lotus Sutra, the embroidery work of Lu Meiniang, a female beauty from the South China Sea. The velvet embroidery made of peacock feathers in Cantonese embroidery in the Ming Dynasty is famous all over the world. Since the mid-Qing Dynasty, the four major types of Cantonese embroidery: velvet embroidery, thread embroidery, nail gold embroidery and gold velvet embroidery have gone hand in hand. It is characterized by "complex patterns, mostly paper-cut patterns, natural and neat, full composition, strong decoration, rich colors, strong contrast, permeated with the warm and lively atmosphere of the South. The stitches are even, smooth to the touch, and good at preserving waterways" (Lin Xidan, 2005).

4) Shu embroidery

Shu embroidery is also known as Sichuan embroidery. Its birthplace is in Pixian County. Pixian County has always been known as the "Hometown of Shu Embroidery". "The long history of embroidery is evidenced by the ancient cypresses of the Wangcong Temple outside Pixian County. Wangcong Temple is dedicated to

worship. The ancestor of ancient Shu, 'Cancong', is the legendary founding monarch of the ancient Shu country and the embodiment of wild silkworms. 'Cancong's family, first a Marquis of Shu and later a King of Shu, taught people how to sericulture'. Every family in Pixian raised silkworms, and every household Household silk weaving and embroidery has been inherited in Shu since ancient times. Yang Xiong, a famous writer born in Pixian County in the Western Han Dynasty, used "waving brocade cloth embroidery" in his "Ode to the Capital of Shu" to describe the scene of the Shu Kingdom where youth and glory spread and later wrote "Xiu Bu" to sing about the art of Shu embroidery. The weaving and embroidery skills of Pixian County were well-known in China in the Han Dynasty. According to the "Yuanhejun County Chronicle", in the Tang Dynasty, Pixian County's wine and embroidery were tribute Tribute from the palace (Zhao Min, 2011). Another historical understanding of the origin of Shu embroidery is based on the study of the clothing patterns on the bronze standing figures excavated in Sanxingdui, Guanghan.

The history of Shu embroidery is related to that of 4,800 years ago. The ancient Shu period was the same period as the Xia Dynasty civilization in the Central Plains. In 1986, more than 1,300 cultural relics such as bronze heads, bronze wares, jade wares, gold wares, and ivory products were unearthed at the Sanxingdui site in Guanghan, Chengdu Plain, Sichuan. One of them was 2.6 meters high. A standing bronze statue weighing about 180 kilograms, with a history of about 4,800 years ago. The statue has a slim waist, a crown on its head, and a 4-piece dragon-patterned dress. The overall matching of the clothing, decoration and tailoring The structure of the system is clearly sculpted. The outermost piece is decorated with two dragon patterns on the left side of the front and back, arranged in two regular rows, with the dragon tails facing each other on the front and rear. The dragon head faces to the right, and there is a straight line separating the right side of the dragon head. The interior of the vertical stripes has a variant cloud and thunder pattern, and the right side of the vertical stripes is decorated with a straight stripe composed of a variant bird pattern. The second piece from the outside to the inside is a short vest, with a chilong pattern embroidered on the back of the right shoulder; The third piece is a top with no flowers on the right side; the fourth piece is a close-fitting long coat worn on the innermost side. This long coat is decorated with modified moire patterns from the front back to

the cuffs of both sleeves. The patterns are concave and long. The lower part of the front and back of the garment is decorated with an animal pattern horizontal stripe below the knee, and the vertical grid variation bird pattern below the horizontal stripe reaches the edge of the hem. Analyzing and inferring from the history of the development of arts and crafts and textile technology: based on the level of textile technology at that time, The decorative patterns formed by the lines on the clothes worn by the bronze standing figures cannot be woven with looms. Due to the expression method of the patterns and the tomb of Yu Bo's concubine who was buried in Rujiazhuang, Baoji, Shaanxi in 1974 in the early Western Zhou Dynasty, the remnants of embroidery unearthed are consistent with each other, so it is most likely to be embroidered using the lock embroidery method (Zhao Min, 2011).

During the prosperous period of the Tang Dynasty, brocade and embroidery experienced unprecedented development throughout the Western Sichuan Plain. "Due to the weaving and embroidery in central Sichuan With the highly developed industry, weaving and embroidery patterns have also made great progress. In the early Tang Dynasty, Dou Shilun, an official sent by the imperial court to Yizhou (Chengdu) in charge of royal fabrics to "inspect and repair", specially designed a brocade embroidery with mandarin ducks and phoenixes for Shu's brocade embroidery. , peacock, chicken, duck, sheep, deer, lion, Pegasus, camel, etc. as the main body, suitable for two-sided continuous and four-sided continuous patterns of brocade weaving. This novel fabric pattern is also used in embroidery, in the brocade pattern of Shu embroidery Traces of the 'Linyang Gong style' can also be seen in the needlework and Western Sichuan pick patterns as well as the embroidery patterns of surrounding ethnic minorities" (Zhao Min, 2011). By the Song Dynasty, Shu embroidery was gradually influenced by the Central Plains Embroidery School, and embroidery began to develop from practicality to artistic and decorative aspects.

During the Hongwu period of the Ming Dynasty, Sichuan established the Dyeing and Weaving Bureau to oversee weaving, embroidery and other industries. During this period, due to the extensive use of cotton fabrics, Sichuan cross-stitch and drawstring techniques were born. In the middle of the Qing Dynasty, folk guilds were formed in Sichuan. "In the 10th year of Daoguang (1830), the non-governmental organization Sanhuang Shenhui was established. This was a specialized guild in the

embroidery industry composed of shop owners (shopkeepers), materials (handlers), and masters (workers). This formal The establishment of an organizational form that establishes industry regulations, determines professional division of labor, and maintains the interests of all parties within the industry (such as production, sales, etc.) shows that Shu embroidery has gradually developed from family handcrafting to market-oriented operations" (Zhao Min, 2011). In the 29th year of the reign of Emperor Guangxu of the Qing Dynasty (1903), the General Administration of Industry and Commerce was established in Chengdu, Sichuan. It also had an embroidery department, which was responsible for the management of the embroidery industry, the design of embroidery manuscripts, and the research of techniques.

Thousands of years of Shu embroidery craftsmanship has been continuously explored and developed by countless generations of descendants. Many new stitches have been researched and created, and many artistic skills have been summarized. Based on the stitches such as Zi, Pingjin, and Xuan, we created stitches with the characteristics of Shu embroidery such as halo stitch and turning stitch" (Zhao Min, 2011). Therefore, with the patterns of "bright colors, vivid images and three-dimensional sense", the rich colors of "red flowers and green leaves, inlaid with colors and poles", the "flat stitches, bright lines, soft colors, and perfect twists" It is famous for its delicate stitching techniques and other characteristics.

1.3 Traditional embroidery of Chinese ethnic minorities

China is a big family composed of fifty-six ethnic groups. In addition to the Han people, many ethnic minorities, whether in the north or the south, the northwest or the southwest, have traditions of weaving, embroidery, and even dyeing. The weaving and embroidery of various ethnic minorities complements the weaving and embroidery of inland Han areas, jointly writing the splendid history of Chinese weaving and embroidery.

Most ethnic minorities in China have their own embroidery history. "The embroidery of the Tu people in Qinghai is brightly colored and thick, and uses traditional braided strand embroidery as its craft characteristic; the patterns of Tibetan embroidery are mostly Buddha statues and ancient Buddhist symbols, and the embroidery is often sewn with various gems and shells. Uighur embroidery The flowers are the most exciting, both practical and exquisite works of art; Mongolian

embroidery often uses black as the base fabric, and the patterns are brightly colored, fully reflecting the boldness and unrestrainedness of the grassland people; the Manchu people are deeply influenced by Han culture, women are good at embroidery, and their embroidery has the characteristics of a blend of Han and Manchu cultures; the Miao people have a long history and a large number of branches. Each branch has its own historical context, making its embroidery different from place to place and with its own characteristics. There are also various craft techniques” (Li Youyou, 2006). Among the ethnic minorities in China, the Miao people are a nation that integrates weaving, dyeing and embroidery, and is especially famous for its beautiful embroidery "Kung Fu". Regarding Miao embroidery, people praise it too much. The reason why Miao costumes can be called one of the most beautiful costumes in the world is that in addition to the hundreds of styles due to the numerous branches, Miao embroidery is the most critical and outstanding element. "Miaoyi is actually the crystallization of Miao art that integrates various traditional crafts including Miao embroidery. Miaoyi is full of endless attraction and temptation because of Miao embroidery. Miao embroidery is the uniqueness of Miaoyi The essence. It is also the soul of Miao clothing. Miao embroidery embroiders the nation's thousand-year legend, memories and remembrances on clothing, turning it into a history book worn on the body (Adou, 2007). In the textiles of the Miao people, Miao brocade is the most famous; in dyeing, batik is the most attractive; in embroidery, bird clothes, pleated skirts, suspenders, etc. are the most exquisite, magical and brilliant. According to Yang Zhengwen's "Miao Costumes" According to "Culture", the patterns and decorations of Miao embroidery can be roughly divided into dragon patterns, fish patterns, bird patterns, butterfly patterns, geometric patterns, horn patterns, plant patterns, cloud ripple patterns, character patterns, etc. Among various types of patterns, not only There are many subcategories of patterns with distinctive features and variations. For example, dragon patterns include buffalo dragon, silkworm dragon, centipede dragon, leaf dragon, ichthyosaur, snake dragon, flying dragon, crested dragon, water dragon, Human-headed dragon and other deformations. Among the geometric patterns, there are "+" shaped patterns, "卍" or "卐" shaped patterns, "well" shaped patterns, "hui" shaped patterns, "rhombus" shaped patterns,

etc. Most of these geometric patterns It preserves the style of the ancient Chinese "taotie pattern". There are roughly 12 categories of Miao embroidery techniques, namely flat embroidery, cross stitch, lock embroidery, pile embroidery, appliqué, seed embroidery, broken thread embroidery, braid embroidery, crepe embroidery, Tin embroidery, horsetail embroidery, etc. Each type of embroidery method has several different needle movement methods. Taking the flat embroidery in western Hunan as an example, the needle techniques used include crossing stitches, back stitches, trocar stitches, loop stitches, stolen stitches, inserted stitches, boxing stitches, sprinkled stitches and single needle locks. Different embroidery methods and stitches are used to form different composition styles, with complex techniques and rich patterns. This is the Miao embroidery style and one of the styles of Miao clothing. (Yang Zhengwen, 1998)

The long history and culture of the Miao people, the harmony and unity between Miao weaving, dyeing and embroidery, the rich Miao embroidery patterns, the complex and diverse stitching and embroidery methods, have created the glory of Miao weaving and embroidery, and also promoted the Miao clothing culture. Towards an extraordinary realm.

In the historical process of the birth, formation and development of any nation's weaving and embroidery, textiles first appeared, then sewing, and then embroidery appeared. The embroidery craftsmanship of various ethnic groups is often relatively extensive in the early stages of its creation and formation. With the gradual development of productivity and the accumulation of culture, its craftsmanship gradually improves and matures, thus showing its own characteristics and cultural style. As a craft, embroidery seems to have an inherent commonality, which is often reflected in the basic craftsmanship and techniques of embroidery. However, due to the different cultural backgrounds and characteristics of each ethnic group, there are certain differences. This phenomenon is often reflected within some ethnic groups. For example, within the Han people, in the process of cultural changes, various sects of embroidery have gradually formed, which is the best example. Historically, the embroidery skills of any nation originated from the folk, grew up among the folk, survived among the folk, and developed among the folk. The folk are the foundation for the inheritance and development of traditional embroidery.

1.4 Tibetan traditional weaving and embroidery

The Tibetan people are a nation with a long history and splendid culture in the Chinese family. This nation has been recuperating and living on the Qinghai-Tibet Plateau, known as the "Roof of the World" for generations. In this special natural ecological environment, they have used their ingenuity and wisdom to , adapting measures to local conditions, and at the same time constantly learning and absorbing the weaving and embroidery skills of the Han areas in mainland China and surrounding ethnic minority areas, writing its own long history of weaving and embroidery. According to archaeological excavations, textiles were pioneered as early as the Neolithic Age.

Production tools related to textiles and sewing found in the Karuo site include 208 bone pyramids, 131 bone needles, and 6 pottery spinning wheels. In addition, according to the Karo archaeological report, there are traces of "fabric pattern" remaining on the inner bottom of a piece of pottery. (Huo Wei, 1995) The appearance of bone pyramids and bone needles proves that the ancestors living in Karuo could use bone needles to sew animal skin clothing. This stitching method of using bone needles to sew animal skin clothing was the original embroidery stitching method used by the Tibetan ancestors later. Among the cultural relics unearthed from the Alingou Shiqiu Tomb in Ritu County, Ali, the female corpse in Tomb No. 1 was wearing socks made of crimson linen on her feet. (Huo Wei, 1995) The Tubo period was a period of comprehensive development in Tibetan society's politics, economy, culture, and foreign exchanges. Tibetan weaving and embroidery also underwent major changes. In 641 AD, there was a marriage between Tang and Tibet. Princess Wencheng married to Tubo and married Songtsen Gampo. Production techniques such as agricultural tool manufacturing, textiles, silk reeling, construction, papermaking, winemaking, pottery, grinding, metallurgy, calendar calculation, and medical knowledge from Han areas were gradually spread to Tubo. These material and spiritual cultures created extremely favorable conditions for the development of Tubo society. (Wang Furen, Suo Wenqing, 1981) Due to the introduction of Buddhism and religious art, Thangka began to flourish in Tubo. Legend has it that the silk-embroidered Thangka "Sakyamuni" at Tsoba Temple was embroidered by Princess Wencheng herself. The entire Thangka embroidery is smooth and tight, extremely

exquisite and gorgeous, and some of its contents reflect the influence of Han culture. If we say that Tibetan Thangka art originated in the early days of the Tubo Dynasty, then this period is marked by Princess Wencheng's "Sakyamuni" silk embroidered Thangka, and the beginning of embroidery technology was also during this period. (Kang Kelsang Yesi, 2005) During the Tubo period, through the Silk Road, the Ancient Tea Horse Road and the friendly exchanges between the Tubo Dynasty and the Tang Dynasty, a large number of silk fabrics were imported into Tibet and other Tibetan areas, which not only improved the clothing materials of the Tibetan people, and also played a certain stimulating and reference role in the development of its weaving and embroidery skills. At the end of the Tang Dynasty, the Tubo Dynasty disintegrated, and throughout the Song Dynasty, as the entire Tibetan area was in a state of disintegration, Tibetan weaving and embroidery was mostly affected.

Since the Yuan Dynasty, in order to strengthen the management of Tibet and other Tibetan areas, and based on the influence of Tibetan Buddhism among the people in Tibetan areas, the central dynasties of successive dynasties have often given various silk fabrics, Buddhist supplies, tea, etc. monk. Among the Buddhist supplies, in addition to ritual utensils and metal Buddha statues, there are also embroidery, tapestry, brocade and other types of thangkas. The main function of these thangkas woven and embroidered from the mainland is actually for believers to use for worship and visualization. However, as handicrafts, various woven and embroidered thangkas objectively spread the skills and information of thangka weaving and embroidery to Tibet. It provides a reference for Tibetan area craftsmen engaged in weaving and embroidery skills. Since the Ming and Qing Dynasties, artists embroidering Thangkas have appeared in Tibetan areas, and some embroidery works have been published one after another. "The "Sixteen Venerables", "Eight Bodhisattvas", "Twenty-One Mothers", "Five Venerables", "Panchen Jataka" embroidered by Zaimo Rinchen Beizhong, the 10th generation chieftain of Qinghai Zhuoni Works such as "The Life of the Dalai Lama" and "The Life of the Dalai Lama" are well-known throughout Tibet. The embroidered Thangka "Sixteen Arhats" is collected in Labrang Monastery. It is embroidered using traditional Tibetan embroidery techniques and absorbing the shapes of the mainland's "Eighteen Arhats". The colors are bright, the characters are lifelike, the workmanship is fine, the layers are clear, and the three-dimensional effect

is extremely strong. It has a superb artistic effect." (Kang Gesang Yesi, 2005) As embroidery is used for clothing embellishment, it is generally popular in rural areas. For example, in the Shannan and Shigatse areas of Tibet, in the eastern agricultural areas of Gannan in Gansu, and in the Jiarong Tibetan area of Sichuan, there is a tradition of embroidery. Among the above-mentioned areas, the embroidery in Jiarong Tibetan area is quite representative. There are roughly 8 to 10 kinds of stitching methods in the embroidery of Jiarong Tibetan area. Among them, cross-stitch has significant regional characteristics, and gold plate embroidery is quite representative among the embroidery of ethnic minorities in China.

1.5 Jiarong Tibetan and embroidery

1) The etymology of Jiarong

Jiarong is the abbreviation of " Jiamo Tsava Rong " in Tibetan, which means an agricultural area with a warm climate centered on the Merdo Mountains. The Tibetans living in this area are called Jiarong Tibetans.

2) Jiarong Tibetan Origin

The origin of the Jiarong ethnic group has always attracted the attention of academic circles and is one of the most controversial issues in Jiarong research.

At present, there are mainly the following views:

The Qiang people believe that the ancestors of the Jiarong Tibetan people are the Qiang people, who merged with the Tubo during the Tang-Tibetan war and formed the Jiarong Tibetan people. This view is supported by most scholars.

Tibetans say: They believe that the ancestors of the Jiarong Tibetan people are Tibetans, who merged with the Qiang people during the Tang-Tibetan war, forming the Jiarong Tibetan people. This view holds that the language and culture of the Jiarong Tibetan people are highly like those of the Tibetan people, so it can be considered that the Jiarong Tibetan people are a branch of the Tibetan people.

Mixed-blood theory: It is believed that the ancestors of the Jiarong Tibetan people are a mixture of Qiang and Tibetans, and the Jiarong Tibetan people were formed during the Tang-Tibetan war. This view holds that the ethnic origin of the Jiarong Tibetans is relatively complex, with both Qiang and Tibetan elements.

Mr. Ma Changshou proposed the evolutionary sequence of "Ranmang - Jialiang - Jiarong" in his " Jiarong National Social History " in 1944. It should be said

that the evolutionary sequence of "Ranmang - Jialiang - Jiarong" has established the basic paradigm for the study of the Jiarong people. Since the 1980s, academic discussions on the origin of the Jiarong people have basically been based on this. Based on the evolutionary sequence.

Mr. Deng Tingliang elaborated on his unique views on the origin of the Jiarong ethnic group through a series of articles. In the article " Jiarong and Yak Qiang " (Social Science Front, Issue 1981), he first proposed and demonstrated the view that Jiarong should be the descendants of the ancient Yak Qiang based on historical materials, legendary living areas, language totem remains, etc. In response to the widespread legend of the Dapeng bird among Jiarong Tusi, in the article " The "Qiong" bird and the Yak Qiang, also talking about the Other Side of Totem Changes " (Social Science Front, Issue 3, 1984), he believed that the "Qiong" bird tribe Still part of the Yak tribe. In 1986, he established a complete evolutionary sequence for Jiarong in "A Preliminary Exploration of the Origin of the Jiarong Tribe" (Journal of Southwest University for Nationalities, Issue 1, 1986): Pre-Qin Era (Sons of Snow Mountain + Ancient Shu People) - Qin and Han Dynasties Era (Geji people + Ran mang+ Yak Qiang) - Tang Dynasty (Jia Liang Yi + "Qiong" bird tribe) = Jiarong.

In his "The Formation of Ancient Tibetan Assimilation and Integration of Xishan Qiang and Jiarong Tibetan People" ("Tibet Studies" Issue 2, 1988), Geller believes that Jiarong Tibetans are the ancient Di people who have assimilated and integrated Tibetans in this area since the Tang Dynasty. The Di Qiang tribes gradually formed from the Qiang tribes. These Di Qiang tribes include the Yak Qiang and Ran Gan Yi of the Pre-Qin Dynasty, as well as the Jialiang and Gelin tribes of the Sui and Tang Dynasties. Yan Muchu's "A Brief Discussion on the Origin and Formation of the Jiarong Tibetans" ("Sichuan Tibetan Studies" , Sichuan Ethnic Publishing House, 1997) , based on Geller, emphasized the important role of Tibetan Buddhism in the formation of the Jiarong Tibetans.. Wang Jiankang's "The Causes of the Jiarong Tibetan People" ("Tibet Studies" Issue 3, 1989) demonstrated that "Jiarong Tibetan people and other regions have a common language, a common region, a common economic life and a common cultural psychological quality". The Tibetan people are unified, stable, long-term and cannot be confused. " Shi Shuo, in "The Origin of Tibetan People and Ancient Civilization in Eastern Tibet" (Sichuan Ethnic Publishing

House, 2001 edition), evolved the religious characteristics and origins from the ethnic system and origins. Cultural characteristics and other aspects restore the historical appearance of the "Yi Yi people", put forward and demonstrate the view that Jiarong is the descendant of the ancient Yi people, and fully explain the historical origin relationship between Ran Zhen, Jialiang and Jiarong.

3) Local historical records related to Jiarong Tibetan Embroidery

3.1) Chronicles of Aba Prefecture

Jiarong Tibetan Embroidery recorded in "Aba Prefecture Chronicle" is mainly concentrated in Jiarong Tibetan women's clothing, which is summarized as follows:

Men's clothing is relatively consistent with other Tibetan areas. Men's clothing in Jiarong area is not much different from other Tibetan areas and maintains a relatively consistent style. Women's clothing is quite different and self-contained. The main style features are: Jiarong Tibetan women's clothing styles are relatively narrow, and the materials are mainly made of woolen cloth or woolen fabrics (a kind of woolen fabric produced in Tibet, China), which are relatively light and thin.

Jiarong Tibetan people are characterized by colorful embroidery, and the patterns are mainly displayed on women's clothing, showing beautiful and rich patterns. Jiarong Tibetan women's clothing is rich in variety, including gowns, outer linings, inner linings, pleated skirts, belts, pads, etc., showing diversity and uniqueness. Particularly outstanding are the designs of skirts, headbands and shoes. The pleated skirts are mainly made of colored silk, colored satin and colored cloth, forming a simple above-the-knee skirt and a multi-pleat fan-shaped design at the bottom. In terms of headwear, women's headwear uses sky blue silk thread as the headband, and the sewing kit is made of leather, inlaid with silver jewelry, coral and jade, and hangs on the left side of the waist. In terms of shoes and boots, women in different regions wear traditional Tibetan leather boots, while young girls in Jinchuan and Xiaojin counties like embroidered cloth shoes, mostly with floral patterns.

With the changes of the times, after the 1990s, Jiarong Tibetan clothing has become more abundant in raw materials, and new materials such as imitation wool have been introduced. Young men in some farming and pastoral areas wear suits and jackets, and women often wear traditional Tibetan clothes even if they

wear modern fashion. Tibetan cadres and employees only choose traditional clothing during major events and festival celebrations.

3.2) Xiaojin County Chronicle

The Xiaojinjarong Tibetan people mainly live in Hanniu, Zhailong, Biesiman, Bajiao and other places in Xiaojin County. Among them, the Six Villages of Biesemangou, the Five Villages of Dengchungou and the Yinshan Village of Shangzhailong are relatively complete settlement areas with a relatively concentrated population, and their national customs and habits were formed earlier. The records of Jiarong Tibetan Embroidery in "Xiaojin County Chronicle" also focus on women's clothing:

Women wear short shirts and pleated skirts, with blue cloth aprons tied around their waists, and a woven flower belt tied around their waists. Women's hair needs to be braided into two braids with a wig and hairline, and a black headscarf folded into six layers is placed on the head, and then the braids are used to tie the headscarf tightly. The headscarf is hemmed with five-color thread and embroidered with various patterns. A strip of red or other colors about 10 cm wide should be sewn on the skirt.

In winter, women wear a green cloth waistcoat over their short blouse, an ox-hair apron underneath, and a cotton woven ribbon around their waist, embroidered with auspicious patterns. Men mostly wear old sheepskin coats to keep out the cold.

Women each have a set of lace tops and a colorful pleated skirt, which are their festival clothes. Festival clothes usually include white hangings and white skirts. The white hanging piece is made of diagonal pattern material woven from white wool; the skirt is made of material woven from fine white linen thread. There is a green or blue or red cloth apron tied in front of the apron, and a black kerchief on the head with patterns embroidered on the edge. Wrap the wig braid around the head two or three times, hang earrings on the ears, and hang coral beads made of silk thread on the chest. A belt is tied around the waist, and a wide-brimmed hand-woven belt with various patterns is tied around the waist, as well as a silver needle cylinder, apron plate, and silver belt buckle. Wear valuable earrings, bracelets, headwear, etc.

Except for grand festivals, men's and women's festival clothes are generally kept at home and not easily taken out, and some are passed down for several generations.

In addition, "Xiaojin County Chronicle" also specifically records the clothes worn by chieftains, wives and ladies before liberation. In summer, toasts wear fine cloth robes, in winter they wear leather robes and hats, and they wear silk and satin clothes when going out. Ladies and ladies wear satin or silk aprons. It can be seen that silk was used by the rulers before the local liberation.

3.3) Jinchuan County Chronicle

Jiarong Tibetan women usually wear their hair in double long braids, with black homespun cloth handkerchiefs on their heads, with various patterns embroidered on the edges. Wearing a blanket gown or pleated skirt with a linen or homespun shirt underneath; a sewn, linen or homespun apron tied around the waist, a small waist knife, and Tibetan leather boots on the feet. Women wear black lace cloth headbands and coral beads on their heads during festivals, and their braids are decorated with gold, silver, and turquoise hoops. The upper body wears a shirt with lace on the collar, the lower body wears a pleated skirt, and a red or yellow woolen or woolen cape. A brightly colored apron is tied around the waist, and Tibetan boots made of colorful leather are worn on the feet. The clothing of the upper class: The dressing styles of the middle and upper classes such as toasts, chiefs, guards, and general managers are similar to those of the common people, but the materials used are more high-end.

Silk Jiarong Tibetan Embroidery craftsmanship was very popular in local women's clothing in history and showed their unique culture and status through traditional clothing, and more gorgeous festival costumes were worn on special occasions.

1.6 The policy and law on Jiarong Tibetan Embroidery and Intangible Cultural Heritage Protection

entering the 21st century, with the further enhancement of China's comprehensive national strength, the Chinese government has included the protection of intangible cultural heritage on its important agenda and regarded it as a major event that is of great benefit to the present and will benefit the future. It has attached great importance to it and made unified arrangements, comprehensively promoted it, and

organized and carried out a series of fruitful work. Jiarong Tibetan Embroidery has also received attention in China's intangible cultural heritage protection work.

1) Actively participate in the protection of international intangible cultural heritage

After UNESCO launched the application process for "Masterpieces of the Oral and Intangible Heritage of Humanity" in 2000, China actively participated in the application process. As of December 2022, a total of 35 projects in China have been selected into the "Representative List of Human Intangible Cultural Heritage", 7 projects have been selected into the "List of Intangible Cultural Heritage in Urgent Need of Protection", and 1 project has been selected into the "List of Outstanding Practices for Intangible Cultural Heritage". China is the country with the most UNESCO-listed projects in the world. (China Intangible Cultural Heritage Network, <https://www.ihchina.cn>)

In October 2003, the 32nd General Conference of UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage. In August 2004, with the approval of the Standing Committee of the National People's Congress, China officially joined the Convention for the Protection of Intangible Cultural Heritage, becoming a relatively One of the first countries to join the Convention. Actively carry out international exchanges and cooperation in the protection of intangible cultural heritage. The Ministry of Culture hosted the "China Intangible Cultural Heritage Art Festival" in Paris, France, and the 8th "China Chengdu International Intangible Cultural Heritage Festival" and "Intangible Cultural Heritage International Forum" in Chengdu, Sichuan. Conducted field research on "Mongolian Long Tune Folk Songs" jointly with Mongolia. (Website of the Ministry of Culture and Tourism of the People's Republic of China. https://www.mct.gov.cn/whzx/bnsj/fwzwhycs/201111/t20111128_765120.html)

The home of Jiarong Tibetan Embroidery, Aba Prefecture's intangible cultural heritage protection work was also carried out simultaneously in 2004, and the "Aba Prefecture Ethnic and Folk Cultural Heritage Protection Work Implementation Plan" was released in January 2005. The Aba Prefecture government in August 2006 Aba Prefecture Cultural Heritage Protection Leading Group was established in September, and corresponding working groups have also been established in various

counties in the prefecture. The establishment of these plans and organizations has played a prerequisite for the protection of Jiarong Tibetan Embroidery.

2) Research and formulate policies and regulation

In order to strengthen the leadership of the protection of intangible cultural heritage, in 2005, the General Office of the State Council and the State Council issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China " and the "Notice on Strengthening the Protection of Cultural Heritage", establishing the " "Protection first, rescue first, rational utilization, inheritance and development" are the guidelines for the protection of intangible cultural heritage. It also puts forward guiding opinions on the tasks, goals, requirements and measures for the protection of China's intangible cultural heritage, and decides to start from Since 2006, the second Saturday of June every year has been China 's "Cultural Heritage Day", which has been changed to "Cultural and Natural Heritage Day" since 2017. The identification of China's intangible cultural heritage was determined. The issuance of these important documents reflects the great importance that the party and the government attach to national cultural heritage. The protection of intangible cultural heritage is gradually becoming an important part of the work of the Chinese government.

To bring the protection of intangible cultural heritage into the national legal track, the "Intangible Cultural Heritage Law of the People's Republic of China", which was formed after several revisions, was reviewed and approved by the Standing Committee of the National People's Congress on February 25, 2011, and was promulgated on June 1, 2011. Begin implementation. The promulgation of this law has elevated the Party Central Committee's principles and policies on cultural heritage protection to the will of the country, elevated the effective experience in the protection of intangible cultural heritage to a legal system, and elevated the responsibilities of government departments at all levels to protect intangible cultural heritage to a law. Responsibility is conducive to establishing and improving a scientific and effective protection system and provides a solid guarantee for the long-term implementation and effective operation of intangible cultural heritage protection policies. At the same time, it also marks that the protection of China's intangible cultural heritage has entered a historical period with legal compliance.

So far, 26 provinces have issued local supporting regulations "Regulations on the Protection of Intangible Cultural Heritage." The "Sichuan Provincial Intangible Cultural Heritage Regulations" were adopted at the 33rd meeting of the Standing Committee of the 12th Sichuan Provincial People's Congress on June 3, 2017, and will come into effect on September 1, 2017.

In January 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Implementing the Inheritance and Development Project of China's Excellent Traditional Culture".

In August 2021, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage", clarifying the goals, directions and tasks for the protection of intangible cultural heritage in the new era. (Chinese government website, <https://www.gov.cn/>)

Aba Prefecture, where Jiarong Tibetan Embroidery is located, promulgated and implemented the "Regulations on the Protection of Intangible Cultural Heritage of the Aba Tibetan and Qiang Autonomous Prefecture" in July 2011, providing legal protection for the protection of intangible cultural heritage in accordance with the law. From the time when Aba Prefecture promulgated the Intangible Cultural Heritage Protection Regulations, we can see that: 5 months after the promulgation of the "Intangible Cultural Heritage Law of the People's Republic of China", Aba Prefecture promulgated the corresponding "Aba Tibetan and Qiang Autonomous Prefecture Intangible Cultural Heritage Protection Regulations" ", after consulting various information, Aba Prefecture is the first local government in the country to promulgate intangible cultural heritage protection regulations, 6 years earlier than the "Sichuan Provincial Intangible Cultural Heritage Regulations" promulgated by the Sichuan Province to which it belongs. It can be seen from this that At that time, the cultural department of Aba Prefecture attached great importance to the protection of intangible cultural heritage.

In 2009, Gesar and Tibetan opera were included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity, attracting the attention of the global cultural community. Intangible cultural heritage projects related to the Jiarong Tibetan people, such as Tibetan thangkas, Tibetan folk songs,

Tibetan chess, Tibetan Gesar paintings and stone carvings, Tibetan embroidery techniques, and Tibetan watchtower construction techniques, have been included in the national intangible cultural heritage list by the State Council.

3) Promote the census of intangible cultural heritage

The census is the primary task of rescuing and protecting intangible cultural heritage and is a basic task. To find out the status of China's intangible cultural heritage and comprehensively understand and master the types, quantities, distribution conditions, living environment, protection status and existing problems of intangible cultural heritage resources in various regions and ethnic groups, we have to analyze the various types of intangible cultural heritage that are still popular today. Cultural heritage forms and works, excellent inheritors of intangible cultural heritage, carry out investigation, registration, collection and archiving work. Since 2005, under the unified deployment of the Ministry of Culture, a comprehensive and solid survey of intangible cultural heritage has been carried out across the country. The census work in various places is actively and steadily advanced according to three steps (census preparation stage, field inspection stage, summary and evaluation stage). By 2009, the census work will be basically completed. According to incomplete statistics, this census collected 290,000 precious objects and materials, recorded 2 billion words of written records, took 4.77 million pictures, many audio and video materials. The total number of intangible cultural heritage resources is nearly 870,000. The census not only identified and rescued a number of endangered intangible cultural heritage items, but also comprehensively understood and mastered the types, quantities, distribution, living environment, protection status and existing status of intangible cultural heritage resources in various regions and ethnic groups. question.

At present, the census results are being publicized, studied, and utilized in various forms. All provinces and cities have published a batch of census results, and at the same time, all provinces and cities are building intangible cultural heritage databases in an orderly manner. At present, a number of digital museums or special databases have emerged, such as: China Intangible Cultural Heritage Digital Museum, Chengdu Intangible Cultural Heritage Digital Museum, Qiang Culture Digital Museum, Chongqing Ethnic Traditional Culture Digital Museum, Shaanxi Province Intangible Cultural Heritage Digital Museum, Guangdong Intangible Cultural

Heritage Digital Museum, Jiangxi Intangible Cultural Heritage Digital Museum, Xinjiang Intangible Cultural Heritage Digital Museum, etc. The national level also attaches great importance to the construction of intangible cultural heritage database. In October 2010, the Ministry of Culture launched the "Digital Protection Project of China's Intangible Cultural Heritage" and entrusted the China Academy of Art to undertake the construction task. It is currently under construction. (Culture of the People's Republic of China and Ministry of Tourism website, <https://www.mct.gov.cn/>)

The "rediscovery" of Jiarong Tibetan Embroidery benefited from the 2006 intangible cultural heritage census in Aba Prefecture. It was precisely because of this census that this skill, which has been passed down for thousands of years, entered the government's intangible cultural heritage protection sequence. Xiaojin County, a Tibetan inhabited area of Jiarong, has established two related intangible cultural heritage lists: "Texture, Embroidery" and "Weaving", and Jinchuan County has established an intangible cultural heritage list of "Weaving Skills".

4) Establish a four-level list system for the protection of intangible cultural heritage

Establishing and improving the intangible cultural heritage list system is an important and pioneering measure for the protection of China's intangible cultural heritage, and it is also an important part of building an intangible cultural heritage protection system. In accordance with the spirit of the "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage" issued by the General Office of the State Council, after procedures such as recommendation, review, publicity, and announcement, in 2006, 2008, 2011, 2014, and 2021, the State Council approved and announced A total of 1,557 items were included in the five batches of national intangible cultural heritage lists. These outstanding intangible cultural heritages, which have been carefully selected and have typical significance and outstanding value, have become a hot topic of national concern. In October 2006, the Ministry of Culture issued the "Interim Measures for the Protection and Management of National Intangible Cultural Heritage" in the form of a ministerial order. On this basis, China's intangible cultural heritage protection list system has been gradually improved. All provinces, autonomous regions and municipalities across the country have established

provincial intangible cultural heritage lists. A four-level intangible cultural heritage list system at the national, provincial, city, and county levels has been initially formed, achieving hierarchical protection of intangible cultural heritage. (China Intangible Cultural Heritage Network, <https://www.ihchina.cn>)

Jiarong Tibetan Embroidery was selected into the first batch of county-level and Aba prefecture-level intangible cultural heritage lists in 2006, and was selected into the second batch of provincial-level intangible cultural heritage lists in Sichuan Province in May 2009, and in December 2011. It was selected into the third batch of China's national intangible cultural heritage list.

5) Identify and protect representative inheritors and establish an inheritance mechanism

Intangible cultural heritage is a kind of living culture, and its inheritance is carried by people. Inheritors carry the fire of intangible cultural heritage. If they are not rescued and protected, intangible cultural heritage will become water without a source and a tree without roots. Therefore, strengthening the protection of representative inheritors of intangible cultural heritage is a key link in the protection of intangible cultural heritage. From 2007 to 2018, the Ministry of Culture successively evaluated and announced five batches of 3,068 representative inheritors of national intangible cultural heritage projects. For recognized representative inheritors, the cultural department actively supports representative inheritance by recording and organizing technical information, providing transmission venues, funding transmission activities, organizing publicity and exchanges, collecting and preserving representative works, and establishing archives and databases. People carry out learning activities. (China Intangible Cultural Heritage Network, <https://www.ihchina.cn>)

Since 2006, representative inheritors of Jiarong Tibetan Embroidery at the national, provincial, state and county levels have been gradually confirmed.

6) Establish a cultural ecological protection experimental area to achieve overall protection of cultural ecology

Cultural ecological protection is an important part of cultural heritage protection. The establishment of the cultural ecological protection experimental zone

marks that China's cultural heritage protection has entered a new stage of dynamic and holistic protection.

The Cultural Ecological Protection Experimental Zone is designed with the protection of intangible cultural heritage as the core, the overall protection of specific cultural forms with rich historical accumulation, good survival status, special value and distinctive characteristics, to promote the comprehensive, coordinated and sustainable development of the economy and society. designated specific area. The construction of cultural and ecological protected areas is an innovative mechanism for the protection of intangible cultural heritage. In 2006, China issued the "National Cultural Development "Eleventh Five-Year Plan" Outline, proposing to "identify 10 national ethnic folk cultural and ecological protection zones" with "holistic protection" as the core concept. The cultural and ecological protection zone is another practical extension of cultural and ecological protection plans such as the "Ecological Museum" and "Ethnic Culture and Ecological Village". Coordinating and integrating people's lives and production with nature, society and economy will help increase public attention to the protection of intangible cultural heritage. As of August 2023, China has established 16 national-level cultural and ecological protection zones and 7 national-level cultural and ecological protection experimental zones, involving 17 provinces. They have distinctive regional and national characteristics, profound historical heritage, and relatively concentrated displays of rich intangible cultural heritage. At present, the construction work of various protected areas and experimental areas is being carried out actively and orderly. (China Intangible Cultural Heritage Network, <https://www.ihchina.cn>)

The establishment of cultural and ecological protected areas is a new attempt in cultural heritage protection. To do this work well, we need to actively explore and accumulate experience in practice. The pilot-first approach implemented by the Ministry of Culture will effectively promote the construction of cultural and ecological protected areas across the country. In April 2015, the National Intangible Cultural Heritage Center organized an expert group to conduct a third-party assessment of six experimental zones for cultural and ecological protection that had implemented overall planning. The expert team came to Sichuan Province from April 15 to 18 to conduct an inspection and evaluation of the Qiang Cultural and Ecological

Protection Experimental Zone, and the evaluation result was excellent. On the basis of the assessment, the Culture and Tourism of the People's Republic of China issued the "Management Measures for National Cultural and Ecological Reserves" in December 2018.

In 2021, the Sichuan Provincial People's Government officially established the Jiarong Cultural and Ecological Protection Experimental Zone (hereinafter referred to as the "Experimental Zone"), establishing the construction goal of "rich heritage, strong atmosphere, distinctive characteristics, and benefiting the people." The People's Government of Aba Prefecture has incorporated the construction of the "Experimental Zone" into the "14th Five-Year Plan" for national economic and social development and the social development and long-term goals outline of Aba Tibetan and Qiang Autonomous Prefecture in 2035. The "Experimental Zone" aims to restore and rebuild the Jiarong Tibetan cultural space, including the infrastructure in the "Experimental Zone", and further rescue and protect a group of Jiarong Tibetan buildings and villages. In accordance with the planning requirements of the "Experimental Zone", the protection work will be based on Focusing on representative inheritors, we should rescue and collect endangered intangible cultural heritage, create corresponding cultural venues, and guide local people to consciously participate in cultural and ecological protection. At the same time, we should strengthen popular education for young people and encourage college students to carry out theoretical research on the Jiarong Tibetan Cultural and Ecological Protection Experimental Zone. At present, the Sichuan Provincial People's Government has established a total of 6 provincial-level cultural and ecological protection experimental zones. (Sichuan Provincial Department of Culture and Tourism website, <http://wlt.sc.gov.cn/scwlt/index.shtml>)

พหุ ม ประ โท ชี เว



Figure 1. Schematic map of Jiarong Tibetan area

Source: China National Geographic (2020)

Jiarong Cultural and Ecological Reserve is mainly located in Malkang City, Xiaojin County, Jinchuan County, Rangtang County, Heishui County, Wenchuan County and Li County in Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province, as well as Danba County in adjacent Garze Prefecture. It is related to parts of Baoxing County in Ya'an City, involving 9 counties and 112 towns. The total area of the reserve is 42,635 square kilometers; the total population is 476,900, including 315,600 Tibetans, 56,600 Qiang people, 99,000 Han people, and 5,300 other ethnic minorities such as Hui people. In the above data, the Tibetan population does not distinguish whether it is Jiarong Tibetan or not, but according to information from all parties, the Jiarong Tibetan population in Jiarong Cultural and Ecological Reserve is about 300,000. (Data source: local government websites or work reports)

7) Establishment of Tibetan, Qiang and Yi Cultural Industry Corridor

In March 2014, the Ministry of Culture and the Ministry of Finance formulated the "Overall Tibetan, Qiang and Yi Cultural Industry Corridor" in

accordance with the requirements of the "Twelfth Five-Year Plan" of the "National Cultural Reform and Development Plan Outline" to accelerate the development of cultural industries in the western region, especially in ethnic minority areas. Plan" aims to make rational use of local and ethnic cultural resources, realize the effective inheritance and protection of national culture in combination with industry and market, and cultivate distinctive national cultural industry brands; with the starting point of improving people's livelihood, accelerate the development of distinctive characteristics Cultural industry to enrich the people with culture; promote the integrated development of culture, ecology and tourism, and build the Tibetan, Qiang and Yi cultural industry corridor into a world-class cultural tourism destination; promote the cultural industry to become a pillar industry of the regional economy, and contribute to the revitalization of the western region and ethnic minority areas Prosperity provides powerful motivation.

The Tibetan, Qiang, and Yi Cultural Industry Corridor is in the heart of western China. It has been an important corridor for many ethnic groups to travel from north to south, reproduce, migrate, and communicate since ancient times. The region has unique natural ecology, diverse cultural forms, and rich cultural resources. It is an important corridor in China. The historical and cultural sedimentary zone has a special status in China's regional development and cultural construction pattern.

The core area of the Tibetan, Qiang and Yi Cultural Industry Corridor is located at the intersection of seven provinces (regions) including Sichuan, Guizhou, Yunnan, Tibet Autonomous Region, Shaanxi, Gansu and Qinghai, including Sichuan Garze Tibetan Autonomous Prefecture and Aba Tibetan and Qiang Autonomous Prefecture. , Liangshan Yi Autonomous Prefecture, Bijie City, Guizhou Province, Chuxiong Yi Autonomous Prefecture, Diqing Tibetan Autonomous Prefecture, Yunnan Province, Lhasa City, Qamdo Prefecture, Nyingchi Prefecture, Tibet Autonomous Region, Gannan Tibetan Autonomous Prefecture, Gansu Province, Huangnan Tibetan Autonomous Prefecture, Qinghai Province, etc.) 11 cities (states, regions). The region covers an area of more than 680,000 square kilometers and has a population of over 7.6 million from Tibetan, Qiang, Yi and other ethnic minorities.

The term "Tibetan-Yi Corridor" was first proposed by the famous anthropologist and sociologist Fei Xiaotong. He has repeatedly pointed out the

importance of this corridor in understanding the origin, characteristics and future direction of the Chinese nation. It was later expanded to the "Tibetan Qiang and Yi Corridor" by the Chinese Ministry of Culture, which reflects the country's emphasis on the Tibetan people and Tibetan culture and is an important measure to support the development of minority areas. Among the main tasks of the "Plan", emerging industries such as cultural tourism, performing arts and entertainment, arts and crafts, and cultural creativity are regarded as key development areas.

"Tibetan Qiang and Yi Corridor" is also an important topic in current academic research. Within the research perspective of national cultural ecology, some scholars have also dabbled in it. Li Jin made insightful discussions on the ethnic cultural ecology of the Tibetan-Yi Corridor in papers such as "The Ethnic Cultural Ecology Unit of the Tibetan-Yi Corridor" and "Space: A New Perspective on Research on the Ethnic Cultural Ecology of the Tibetan-Yi Corridor." She believes that the Tibetan-Yi Corridor is an area with particularly rich national cultural and ecological forms. Its ethnic cultural ecological diversity comes from the structural characteristics of the ethnic cultural ecological units in this region and the differences in the connections between different units. The ethnic cultural and ecological unit in the corridor is the valley, and its structural feature is the three-dimensional utilization of resources in the valley. The different ways of contact between the ethnic cultural ecological units in the Tibetan-Yi Corridor are the basis for the full expression of similarities and differences in ethnic cultural ecology. (Li Jin, 2007) In addition, Li Jin also discussed it from the new perspective of "space". It is pointed out that in the national cultural ecosystem, both ecological space and social space are important influencing factors for the persistence or change of the system. From the perspective of spatial theory, the Tibetan-Yi Corridor is not only a geographical space, but also a social space. The use of spatial theory to study the spatial characteristics of ethnic cultural ecology in the Tibetan and Yi corridors not only helps to enrich the system of China's spatial concept, but also helps to understand the important position of ethnic corridors in the pluralistic and integrated pattern of the Chinese nation. It also contributes to the construction of China's "ethnic Corridor theory" which is of great significance. (Li Jin, Liu Zhiyang, 2008)

centers with multiple functions. The establishment of these infrastructures provides a place and platform for the protection, inheritance, display, and promotion of local intangible cultural heritage. After the Wenchuan earthquake, Sichuan Province successively launched the construction of 178 cultural and ecological post-disaster restoration and reconstruction projects in cultural and ecological protection zones, with a total investment of 2.97 billion yuan. Many heritage sites and museums have been restored and rebuilt, such as Mianyang Museum Intangible Cultural Heritage Exhibition Hall and Yuewang Tower Intangible Cultural Heritage Expo Center, Beichuan Banacha Ethnic Customs Street, Beichuan Folk Museum, Taoping Qiang Village in Li County, and Ancient Chinese Qiang City in Mao County The Comprehensive Intangible Cultural Heritage Institute, the Chinese Qiang Museum, the Qiang Embroidery Productive Protection Base, etc. are all uniquely built and can be fully utilized. (Data source: Sichuan Provincial Department of Culture and Tourism Work Report)

In addition to establishing a representative inheritor system for the fourth-level intangible cultural heritage list and providing inheritance funds, Jiarong Tibetan Inhabited Area has also established a number of key project training centers to ensure the normal inheritance activities of intangible cultural heritage inheritors.

9) Carry out publicity and education

In order to cultivate the cultural consciousness of the whole people and create a good social atmosphere for cultural heritage protection, since 2006, the Ministry of Culture and local cultural departments have used "Cultural Heritage Day" and traditional Chinese festivals such as the Spring Festival, Qingming Festival, Dragon Boat Festival, and Mid-Autumn Festival to vigorously Carry out publicity and education activities such as intangible cultural heritage exhibitions, performances, forums, and lectures.

According to Baidu and Google searches for keywords such as "Tibetan embroidery", "Jiarong Tibetan Embroidery", and "Yang Huazhen", there are nearly 2 million pieces of information, indicating that the Chinese government uses newspapers and magazines, radio stations, television stations, the Internet and other media to centralize and Comprehensive and in-depth coverage of Jiarong Tibetan Embroidery. Among them, the researcher have also seen that some local cultural

departments are actively cooperating with the education department to incorporate Jiarong Tibetan Embroidery into handicraft classes in primary and secondary schools, and actively promote the introduction of intangible cultural heritage into schools, classrooms, and teaching materials, making intangible cultural heritage a valuable resource for young people. An important carrier for traditional cultural education and patriotism education. (Data source: local government websites or work reports)

10) Strengthen the theoretical construction of intangible cultural heritage

To strengthen the theoretical construction of intangible cultural heritage and deeply explore some theoretical and practical issues that urgently need to be solved in protection work, China has held a number of international academic seminars and domestic academic forums on the protection of intangible cultural heritage. It played a positive guiding role in the development of the work. For example, the Ministry of Culture has hosted many international and domestic academic seminars on intangible cultural heritage protection in Beijing since 2002. The Ministry of Culture and the Jiangsu Provincial People's Government hosted four "China Intangible Cultural Heritage Protection Suzhou Forum" in Suzhou; the Ministry of Culture and the Sichuan Provincial People's Government hosted eight "Intangible Cultural Heritage Protection International Forum" in Chengdu, etc.

At the same time, theoretical research is actively carried out in conjunction with the actual protection work. "Introduction to Intangible Cultural Heritage" edited by Wang Wenzhang (published in 2006, the textbook version of the book was published in 2008, and the revised version was published in May 2013) is a pioneering work that systematically studies intangible cultural heritage and its protection from the basic theoretical aspects. The "China National Folk Culture Protection Project Census Work Manual" played an active role in promoting and guiding the first nationwide census of intangible cultural heritage. "Collection of Folk Literature and Art of Ten Nationalities" has been published in 318 volumes. "China Festival Diary" has been published in 39 volumes. In addition, a number of intangible cultural heritage research results such as the "Oral and Intangible Cultural Heritage of Humanity Series" and the "National Intangible Cultural Heritage List" have also been published. He has also published a few academic seminar proceedings. In addition, the "China Intangible Cultural Heritage Yearbook 2010" compiled by the China Academy

of Arts has been published, and the "China Intangible Cultural Heritage Dictionary" edited by Wang Wenzhang has been published. Jiarong Tibetan Embroidery is included in these works.

1.7 4P Marketing

4P marketing, also known as the marketing mix, is a framework that outlines the four key elements a business can control to influence the customer journey and achieve its marketing objectives. These elements are:

Product: This refers to the good, service, or experience that you offer to your target market. It includes the product's features, benefits, branding, packaging, and quality.

Price: This is the amount a customer pays to acquire your product. Pricing strategy involves considering factors like production costs, competitor pricing, target market's willingness to pay, and desired profit margin.

Place: This refers to the channels you use to make your product available to your target market. This could include physical stores, online marketplaces, your own website, or distribution partners.

Promotion: This encompasses all the activities you do to communicate the value of your product to your target market and persuade them to buy. Promotion includes advertising, public relations, social media marketing, sales promotion, and personal selling. (Armstrong, G., & Kotler, P., 2021)

Importance of 4P Marketing. The 4P framework provides a simple and effective way for businesses to develop and implement their marketing strategies. By considering each of the 4Ps and how they interact with each other, businesses can create a cohesive marketing approach that reaches their target market and achieves their desired outcomes.

Benefits of Using 4P Marketing. **Improved Marketing Focus:** By analyzing each P, businesses can identify areas for improvement and ensure their marketing efforts are aligned with their overall goals. **Strategic Decision Making.** The 4Ps encourage businesses to think strategically about product development, pricing, distribution, and promotion. **Marketing Mix Optimization.** By adjusting the elements of the marketing mix, businesses can test and refine their approach for optimal results.

1.8 Model and brand making

Professor Keller emphasizes the importance of brands in increasingly competitive markets, where homogenization is becoming more evident. Brands are crucial for businesses to differentiate themselves from competitors and be recognized by customers. A brand is not just a name or a logo; it's a complex symbol that integrates various elements such as product attributes, packaging, price, history, reputation, and advertising. In Keller's theoretical framework, strategic brand management is seen as an effective means to enhance a company's core value and competitiveness, serving as a vital tool to achieve strategic goals. Brand strategic management involves designing, executing marketing plans and activities, with the aim of creating, evaluating, and managing brand assets. The process of brand building begins with identifying and establishing brand positioning and value. Brand positioning is about determining the brand's position in the minds of consumers, conveying its advantages and differences while minimizing potential disadvantages. Brand positioning often specifies key concepts such as core brand associations and brand essence, shaping consumer perceptions and attitudes towards the brand. Brand positioning is based on market and product analysis. Companies need to segment the market and select target segments based on differentiated product characteristics and consumer needs. Market segmentation, targeting, and positioning are crucial steps in brand positioning, enabling companies to determine their target market and develop corresponding brand competitive strategies. During brand positioning, companies need to consider their core competitive advantages and convey these advantages to the target market through marketing activities to enhance consumer brand awareness and loyalty. The determination of the brand's essence is closely related to the identification of the target market. Brand building also involves planning and executing brand marketing activities, selecting appropriate brand elements, and integrating the brand into marketing campaigns and support programs. The execution of brand marketing activities should consider factors such as target consumers, competitors, and market conditions. Assessing and interpreting brand performance are critical stages in the brand building process. Companies need to measure the brand's performance in the market and adjust and optimize brand strategies based on evaluation results. Brand performance evaluation includes both financial and non-

financial metrics, such as brand awareness, brand association, and brand loyalty. Finally, companies need to continuously enhance and maintain brand assets, establishing consumer brand awareness and loyalty. The value of brand assets depends on the company's understanding and grasp of consumer brand knowledge and long-term brand management practices and strategy adjustments. Professor Keller's theory of strategic brand management provides guiding principles for businesses to build and manage brands, emphasizing the relationship between brands and consumers and providing theoretical support for developing long-term brand management strategies. (Keller, K. L. ,2023)

"Brand Building: 10 Steps to Success" is a practical guide to brand building compiled by Rong Zhenhuan. Provides a step-by-step process for creating and managing a strong brand, designed to help businesses build successful brands. (Rong, Z. ,2013).

10 steps to brand building, as follows:

1. Define the brand. Determine the brand's core philosophy, target market and competitive advantages. Describe what the brand stands for and its target audience.

2. Develop your brand strategy. Set clear brand goals, including long-term and short-term goals. Identify your target audience and understand their needs and preferences. Develop unique selling points to differentiate your brand from your competitors.

3. Create a strong brand identity. Design and create identity elements such as brand names, logos, slogans and packaging. Ensure brand identity is consistent and unified across all marketing materials.

4. Position your brand in the market. Analyze the market competition environment and understand competitors' positioning and strategies. Identify the needs and expectations of your target audience and position your brand in the market. Develop a positioning statement that clarifies the brand's unique value and position in the market.

5. Develop a brand management system. Create brand guidelines, including brand identity usage guidelines, voice signature, visual style guide, and more. Establish a brand management process to ensure brand consistency and protection.

Monitor and manage brand usage, and timely adjust and optimize brand management strategies.

6. Build brand awareness. Develop branding strategies including advertising, PR campaigns, promotions and social media marketing. Improve brand exposure online and offline, and increase target audience awareness and frequency of contact.

7. Create a strong brand image. Provide consistent messaging and experiences to create a positive brand image. Create emotional connections, build engagement and resonance with your target audience. Provide an exceptional customer experience that enhances brand image and loyalty.

8. Manage your brand reputation. Monitor brand reputation, including online reviews and media coverage. Respond promptly to customer feedback, handle complaints and crises, and protect brand reputation.

9. Measure your brand performance. Set brand performance metrics, including sales data, brand awareness, customer satisfaction, etc. Collect and analyze data to evaluate brand performance and impact in the market.

10. Protect your brand. Register a trademark to protect your brand identity and intellectual property. Take measures to prevent counterfeiting and infringement and protect the legitimate rights and interests of the brand.

2. Research area

2.1 Overview of the study area

This paper selected the Jiarong Tibetan area as the research area, which includes Jinchuan County, Xiaojin County, Markang City, Heishui County in Aba Prefecture, Sichuan Province, Danba County in Garze Prefecture, and Li County and Wenchuan County in Aba Prefecture. , Rangtang County; Kangding City and Luding County in Garze Prefecture; Baoxing County in Ya'an City and other parts of the country, with a total area of about 30,000 square kilometers and a population of nearly 300,000.

The key research area of this paper is Xiaojin County. According to data from the Xiaojin County Government website, as of 2022, Xiaojin County covers an area of 5582.4 square kilometers, and the total registered population in the county is 76,593, of which the Tibetan population accounts for 64.1%, and the Han nationality

Accounting for 30.8%, the Qiang people account for 1.1%, the Hui people account for 3.7%, and other ethnic minorities account for 0.3%.

As one of the cores of the Jiarong Tibetan area, Xiaojin County's embroidery skills are the most popular in the entire Jiarong Tibetan area, and it may be the birthplace or development center of this skill. In addition, Xiaojin County is also the hometown of Yang Huazhen, the national intangible inheritor of Jiarong Tibetan Embroidery. This fact makes Xiaojin County an ideal place to study the inheritance of embroidery. Due to the characteristics of ethnic diversity in Xiaojin County, rich and colorful embroidery content and styles have been formed, providing a wealth of cases and samples for in-depth discussion of the artistic expression and cultural connotation of Jiarong Tibetan Embroidery. Therefore, Xiaojin County was chosen as the research location in order to comprehensively understand the inheritance and development of Jiarong Tibetan Embroidery and its important position in Tibetan culture.

2.2 Geographical and Climate

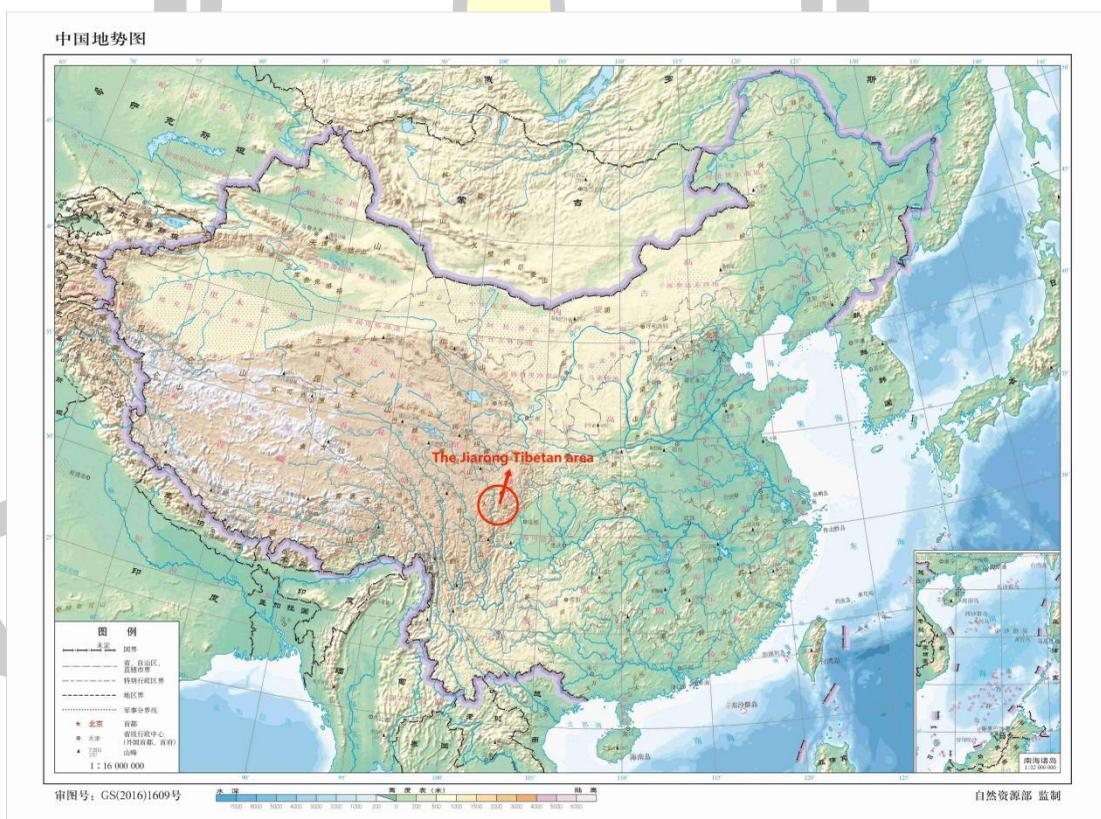


Figure 3. Approximate location map of Jiarong Tibetan Area

Source: Chinese Government Website

Jiarong Tibetan Area is located on the easternmost edge of the Qinghai-Tibet Plateau and in the west of Sichuan Province. It spans the high mountain and canyon areas of the Xianshui River, Dadu River, Minjiang River and Qingyi River basins of Ganzi Tibetan Autonomous Prefecture, Aba Tibetan and Qiang Autonomous Prefecture and Ya'an City. In the high-mountain canyon area of the Hengduan Mountains with significant vertical zonation, the Jiarong Tibetans live a semi-agricultural and semi-pastoral life, making the most of everything that nature has given them.

This area belongs to Sichuan administratively and Tibet in human geography. Historically, it generally refers to the area under the jurisdiction of the 18 chieftains. That is, today's Jinchuan, Markang, Xiaojin, Danba, Heishui and other counties and parts of Kangding, Luding, Lixian, Baoxing, Wenchuan, Rangtang and other counties.

The Jiarong area is a typical alpine valley area in the eastern part of the Qinghai-Tibet Plateau. The area has long mountains and deep rivers. The lowest altitude is about 1,000 meters and the highest altitude is more than 5,000 meters. Due to the special geographical environment, the climate characteristics of "one mountain has four seasons and ten miles have different weather" are formed. The climate in the area is distributed three-dimensionally and is gradually divided into seven climate zones from low altitude to high altitude areas. The Jiarong area ranges from 1,000 meters to 3,200 meters above sea level, mainly in the subtropical zone of the river valley, the warm temperate zone of the mountains, and the cool temperate zone of the mountains.

2.3 Regional ethnic composition

The Jiarong Tibetans are the main ethnic group in the Jiarong area. In addition, there are Han, Hui, Qiang and other long-standing ethnic groups in the area, thus forming a basic living pattern of large mixed settlements and small settlements.

2.4 Language

The Jiarong Tibetan people mainly speak the Jiarong dialect. Ergong, Guiqiong, Muya and other dialects are popular in some areas, and the Tibetan Kang dialect is popular in some areas.

2.5 Economic activities

Jiarong area has a warm climate and is very suitable for crop growth, so it has become one of the four major agricultural areas in Tibetan areas in eastern China. The mode of production is mainly based on agriculture, and engages in animal husbandry. The production method of focusing on agriculture and farming, three-dimensional climatic conditions, and rich products have created excellent conditions for the colorful folk culture of the Jiarong Tibetan people and have also become the basis for the development of Jiarong Tibetan weaving and embroidery crafts basic foundation.

3. Related theories

3.1 Cultural ecology

Since cultural anthropologist Julian Steward proposed the concept of cultural ecology, this theoretical framework has gradually become an important tool in social science research, providing a unique way for us to understand the intricate relationship between culture and the environment. perspective. Cultural ecology emphasizes the interaction between culture and environment, jointly shaping the evolution of society and culture.

The development of the concept of cultural ecology originated from cultural anthropology in the late 19th and early 20th centuries and was constructed through the contributions of many scholars. Among them, cultural anthropologist Franz Boas is considered one of the founders of cultural relativism. He proposed the concept of cultural relativism at the end of the 19th century, emphasizing the diversity and relativity of culture. His works such as "Anthropology and Modern Life" profoundly influenced the subsequent development of cultural anthropology.

In the mid-20th century, the concept of "cultural ecology" was further developed and shaped into an independent theoretical framework by the anthropologist Julian Steward. Stewart proposed "cultural ecology" in his book "Theory of Culture Change", which focuses on the relationship between culture and the environment. His theory enables cultural ecology to start from the perspective of studying human adaptation to the environment, highlighting the role of culture in shaping the structure of human society.

Since then, cultural ecology has been further developed by scholars such as Walter Goldschmidt's *As You Sow: Three Studies in the Social Consequences of Agribusiness* and Puncsák, Rubovits, focusing on the cultural adaptation of agricultural society and the impact of modernization on society. Their research expanded the application scope of cultural ecology and gave it broader sociological and anthropological significance.

In the mid-to-late 20th century, through collaborative research, scholars such as Kurt W. Fischer's *"Life and Behavior in the Himalayas: Settlers in a High Valley"* and Sol Kingsley (*Sol Tax*) Deepened understanding of social systems and cultural interdependencies. Their work emphasized the mutual influence of culture and social structure and promoted the theoretical development of cultural ecology.

To study national cultural ecology, we must first understand what national cultural ecology is, what its content and basic characteristics are. Scholars have their own opinions on this. Yang Weijun believes that national cultural ecology is an organic combination of material culture, spiritual culture, institutional culture and behavioral culture, and is the main condition for national survival and development (Yang Weijun, 2003). Yu Yong believes that national cultural ecology refers to a cultural way and state created by a nation in a certain period and within a certain region that has ecological adaptability and the mutual influence and mutual restriction of various elements (Yu Yong, 2007). Deng Xianrui pointed out that national cultural ecology aims to explore the coupling relationship between the national cultural system and the environmental system, especially to reveal the natural environment on which national culture is generated and developed. It has the characteristics of "regionality, openness, harmony, rhythm and variability". (Deng Xianrui, 2007) Wu Gang discussed in his master's thesis that national cultural ecology is the structural system formed by a nation's material culture, spiritual culture and institutional culture in history (Wu Gang, 2007). Some scholars also believe that national cultural ecology is the sum of social values, beliefs, mentality, customs and behaviors, and is a major pillar of social and economic change (Xiaokang and Fang Zheng , 2006). Professor Duan Chao pointed out that national cultural ecology is an organic unity of various elements that affect the survival and development of national culture. It includes the natural ecology (or natural environment) and social ecology (or social environment) of

culture. Among them, natural ecology includes factors such as geographical environment, climatic conditions, and biological appearance, while social ecology includes factors such as scientific and technological level, production methods, lifestyles, political systems, social organizations, and social thoughts. He also pointed out that cultural ecology is a necessary condition for the survival and development of national culture. Once the cultural ecology is destroyed, national cultural resources will mutate or be lost. (Duan Chao, 2005)

Luo Man and Ma Lihui believe from another perspective that national cultural ecology is a unity composed of cultural factors such as production methods, lifestyles, customs and habits of specific ethnic groups or ethnic groups in specific regions. It is the pursuit of coordinated development between man and nature, and the maintenance of human and natural relations. The common interests of coexistence in nature create a cultural system that creates a virtuous cycle of population, environment and resources. (Luo Man and Ma Lihui, 2006) Some scholars pointed out from the perspective of culture and environment that the national cultural ecosystem is a main system composed of material cultural system, social (institutional) cultural system, and spiritual cultural system, and is composed of the natural environment, social culture The environment is an organic whole composed of environmental systems (Xue Qunhui, Dong Jianxin, 2001).

In addition, researcher Li Jin also gave a rather in-depth and detailed explanation of "national cultural ecology" and defined it as "the structural system of a nation's material culture, spiritual culture and institutional culture formed in history, and its It is a comprehensive reflection of the relationship between natural geography and social environment and the relationship between each other. It can also be said to refer to the cultural characteristics of a nation or ethnic group in the long-term adaptation process to the environment. She believes that the national culture of a nation or an ethnic group is an ecosystem of human culture. The national cultural ecosystem includes five major elements: ecological environment, social culture, technology, output, and commodity exchange; the characteristics of the national cultural ecosystem can be divided into two parts: surface characteristics and core characteristics. The former is volatile, while the latter is relatively stable; under the influence of external factors such as population pressure, technological progress,

economic system, and policy environment, national cultural ecology will change. (Li Jin , 2008)

Taken together, the development of cultural ecology presents a process jointly contributed by many scholars, emphasizing the close interaction between culture and the environment, as well as the complex cultural system formed by human society in the process of adapting to environmental changes. The core idea of cultural ecology is to recognize that culture and environment are interdependent, and that they jointly shape the shape of social and cultural systems. Environmental factors not only affect the formation and changes of culture, but culture also has a profound impact on the environment. This interaction leads to the dynamic evolution of society and culture, making cultural ecology a powerful tool for understanding the interaction between human society and the environment.

The Jiarong Tibetan people are good at embroidery and textiles, and their exquisite craftsmanship gives their clothing a charming charm, becoming the most prominent expression of regional style in Tibetan clothing. The embroideries popular in this area, such as flower handkerchiefs, front waistbands, back waistbands and woven belts, show strong regional characteristics and are obviously different from other Tibetan areas. These characteristics are closely related to cultural ecology such as geographical environment, climatic conditions, cultural background, ethnic origin relations, and integration of foreign cultures.

3.2 Structural-functional theory

Structural functionalism occupied a dominant position in Western sociology in the 1950s and 1960s and was an effective theory for analyzing social systems and functions. It is generally believed that structural functionalism originated from the European functionalist theoretical school, based on the ideas of classical sociologists such as Comte, Spencer, and Durkheim, and based on the biological organic theory, and later passed through Parsons and Merton. The development of the two representative figures gradually matured. Structural functionalism tends to view society as a unified whole, in which each part plays its due function, thereby achieving the harmonious development of the entire society.

Talcott Parsons' *The Social System* (1951) is the foundational work of structural-functional theory. Parsons proposed the concept of "structural function" in

his book and elaborated on the basic principles of structural function theory. Robert Merton's *Social Theory and Social Structure* (1949) is one of the representative works of structural-functional theory. Merton proposed the concept of "functional diversity" in his book, believing that the function of social structure is not only to maintain social stability and order, but also to achieve social change and development. Herbert Hyman's *Sociological Theory and Social Research* (1968) is an introductory text on structural-functional theory. In the book, Heilman briefly introduces the basic concepts and principles of structural function theory and provides some application examples of structural function theory. Robert Bierstedt's *Social Structure* (1970) is another introductory text on structural-functional theory. Beers provides a comprehensive introduction to structural function theory in the book, including the basic concepts, principles, applications, etc. of structural function theory. Robert King's "Structural Functional Theory" (1992) is the latest research result of structural functional theory. In his book, he conducted an in-depth analysis of the structural-functional theory and criticized its limitations.

Radcliffe Brown believes that social process, social structure and function are the basic categories for explaining social behavior in human social systems. Society is a whole, and culture constitutes a certain system of this whole. He pointed out that each is a functionally interconnected overall system in which universal laws or functions operate. The explanation of beliefs and customs needs to be functional, that is, the contribution of a local behavior to its overall behavior. (Brown, A. R. Radcliffe., 2005)

Malinowski, a British social anthropologist and one of the founders of contemporary functionalism, believes that the function of culture is its position in the system of human activities. The so-called function means the satisfaction of a certain need, and its instrumentality, popularity, and habituality are often inseparable from satisfying a certain level of human needs (organic existence level and high spiritual level). He also pointed out that the cultural system is a basic and stable way for people's activities to be organized to meet certain important basics, which constitutes the "real element" of culture. Jiarong Tibetan Embroidery has responded to this demand in its long-term historical practice, but the hierarchical changes in demand in

contemporary society are often ignored and need to be reorganized and discussed. (Malinowski, B., 2017)

From the perspective of structural functionalism, embroidery can be regarded as a cultural system, which is composed of various structural elements, including stitching, patterns, colors, materials, etc. These structural elements are interconnected and interdependent, and jointly maintain the function of embroidery.

Embroidery stitches: Different stitches can produce different effects, such as flat stitch, oblique stitch, lock stitch, etc. The interconnection and combination of these stitches constitute the colorful patterns of embroidery.

Embroidery patterns: Embroidery patterns can express various themes, such as flowers and birds, animals, characters, landscapes, etc. These patterns have certain symbolic meanings and can express people's cultural meanings.

Color of embroidery: Different colors can produce different visual effects, and combined with patterns, express different artistic conceptions.

Embroidery materials: Different materials can produce different textures, and combined with stitching, patterns, and colors, form unique artistic effects.

The functions of embroidery can be roughly divided into the following categories:

Decorative function: Embroidery can be used to decorate clothes, furniture, utensils, etc. to make them more beautiful.

Practical functions: Embroidery can be used to make clothes, bedding, curtains, etc., and has certain practical value.

Symbolic function: Embroidery can be used to express certain symbolic meanings, such as auspiciousness, blessing, etc.

For example, in traditional Chinese culture, embroidery is often used to express symbolic meanings such as auspiciousness and blessing. In some festival celebrations, people wear clothes with embroidered patterns to express their wishes for a better life.

From the perspective of structural functionalism, embroidery is a cultural system with important functions. It can not only meet people's aesthetic needs, but also express people's cultural meanings.

3.3 Communication Theory

communication theory can be traced back to the early 20th century. At that time, anthropologists began to pay attention to communication patterns in different cultures. For example, the American anthropologist Franz Boas 's *The Mind of Primitive Man* (1911) studied the cultures of the Pacific Islands and found that there were rich oral traditions in these cultures and rituals. This book is a foundational work for the concept of communication in cultural anthropology. Boas proposed the concept of "cultural relativity" in his book, believing that different cultures have equal value.

In the early decades of the 20th century, an independent school of communication thought emerged in the United States, led by Clark Wissler and Alfred Kroeber. American diffusion theorists attribute the typical characteristics of a cultural region to geographical cultural centers, where cultural traits first emerged and spread outward. Wissler used this theory to systematically elaborate on the chronological - regional principle : if a specific cultural trait spreads outward from an independent cultural center, then it will follow this principle. That is, the most widespread cultural traits found around this center must be the oldest traits. (Merton,R. K.,2021).

In the middle of the 20th century, the concept of communication developed rapidly. At that time, anthropologists began to pay attention to the role of communication in cultural transmission. For example, American anthropologist Clifford Geertz studied Balinese dance in his book *The Interpretation of Cultures* (1973) and believed that dance is not only a recreational activity, but also a way to convey cultural information. In his book, Geertz proposed the concept of "culture as a symbolic system" and believed that communication is the spread of cultural symbols. (Geertz, C.,1999).

In the second half of the 20th century, the concept of communication in cultural anthropology began to shift from the traditional study of cultural communication to the study of the social impact of communication. For example, American anthropologist Robert Merton's *Social Theory and Social Structure* (1949) proposed the concept of "functional diversity" and believed that communication has multiple functions, not only Social order can be maintained and social changes can be achieved. (Merton, R. K., 2008).

Since the 21st century, the concept of communication has continued to develop, and many new theoretical schools have emerged. For example, critical theory believes that communication is a manifestation of power relations, which can be used to maintain or subvert the existing social order (Chen Pingyuan. "Critical Theory and Communication Research". 1995) Huang Qinghui in "Cultural Research Methodology" , The methodology of cultural research is systematically introduced, including cultural research methods, research processes, research ethics, etc. When introducing the methods of cultural research, Mr. Huang Qinghui believed that one of the methods of cultural research is communication research. Communication research believes that communication is the process of cultural production and reproduction, which can affect people's cultural identity and values. Cultural studies believes that communication is a process of cultural production and reproduction, which can affect people's cultural identity and values. (Huang Qinghui,2017)

Jiarong Tibetan Area is located at the intersection of Han culture and Tibetan culture, and the uniqueness of its embroidery has been greatly influenced by these two cultures. Therefore, communication theory is of guiding significance for analyzing the characteristics of Jiarong Tibetan Embroidery and the current methods of external communication.

3.4 4P Marketing Theory

4P Marketing Theory of Marketing is composed of the elements of Product, Price, Place, and Promotion. This theory emphasizes the core aspects that businesses need to focus on in marketing activities, including product design and features, pricing strategy, channel selection, and implementation of promotional activities.

4P Marketing Theory was first proposed by Jerome McCarthy in the early 1960s and is considered one of the cornerstones of modern marketing theory. This theory divides marketing activities into four elements: Product, Price, Place, and Promotion, abbreviated as 4P.

Jerome McCarthy elaborated on this concept in his work "Basic Marketing: A Managerial Approach," emphasizing the importance of these elements in marketing and using them as the basis for formulating marketing strategies. The 4P Theory has become an important framework for businesses to formulate marketing strategies and

implement marketing activities, widely applied in practice, and laying the foundation for subsequent marketing theory research. (McCarthy, J. ,2007)

Philip Kotler, a renowned marketing scholar, is closely associated with the 4P Theory. In his seminal work "Marketing Management," Kotler extensively discusses various aspects of marketing management, including market analysis, positioning, product management, pricing strategies, channel management, and promotional activities. The 4P Theory occupies a significant portion of the book, where Kotler integrates these four elements to propose a comprehensive marketing strategy framework, helping businesses achieve effective management and implementation of marketing in the marketplace.(Kotler, P., Keller, K. L., & Chernev, A. ,2022)

Neil Borden, in his paper "The Concept of the Marketing Mix," was one of the initial proponents of the 4P Theory. He introduced the concept of the "marketing mix," emphasizing that marketing activities are not just about single products or services but are composed of multiple marketing elements. David A. Aaker, in "Strategic Market Management," further explores the importance of marketing strategies, including products, brands, and market positioning, providing a deep understanding and practical guidance on the 4P Theory. (Borden, N. H. ,1964)

The core concepts and theoretical framework of the 4P Theory are as follows:

Product: This refers to the tangible entity or service that a business offers to the market, including aspects such as product design, quality features, and functionality. Marketing activities should revolve around product differentiation and innovation to meet the needs and expectations of different customer segments.

Price: Price is a crucial factor in the transaction process, directly affecting customer purchasing behavior and company profits. Pricing strategies should be formulated reasonably based on market demand, competition, cost structure, and other factors to achieve long-term profitability.

Place: Place refers to the path of product distribution and sales, including the selection, management, and optimization of sales channels. Effective channel management can help businesses improve product sales efficiency, reduce costs, and achieve broader market coverage.

Promotion: Promotion involves using advertising, promotional activities, public relations, etc., to stimulate product sales and brand promotion. Companies

should choose appropriate promotional strategies based on product characteristics and target markets to attract customer attention, build brand awareness, and increase sales.

Reasons for choosing the marketing 4P theory as the framework for analyzing Jiariang Tibetan embroidery:

Comprehensive Framework Selection. The marketing 4P theory is a comprehensive framework covering four aspects: Product, Price, Place, and Promotion. These elements comprehensively cover various aspects of the Jiariang Tibetan embroidery industry, from product design to distribution channels and brand promotion, making it suitable for systematic analysis.

Emphasis on Market Orientation. The marketing 4P theory emphasizes market orientation and focuses on meeting consumer needs. In the study of the heritage and development of Jiariang Tibetan embroidery, understanding market demand, consumer preferences, and market competition is crucial. Through the 4P theory, it is possible to explore how to adjust product design, develop reasonable pricing strategies, select appropriate distribution channels, and implement effective promotion activities based on market demand.

Focus on Product Features and Brand Building. Tibetan embroidery, as a traditional handicraft, has unique cultural connotations and artistic value. The marketing 4P theory can help analyze how to highlight the product features of Jiariang Tibetan embroidery, enhance its brand awareness, and competitiveness. Through the Product element, it is possible to discuss how to design more attractive Tibetan embroidery products; through the Price element, it is possible to study how to develop reasonable pricing strategies to reflect the value of Tibetan embroidery; through the Place element, it is possible to explore how to select suitable sales channels to promote Tibetan embroidery; through the Promotion element, it is possible to research how to enhance the visibility and reputation of Tibetan embroidery through publicity and promotion.

Integration with Traditional Industries. Traditional handicraft industries face challenges in heritage and development, and the marketing 4P theory can provide ideas and methods for the transformation and upgrading of traditional industries. By applying the 4P theory, it is possible to help the Jiariang Tibetan embroidery industry

better adapt to market demand, expand sales channels, increase product value-added, and achieve sustainable development of the industry.

Therefore, choosing the marketing 4P theory as the framework for analyzing Jiariang Tibetan embroidery can help explore the market operation mechanism of Tibetan embroidery industry, tap its potential development space, promote the transformation and development of traditional handicraft industries, and facilitate the heritage and development of Jiariang Tibetan embroidery.

3.5 Symbolic Theory

Symbolic theory is a theoretical framework within cultural anthropology aimed at explaining symbols and meanings within culture. This theory explores the role of symbols and symbolism in culture, and how they are used to convey and express cultural ideas, values, and social structures. Below is a detailed introduction to the basic concepts, historical development, and applications of symbolic theory in cultural anthropology:

The basic concept of symbolic theory holds that symbols and symbolism are not merely simple signs, but carry deeper meanings and symbolic significance. These symbols may be concrete, such as objects, images, or actions, or abstract, such as emotions, thoughts, or beliefs. Symbolic theory emphasizes the importance of symbols and symbolism in culture, and their influence on individual and societal cognition, behavior, and practices.

The development of symbolic theory can be traced back to the symbolism movement in literature at the end of the 19th century and the beginning of the 20th century, which emphasized the importance of symbols and metaphors. In the field of cultural anthropology, symbolic theory began to be widely applied, particularly after the mid-20th century, becoming one of the important theoretical frameworks for studying cultural symbols and meanings. Prominent cultural anthropologists such as Mary Douglas, Claude Lévi-Strauss, and Victor Turner have made significant contributions to symbolic theory.

Symbolic theory is widely applied in cultural anthropology to explain cultural phenomena, social practices, and systems of meaning. It provides a theoretical framework to help researchers understand the processes of cultural symbol production, dissemination, and evolution. Through the analysis and interpretation of

symbols, people can gain deeper insights into the differences between cultures and the changing meanings in cultural transitions.

Mary Douglas's work "Purity and Danger: An Analysis of Concepts of Pollution and Taboo" is one of her representative works. In this book, Douglas explores the concepts of purity and danger in different cultures, and how these concepts are expressed through symbolism and social practices. She argues that symbolism is crucial to the organization and cultural structure of human society. (Douglas, M. ,1966)

Claude Lévi-Strauss's work "The Savage Mind" is a classic in structuralist symbolic analysis. In this book, Lévi-Strauss studies myths, totems, and symbolic systems in different cultures, attempting to reveal their underlying structures and patterns. He believes that human thought has universal structural characteristics, and through comparative analysis of symbols from different cultures, these universal structures can be revealed. (Lévi-Strauss, C. ,1962)

Victor Turner's work "The Ritual Process: Structure and Anti-Structure" explores the role of rituals in society and the concept of symbolic interaction. Turner argues that rituals are both expressions of social order and challenges to social order. Through the structure and anti-structure of rituals, people can redefine social identities and relationships. (Turner, V. ,1969)

Clifford Geertz's work "The Interpretation of Cultures" discusses the process of cultural interpretation and symbolic analysis. He emphasizes that understanding culture requires textual interpretation and symbolic analysis to understand people's behaviors and beliefs. Geertz's work has had a profound impact on the development of symbolic anthropology. (Geertz, C. ,1973)

Russell T. McCutcheon's work "The Discipline of Religion: Structure, Meaning, Rhetoric" covers the application and significance of symbolism in religious studies. He discusses the importance of symbolic analysis in studying religious phenomena, and the significance of symbolic interpretation in understanding religious culture. (McCutcheon, R. T. ,1990)

Edmund Leach's work "Anthropological Approaches to the Study of Human Behavior" contains his discussions on symbolism and structuralism. Leach explores

the role and significance of symbols and signs in society, and how they influence human behavior and social organization. (Leach, E. ,1976)

These works provide a detailed understanding of the basic principles, methods, and application areas of symbolic theory in cultural anthropology, serving as important reference materials for researchers to further explore cultural symbols and meanings.

Regarding the choice of symbolic theory as the analytical framework for studying Jiarong Tibetan Embroidery, there are several reasons:

Deep understanding of the symbolic significance of Jiarong Tibetan Embroidery: Tibetan embroidery, as a cultural art form, often contains rich symbolic meanings and systems. Through the analysis of symbolic theory, we can better understand the significance and value of Tibetan embroidery as a cultural symbol, as well as its status and role in Tibetan culture.

Exploration of the cultural connotations of Jiarong Tibetan Embroidery: Tibetan embroidery is not just a handicraft, but also an important carrier and expression of Tibetan culture. Symbolic theory can help us explore the cultural connotations and social significance behind Tibetan embroidery, interpreting the symbolic symbols and meanings it embodies.

Significance of inheritance and development of Jiarong Tibetan Embroidery: Choosing symbolic theory as an analytical framework can help us understand the significance and value of the inheritance and development of Jiarong Tibetan Embroidery. Through the symbolic interpretation of Tibetan embroidery traditions and modern developments, we can better grasp the dynamic changes and evolution of Tibetan embroidery as a cultural symbol.

Relevance to cultural anthropological research: Symbolic theory is widely applied in cultural anthropology and choosing it as an analytical framework helps place the study of Tibetan embroidery within the theoretical and methodological framework of cultural anthropology. This association helps connect the study of Tibetan embroidery with broader cultural studies, enriching and expanding research perspectives.

In summary, choosing symbolic theory as an analytical framework helps to delve into the symbolic significance of Tibetan embroidery, understand its cultural

connotations, interpret the inheritance and development of Jiarong Tibetan Embroidery, and place the study within the theoretical framework of cultural anthropology for in-depth research.

4. Research articles

4.1 Literature review of Jiarong Tibetan Embroidery

As far as the ontological research on Jiarong Tibetan Embroidery is concerned, the data are relatively scarce, and most of them focus on general introductory materials, rarely touching on the deep cultural connotations and symbolic meanings of Jiarong Tibetan social culture, religious beliefs, and life etiquette.

Sichuan Provincial Labor Service Development and Migrant Workers Leading Group Office, Aba Tibetan and Qiang Autonomous Prefecture Labor Service Development and Migrant Workers Leading Group Office. (2019). Tibetan weaving embroidery. Sichuan Nationalities Publishing House.

This book is divided into six chapters, covering all aspects of Tibetan weaving and embroidery art. First of all, through the discussion of the origin of Tibetan weaving and embroidery and Tibetan culture, it provides readers with the historical and cultural background for understanding the art of Tibetan weaving and embroidery. Secondly, through the introduction of artistic classification and specific applications, readers can better understand the diversity and wide application of Tibetan weaving and embroidery. Then, the composition and pattern are analyzed to enable readers to deeply understand the design and artistic characteristics of Tibetan weaving and embroidery works. In addition, the introduction to the production and production techniques as well as the materials used will help readers understand the technical details and process of Tibetan weaving and embroidery. At the same time, the artistic characteristics and cultural connotations are emphasized, allowing readers to deeply understand the profound cultural connotations behind Tibetan weaving and embroidery works. Finally, by discussing the current modernization development dilemma of Tibetan embroidery art and how to explore the path of inheritance and innovation, constructive thoughts and suggestions are put forward for the sustainable development of Tibetan embroidery art.

However, the book also has some shortcomings. First in terms of history, the book does not delve deeply into the history of Tibetan weaving and embroidery craftsmanship. For a traditional art form that is included in the national intangible cultural heritage list, understanding its role and function in society is crucial, but this aspect has been less discussed. Secondly, the social function of Tibetan weaving and embroidery has not been discussed in detail.

Yang, Y. (2015). The development of Garze Tibetan embroidery skills since the Tang Dynasty.

From a historical perspective, this paper explores the development of Jiarong Tibetan traditional embroidery skills from the development of embroidery in the surrounding Qiang areas, the embroidery development in the Sichuan Basin in the adjacent Han area, and the development of Jiarong Tibetan textile skills. context.

Yang, H. (1997). Aspects of Tibetan costume culture in Kham.

The clothing characteristics of various regions of Tibetan clothing in Kham, including Danba Jiarong Tibetan clothing, are discussed. It expounds the relationship between clothing and geographical environment, cultural tradition and aesthetic consciousness, production and lifestyle, and values.

Li, Y. Q. (2007). A new exploration of the regionalization of Tibetan costumes.

Based on the analysis of the current research status of Tibetan costume zoning, this paper proposes a new Tibetan costume zoning plan and conducts a comparative study on Tibetan costume zoning and Tibetan cultural zoning. It describes that the clothing of men in Jiarong area is the same as that of other Tibetan areas, reflecting the connection with Tibetans. Women's clothing is unique and reflects the regional culture of Jiarong Tibetan people.

Yuan,S.L. (2004). Expression forms and modeling characteristics of Tibetan embroidery and textiles in Jiarong, western Sichuan.

The paper systematically elaborates on the Jiarong Tibetan Embroidery and textiles in western Sichuan from two aspects: expression form and modeling characteristics. It discusses that the unique expression language and modeling characteristics of Jiarong Tibetan Embroidery and textiles directly reflect the aesthetic

style and national characteristics of the nation, which is the perfect combination of practicality and aesthetics, material and spiritual, art and technology.

Hu, J. W., & Ou, J. Y. (2023). Visual element extraction and application research of Danba Garze Tibetan embroidery patterns.

This paper comprehensively discusses the origin, development process and artistic characteristics of Danba Jiarong Tibetan Embroidery patterns. By introducing innovative methods such as shape grammar, we successfully extracted and created new patterns that conform to modern aesthetics, and applied them to the design of tourism cultural and creative products, demonstrating the organic combination of traditional culture and contemporary society. However, the paper still has room for further deepening in the elaboration of historical background and discussion of methodology, and we look forward to exploring this area more comprehensively in the future.

Wu, M. T. (2019). Discussion on the Integration of Exhibition Space and Jiarong Tibetan Embroidery.

The paper introduces a Jiarong Tibetan Embroidery themed exhibition hall plan designed by Wu Mengting. The plan uses a combination of traditional and modern techniques to create a unique intangible cultural heritage themed project. Taking "new" as the design core, we try to subvert the traditional style and show the charm of Jiarong Tibetan Embroidery. The plan combines Jiarong Tibetan Embroidery elements with modern style to create an exhibition space with two era spans, and shows the unique charm of Jiarong embroidery from two different perspectives: traditional and modern.

4.2 Related International Literature

Rome, C. C., & Devlin, G. F. (1974). A new look at needlepoint.

The book provides a detailed introduction to the historical development, use and craft stitching of embroidery art in Europe. The first part of the book presents the history of acupuncture, from its origins in China to its spread in other parts of the world. The second part introduces the basic techniques of needlepoint, including how to choose materials, how to set up the loom and how to embroider various stitches. The third section offers a variety of patterns including geometric, floral and animal prints.

Smith, L. (2006). *Uses of heritage*.

"Uses of Heritage" is an important book exploring the diverse uses of cultural heritage. In this book, author Laurajane Smith examines the use of cultural heritage in different social contexts, revealing its importance and impact at the political, economic, social and personal levels. The cases and analyzes presented in the book demonstrate the flexibility and diversity of cultural heritage as a resource and how it is shaped, interpreted and utilized in different contexts. The views put forward by Smith not only lead to a new understanding of cultural heritage, but also provide important theoretical support for the protection, management and utilization of cultural heritage. This book has far-reaching significance for understanding the complexity, multifunctionality and role of cultural heritage in contemporary society, and has important reference value for scholars and practitioners engaged in cultural heritage protection, cultural policy formulation and related research.

Waterton, E., & Watson, S. (Eds.). (2013). *Culture, heritage and representation: Perspectives on visuality and the past*.

This book explores the role of vision in culture, heritage and representation. Bringing together essays from scholars and experts from around the world, it delves into the complex intersections between culture, heritage and representation, providing a diverse perspective on visuality and its role in shaping our understanding of the past. Through a series of interdisciplinary essays, this book explores how visual representation contributes to the construction and interpretation of cultural heritage. It critically examines the power dynamics inherent in visual representation, revealing questions about authenticity, authority and identity. By analyzing a variety of case studies and theoretical frameworks, the contributors challenge traditional notions of heritage and highlight the multifaceted nature of heritage as it is constructed, experienced and contested in contemporary society. Overall, this book provides valuable insights into the complexities of cultural heritage discourse and its wider impact on society.

Harvey, D. (2001). *Heritage pasts and heritage presents: temporality, meaning and the scope of heritage studies*.

The article is of great significance in the field of international cultural heritage research. The article explores key issues of temporality, meaning and scope in cultural

heritage research. The author reveals the diversity and change of heritage by analyzing past and present understandings and interpretations of heritage. The article emphasizes the importance of the time dimension in heritage research, pointing out that heritage is a product of history and is also affected by contemporary social and cultural contexts. In addition, the article also discusses the methodological issues of heritage research and puts forward the necessity of multi-dimensional and multi-level analysis of heritage. Overall, Harvey's research provides profound reflections on understanding and interpreting the complexity of cultural heritage and makes an important contribution to the academic development of the field of heritage studies.

Gyatso, J., & Havnevik, H. (Eds.). (2005). *Women in Tibet*.

Women in Tibet fills a gap in the existing literature on Tibetan women, delving into their struggles and achievements, past and present. The book covers Tibetan women in various historical periods and social contexts, including imperial empresses, medieval yogis and religious teachers, Buddhist nuns, oracles, political workers, doctors, and performing artists. Through in-depth studies of the lives of these individual women, the authors demonstrate the activities and influence of Tibetan women in different areas, noting that they enjoyed greater freedoms than women in many other Asian countries.

The novelty of this book is that it resists romanticization and over-criticism of the status of women in Tibetan society, and instead focuses on historical description, exploring the uniqueness of the situation of Tibetan women and the commonalities between men and women in Tibetan society. By combining textual sources and anthropological data, the book presents the diversity and complexity of Tibetan women, demonstrating both their active participation in social, religious, and cultural spheres and the challenges and constraints they face. This comprehensive and in-depth study helps us better understand the evolution of gender relations in Tibetan society and the role of women in it, providing valuable academic resources for the field of Tibetan studies.

Keller, K. L. (2023). *Strategic Brand Management*.

"*Strategic Brand Management*" by Kevin Lane Keller is a seminal work in the field of brand management. This book provides a comprehensive overview of brand management theory, practical methodologies, and case studies. It covers various

aspects of brand management, including brand positioning, brand asset management, brand communication, and brand extension. Keller emphasizes the significance of brands in overall business strategy and illustrates how effective brand management can enhance a company's competitiveness and market position. The book strikes a balance between theoretical depth and practical applicability, catering to both academic research and practical implementation. Through detailed case analyses and empirical studies, readers gain insights into core concepts and practical strategies of brand management, enabling them to apply these principles effectively in their own brand-building endeavors.

4.3 Case studies on the cultural ecology of ethnic minorities

Lu Lachang conducted research on the cultural ecology of the Naxi people. In his view, the cultural and ecological phenomena of the Naxi people such as the interaction between heaven and man, the folk custom of worshipping heaven, the environmental optimization of the white holy land, and religious beliefs are the result of the mutual adjustment between the Naxi people and the natural environment. (Lü Lachang , 1999) Zhao Shilin and Tian Lei believed through research on the cultural ecology of the Dai people that the Dai culture was produced in a special ecological environment, and the regional differences in the ecological environment in which it relied for survival promoted the development of the Dai culture in the region. Differences, and this regionality also promotes the diversity of Dai culture. Cultural ecology is the soil for the generation, development, and inheritance of culture, and is an important factor that enables this culture to come into being. Especially in areas where productivity development is relatively slow and relatively closed, cultural ecology is the decisive factor in producing this unique culture. (Zhao Shilin , Tian Lei , 2007) Liao Jinglin also discussed the cultural ecology of the Miao people in Guizhou, and divided the cultural ecology of the Miao people in Guizhou into three categories based on the combination of natural and cultural elements: plateau-soil culture type, solution type Original - stone culture type, low hill - wood culture type (Liao Jinglin , 2000). In addition, Chapters 1 and 2 of Li Jin's book "Coordinated Development of National Cultural Ecology and Economy - Research on the Surroundings of Lugu Lake and Shangri-La" respectively start from the "Nari people and other ethnic groups in Lugu Lake and the residents of Shangri-La" The national

cultural ecology of Lugu Lake and the national cultural ecology of Shangri-La are also specially discussed from five aspects: "ecosystem and relationship between man and land, technology and output, commodity exchange, and social culture". (Li Jin, 2008)

In addition to the above four aspects of other thematic research on national cultural ecology, there are also scholars who have discussed national cultural ecology from the perspective of art and culture. For example, Song Shenggui discussed the relationship between the aesthetic quality of national art and the national cultural ecology (Song Shenggui , 2004) ; Ran Hongfang took Tujia brocade in Yejiashai, Longshan County, Xiangxi Tujia and Miao Autonomous Prefecture as an example to discuss the cultural ecology and craft characteristics of Tujia brocade (Ran Hongfang , 2008) ; He Hongyi elaborated on the role and influence of the unique cultural ecology of various ethnic groups in southern China on folk paper-cutting art (He Hongyi , 2004) ; Yang Zhiyong also made a selection of the value of ethnic minority cultural ecology and folk stories. Certain research (Yang Zhiyong , 1990).

To sum up, since the new century, under the guidance of the government and extensive social participation, China's intangible cultural heritage protection work has developed healthily, made gratifying progress and remarkable achievements, and has initially established an intangible cultural heritage protection system that is in line with China's national conditions. Intangible cultural heritage protection system and system. However, it should also be noted that with the increasing trend of globalization and the rapid development of modernization, China 's cultural ecology has undergone tremendous changes, and the protection and inheritance of intangible cultural heritage are facing some new situations and new problems.

Since the end of the 1980s, especially after entering the 21st century, the study of China's national cultural ecology has attracted the attention of many experts and scholars, and its research results have been fruitful. This thriving academic scene will further promote the research on national cultural ecology. Expand into a wider and broader field. However, while making achievements, we should also see that there are still some problems in many aspects of the study of national cultural ecology, which require scholars to carry out more in-depth and detailed research and constantly introduce new ones. It is mainly manifested in the following aspects:

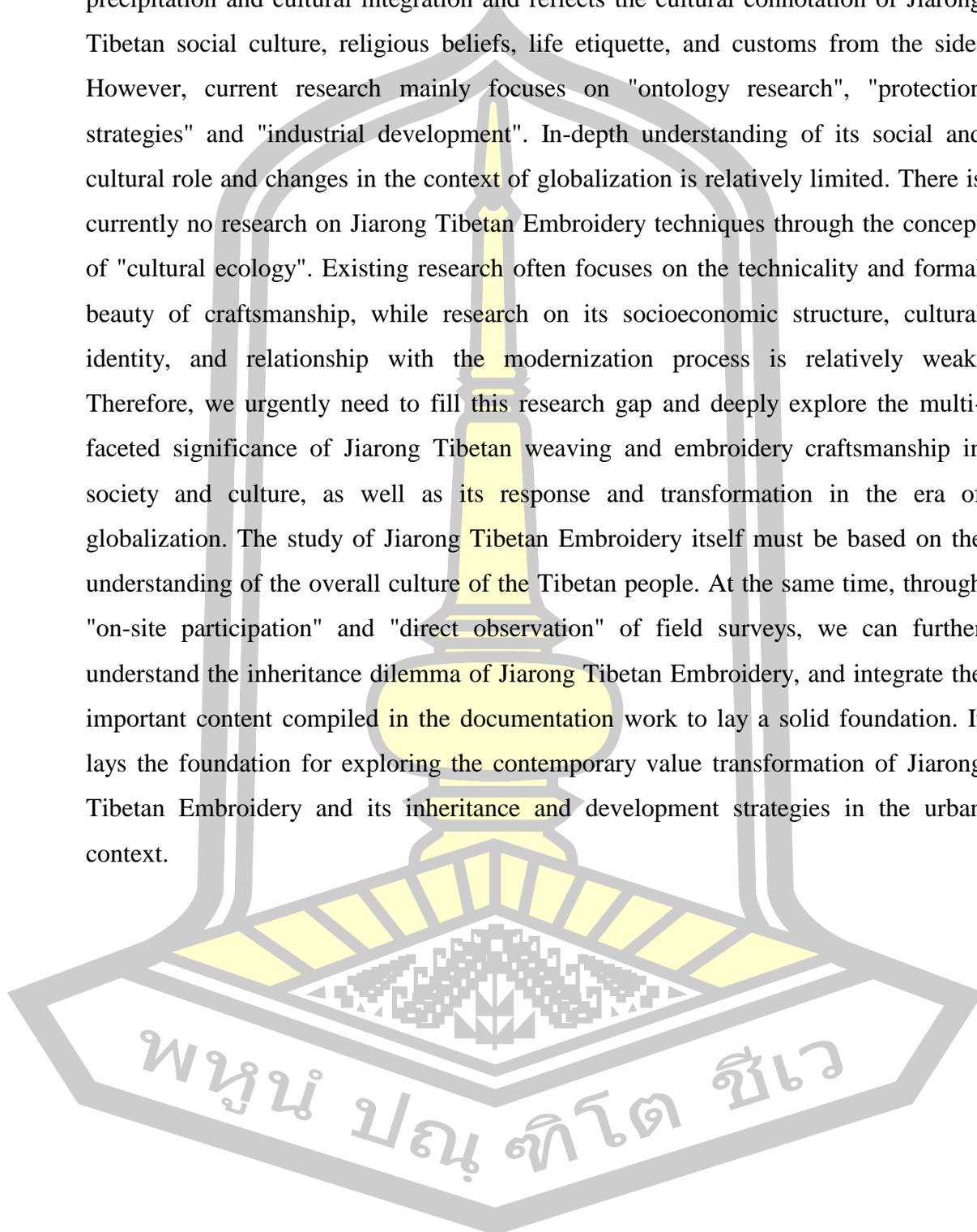
First, the research content focuses on overall and macroscopic, and there are few specific empirical studies. As far as the current academic research on national cultural ecology is concerned, most of the results discuss broad themes from a holistic and global perspective, with a macroscopic trend. There are few micro-specific case and thematic studies on national cultural ecology, such as research on the national cultural ecology of a specific region and case studies on the cultural ecology of a single nation, etc.

Second, the construction and research of theory still needs to be strengthened. Although scholars have put forward some relatively new ideas and strategies when studying national cultural ecology, such as constructing an "ethnic cultural ecological economic model" and "sustainable development of national cultural ecology", the specific in-depth discussion of their theories still requires further research. We should continue to conduct in-depth research and innovation on the basis of absorbing traditional and modern, Chinese and Western, and relevant theories from various disciplines, and summarize the characteristic theories of national cultural ecology research.

Third, the research methods are still relatively single, and interdisciplinary research needs to be strengthened. In terms of research methods, field investigation is the most basic technical method, but at the same time, the application of new technologies and methods, such as the construction of databases and information systems, must also be considered. At present, the research on national cultural ecology involves ethnology, anthropology, culture, tourism, sociology, economics and other disciplines. Therefore, it is necessary to gradually increase the intensity of interdisciplinary research and comprehensive research.

Chinese embroidery is a traditional artistic treasure of the Chinese nation, with a long history and profound cultural heritage. It originated in the Neolithic Age. During its long historical development, it gradually formed a unique artistic style and technique and enjoyed a high reputation around the world. In ancient society, Chinese embroidery was used as a royal item for the palace and had important political and ceremonial significance. Among the people, embroidery is also widely used in clothing, home accessories, etc., and has important practical and aesthetic value.

Jiarong Tibetan Embroidery has experienced a long period of historical precipitation and cultural integration and reflects the cultural connotation of Jiarong Tibetan social culture, religious beliefs, life etiquette, and customs from the side. However, current research mainly focuses on "ontology research", "protection strategies" and "industrial development". In-depth understanding of its social and cultural role and changes in the context of globalization is relatively limited. There is currently no research on Jiarong Tibetan Embroidery techniques through the concept of "cultural ecology". Existing research often focuses on the technicality and formal beauty of craftsmanship, while research on its socioeconomic structure, cultural identity, and relationship with the modernization process is relatively weak. Therefore, we urgently need to fill this research gap and deeply explore the multi-faceted significance of Jiarong Tibetan weaving and embroidery craftsmanship in society and culture, as well as its response and transformation in the era of globalization. The study of Jiarong Tibetan Embroidery itself must be based on the understanding of the overall culture of the Tibetan people. At the same time, through "on-site participation" and "direct observation" of field surveys, we can further understand the inheritance dilemma of Jiarong Tibetan Embroidery, and integrate the important content compiled in the documentation work to lay a solid foundation. It lays the foundation for exploring the contemporary value transformation of Jiarong Tibetan Embroidery and its inheritance and development strategies in the urban context.

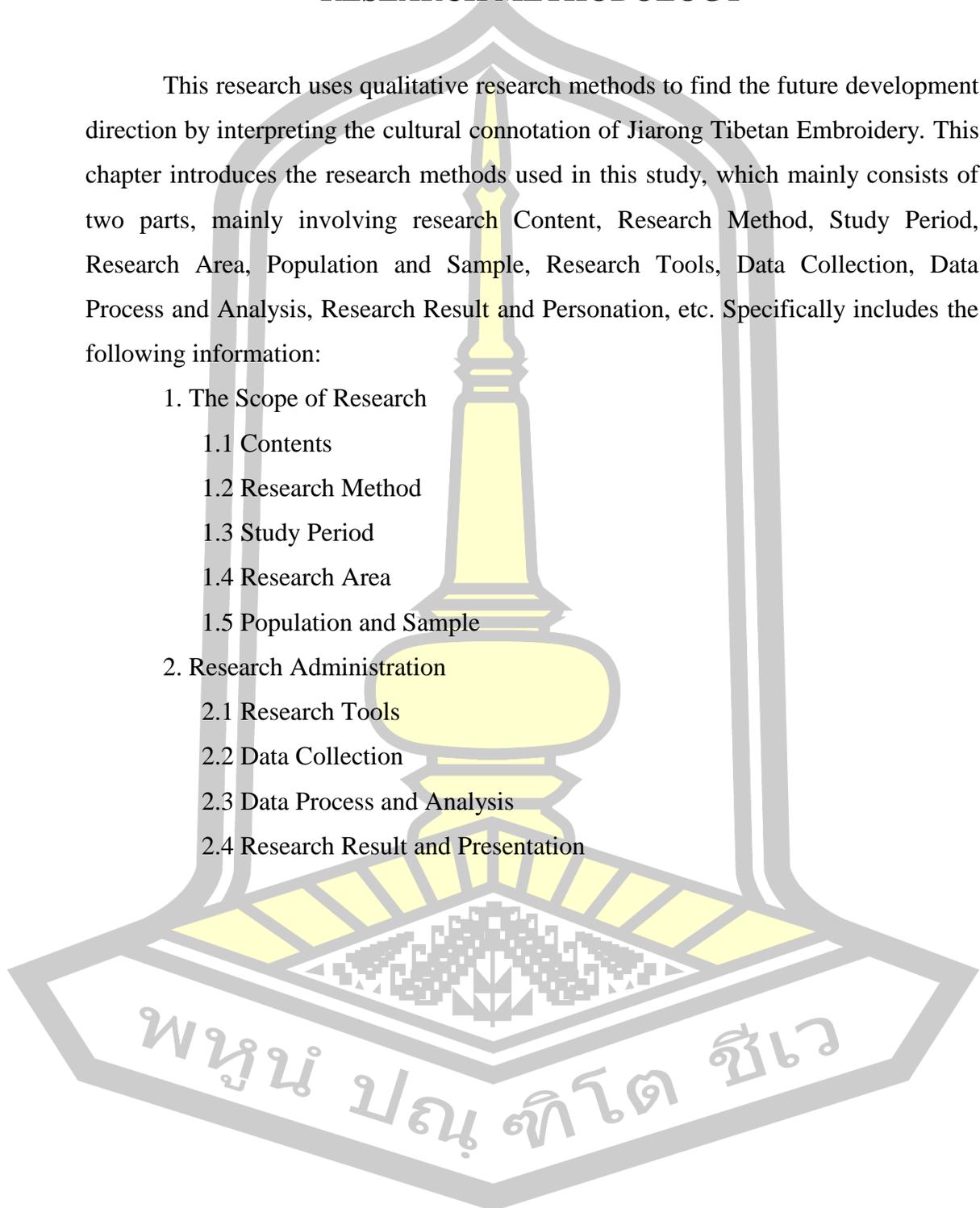


CHAPTER III

RESEARCH METHODOLOGY

This research uses qualitative research methods to find the future development direction by interpreting the cultural connotation of Jiarong Tibetan Embroidery. This chapter introduces the research methods used in this study, which mainly consists of two parts, mainly involving research Content, Research Method, Study Period, Research Area, Population and Sample, Research Tools, Data Collection, Data Process and Analysis, Research Result and Personation, etc. Specifically includes the following information:

1. The Scope of Research
 - 1.1 Contents
 - 1.2 Research Method
 - 1.3 Study Period
 - 1.4 Research Area
 - 1.5 Population and Sample
2. Research Administration
 - 2.1 Research Tools
 - 2.2 Data Collection
 - 2.3 Data Process and Analysis
 - 2.4 Research Result and Presentation



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|--|--|--|--|--|--|--|--|--|
| (5) Organize characteristics information | | | | | | | | |
| (6) Organize development information | | | | | | | | |
| (7) Brand building | | | | | | | | |
| (8) Writing a doctoral thesis | | | | | | | | |

Source: Feng Yang(2023)

1.4 Research Area

The study area selected for this study is Xiaojin County, Aba Tibetan and Qiang Autonomous Prefecture, Sichuan Province, China.

Sichuan is located in southwest China, on the upper reaches of the Yangtze River, and is known as the "Land of Abundance". The province covers an area of 486,000 square kilometers and is composed of the Sichuan Basin and the Western Sichuan Plateau and Mountains. It has the largest Yi inhabited area, the second largest Tibetan inhabited area and the only Qiang inhabited area in the country. At the end of 2022, the province's permanent population was 83.74 million, most of which lived in the Sichuan Basin. Sichuan has a long history and culture, especially the splendid and mysterious ancient Shu civilization represented by the Sanxingdui and Jinsha ruins. It now has 8 national historical and cultural cities, 262 national key cultural relics protection units, 1,215 provincial-level cultural relics protection units; There are 153 items on the representative list of tangible cultural heritage, 611 items on the representative list of provincial intangible cultural heritage; 1 national cultural and ecological protection zone, and 7 items selected for the representative list of UNESCO intangible cultural heritage.

Aba Tibetan and Qiang Autonomous Prefecture is located in the northwest of Sichuan Province, on the southeastern edge of the Qinghai-Tibet Plateau, at the junction of the northern end of the Hengduan Mountains and the alpine canyons in northwest Sichuan. The landscape is dominated by plateaus and alpine canyons. It covers an area of 83,000 square kilometers. At the end of 2020, the total registered population was 822,000, mainly ethnic minorities, with 52.3% belonging to the Tibetan ethnic group (including Jiarong Tibetan ethnic group), 26.6% to the Han

ethnic group, 17.7% to the Qiang ethnic group, and 3.2% to the Hui ethnic group. The language distribution in Aba Prefecture is very complex, with Chinese, Tibetan, Jiarong and Qiang being the main languages. Jiarong dialect is commonly spoken in parts of Malkang, Jinchuan, Xiaojin, Lixian, Heishui and Wenchuan, and they are the inhabited areas of Jiarong Tibetan people. Historically, Jiarong Tibetan people have traditionally divided the area into two areas: "Mainbu" and "Chongbu". The so-called "headquarters" area refers to the core area centered on Mount Mordor. "Okibu" refers to the peripheral areas outside the headquarters. The Jiarong Tibetan weaving and embroidery craft in the "Headquarters" area embodies the connotation and extension of this craft in the Jiarong area. "Headquarters" includes Jinchuan County, Xiaojin County, Danba County, Maerkang County and Heishui County.

Therefore, the field investigation point of this article is mainly located in Xiaojin County, where Jiarong Tibetan Embroidery is popular. It is also the hometown of Yang Huazhen, the representative inheritor of the national intangible cultural heritage of Tibetan embroidery.

Xiaojin County is located in the northwest of Sichuan Province and the south of Aba Prefecture. It is 265 kilometers away from Chengdu, the capital city of Sichuan Province, and can be reached in 5 hours by car. Xiaojin County is an area inhabited by Tibetan, Han and Hui ethnic groups, with an area of 5,571 square kilometers and a total population of 76,600. Jiarong Tibetans are the dominant ethnic group in the county and an indigenous ethnic group in the area, accounting for approximately 64% of the county's total population, with a population of 49,100. The Han nationality mainly comes from the soldiers stationed in the "Battle of Jinchuan" and the immigrants recruited. There are also those who later settled here for growing tobacco, digging medicine and small traders, about 23,600 people. The main source of the Hui people is also the majority who came with the army in the "Battle of Jinchuan", about 0.28. In addition, there are more than 800 Qiang people.

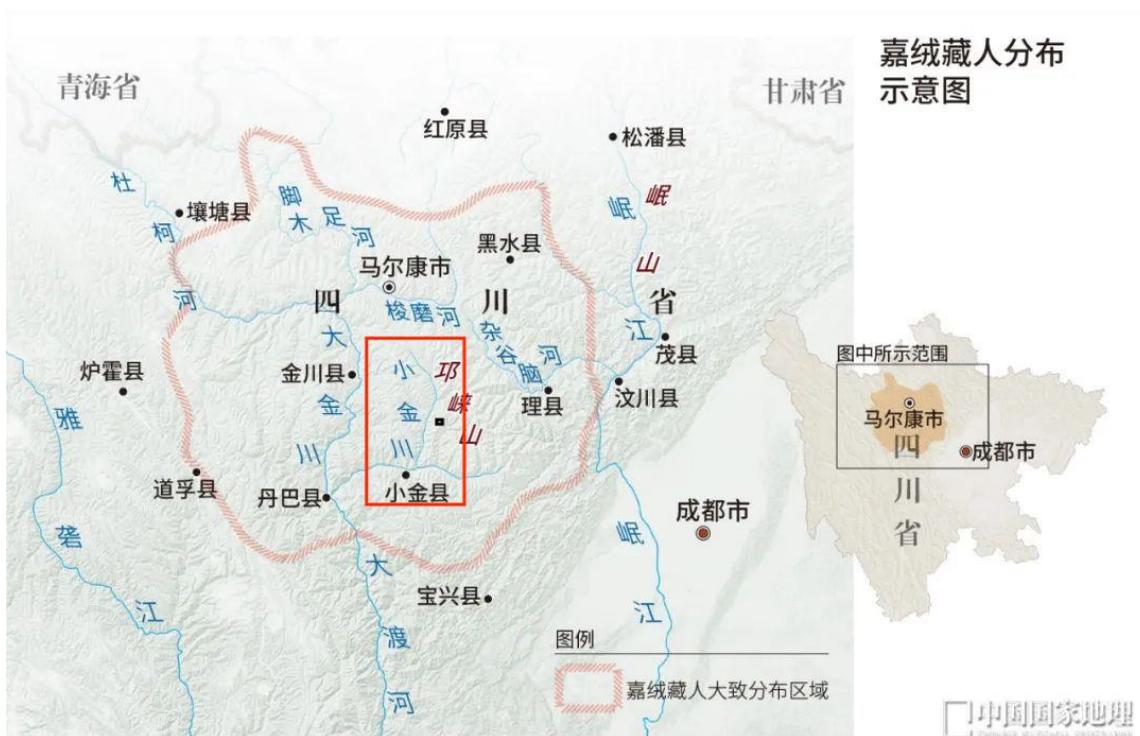
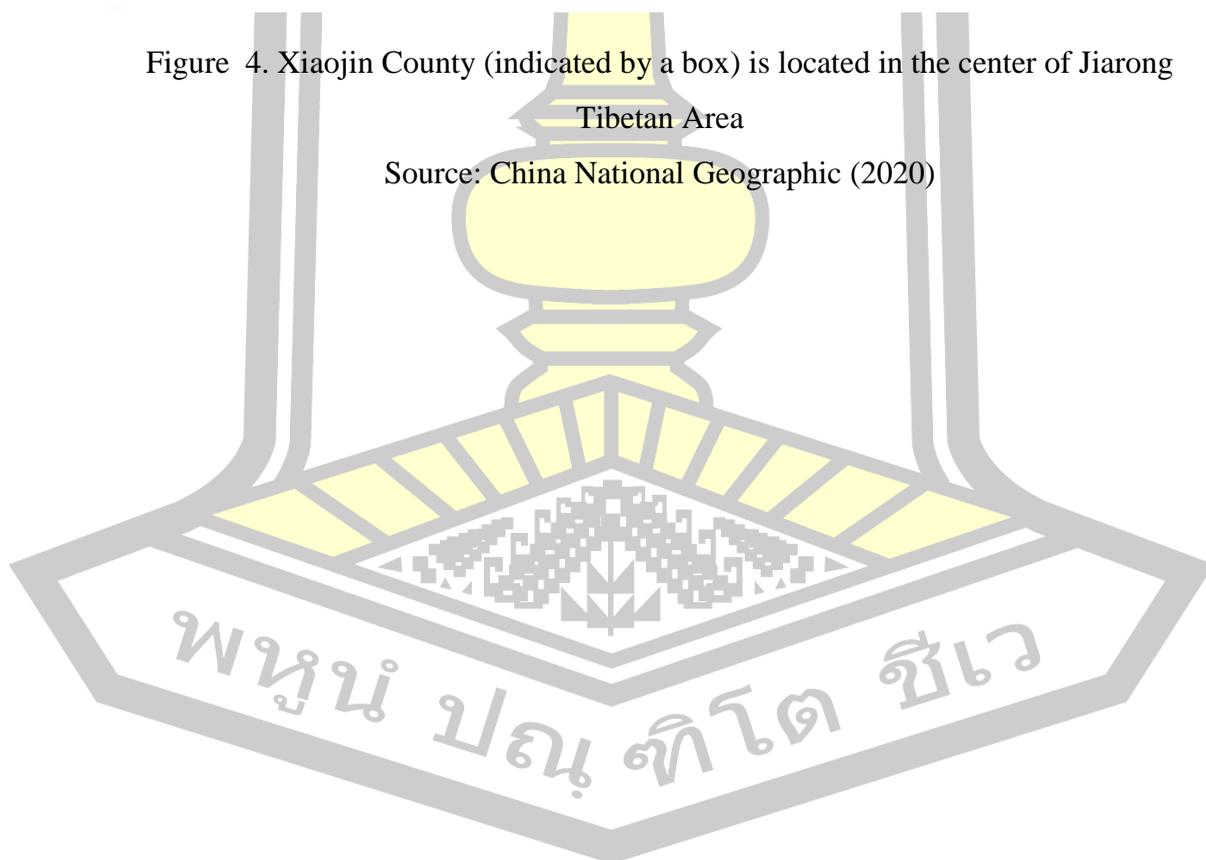


Figure 4. Xiaojin County (indicated by a box) is located in the center of Jiarong Tibetan Area

Source: China National Geographic (2020)



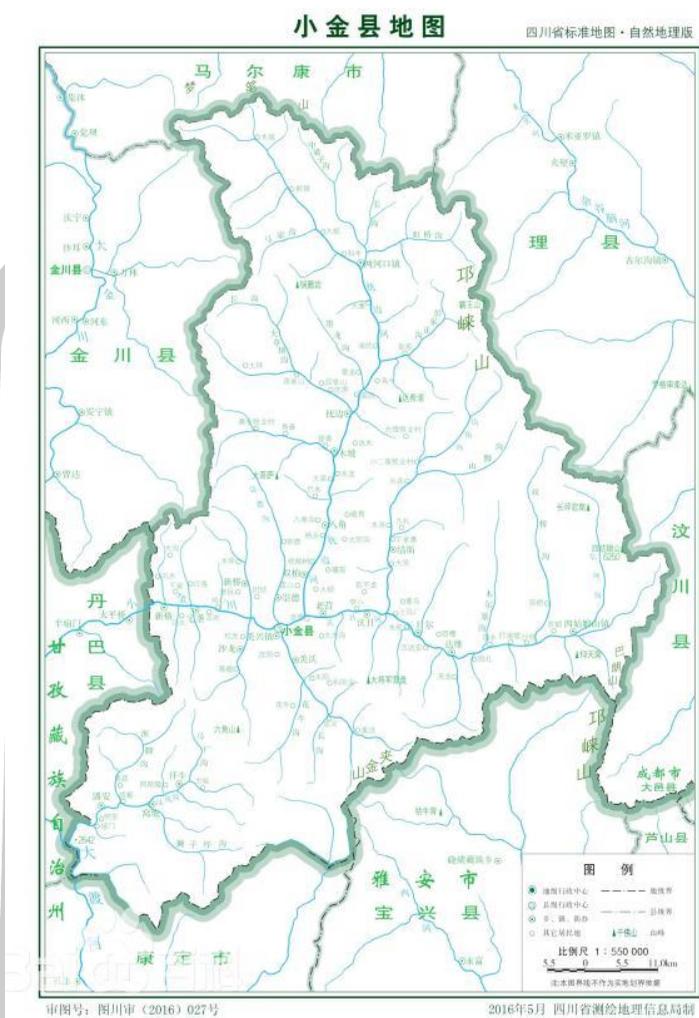


Figure 5. Administrative divisions of Xiaojin County

Source: <http://www.baidu.com/>

1.5 Population and Sample

Based on the research objectives, used purposive sampling the researcher selected three groups of people as the interviewees in the field research. They are key informants, casual informants and general informants. The population mainly include cultural experts, indigenous residents, embroiderers, intangible cultural inheritors, tourists, students, government officials, and tourists. Sample used by purposive sampling method. The information is classified in order of importance:

There are 36 sample as follows:

1. Key Informants (4). They are cultural experts who are very familiar with the environment of Aba Prefecture and Garze Prefecture in Sichuan Province and have a special understanding of the culture and art of the Jiarong Tibetan, Kham Tibetan and Qiang people in their jurisdiction. and the inheritors of intangible cultural heritage who have lived, worked, and studied in this area.

2. Casual Informants (12). They are staff currently engaged in Jiarong Tibetan Embroidery production and design.

3. General Informants (20). They are administrative and sales staff in local cultural departments and handicraft stores.

2. Research Administration

2.1 Research Tools

2.1.1 A Basic survey

Using literature as the research tool for basic investigation, we first collect and analyze documents related to Jiarong Tibetan Embroidery, including government documents, relevant works, papers, local chronicles, etc., and analyze the history, development and craftsmanship of Jiarong Tibetan Embroidery. Secondly, collect and read research literature on related concepts by domestic and foreign scholars as a basis for further empirical research such as observation and interviews.

This research was also supported by materials provided by Chengdu Huazhen Qiang Culture Museum and Chengdu Morduo Culture Communication Co., Ltd. These materials, including videos and texts, are the results of local collections by the two companies over the years. They are of great help to the study of Jiarong Tibetan Embroidery and even Tibetan costumes. During this period, great attention was also paid to the collection and recording of various local historical documents such as historical records, local chronicles, and archive materials, thereby enriching the expansion of historical materials.

2.1.2 Observations

The object of observation is the production, production, use and sales process of Jiarong Tibetan Embroidery, focusing on its production techniques, production processes, usage scenarios and sales channels. Observation methods

include participant observation and non-participant observation. In participant observation, through personal participation in the design, production and use process, observations are made from a first perspective and a good relationship is established with the objects being observed. In non-participant observation, go to the Jiarong Tibetan Embroidery sales place to observe market demand, maintain a neutral attitude, and avoid affecting the behavior of the objects being observed.

Observation data must be compiled in a timely manner to ensure the completeness and accuracy of the data. When organizing observation data, you can record the observation content, analyze and summarize it.

During the research process of the thesis, the researcher went to Xiaojin County, where embroidery is popular in the main inhabited area of Jiarong Tibetan people, to observe the inheritors of Jiarong Tibetan Embroidery in different eras, their families, and communities. In particular, he visited the studio of Yang Huazhen, a national-level intangible cultural heritage inheritor, and recorded the production process, patterns and other information. He also participated in the design and production of a number of works to explore the intrinsic value of Jiarong Tibetan Embroidery, laying a solid foundation for the research of Jiarong Tibetan Embroidery and the realization of its contemporary value.

2.1.3 Interview Guide

1) Interview objects

The interviewees included cultural experts, intangible cultural inheritors, designers, cultural department staff, and sales staff. These interview subjects have different identities and backgrounds, so targeted questions should be asked for different subjects during the interview.

The first type of interviewees are cultural experts and intangible cultural inheritors. Such interview subjects have rich theoretical knowledge and practical experience and can provide a comprehensive understanding of Jiarong Tibetan Embroidery. During the interview, you can focus on understanding the history, current situation, development trends, and inheritance and protection of Jiarong Tibetan Embroidery.

The second type of interviewees were designers, cultural department staff and sales staff. Such interviewees can provide insights into the protection, innovative applications and market conditions of Jiarong Tibetan Embroidery.

2) Interview outline

Different interview outlines are designed for different objects, mainly focusing on the history, current situation, development, inheritance and protection of Jiarong Tibetan Embroidery, innovation and application, market conditions, etc.

3) Conduct of interviews

The interview outline was submitted to the interviewee in written form. During the interview, both parties-maintained communication and flexibility. Interviewers can ask new questions or consider conducting a more in-depth interview in response to the answers given. During interviews, pay attention to maintaining good communication and respecting the opinions of the interviewees. During the interview, the interview content will be audio or video recorded with the consent of the interviewee.

4) Collation of interview data

After the interview, the interview data will be compiled in a timely manner to ensure the completeness and accuracy of the data. When sorting out interview data, the audio or video recordings were sorted verbatim.

2.1.4 Focus-group Discussion

1) Formulate the theme of the group discussion: inheritance and protection of Jiarong Tibetan Embroidery, including history, current situation, future development direction, etc.

2) Participants in the group discussion: 11 members in total. They are cultural experts, intangible cultural inheritors, designers, cultural department staff and sales staff.

3) Group discussion process: The first is to introduce the discussion, introduce the discussion topic, and clarify the discussion objectives. The second is discussion and speech, where participants express their opinions and suggestions. The third is discussion summary, where group members summarize the discussion and form a consensus.

4) Records of group discussions: The entire group discussion is audio-recorded and written to ensure the integrity and accuracy of the data for analysis and summary.

2.2 Data Collection

Data collection occurred primarily through written documents and field work.

1. Collection of written information: Written information mainly includes literature, books, images, audio, video, etc. This information is mainly collected and analyzed through copying, audio recording, video recording, etc.

2. On-site work: Personally go deep into the data collection site, integrate with the local Zhuang people, intuitively understand the daily life behaviors and subjective concepts of the participants from the perspective of the participants, understand the structure and function of Jiarong Tibetan Embroidery, and make hands-on Jiarong Tibetan Embroidery work. During the interview and observation process, relevant notes were recorded. At the same time, the name, contact information, address and other personal information of the relevant information provider should be recorded for next time contact.

2.3 Data Process and Analysis

2.3.1 Data processing

1) Classification

The data were categorized to facilitate more in-depth analysis based on the research questions and study design. The researcher divided the data into the following broad categories:

The history of Jiarong Tibetan Embroidery

The inheritance of Jiarong Tibetan Embroidery

Design and production of Jiarong Tibetan Embroidery

Usage scenarios of Jiarong Tibetan Embroidery

Protection and development of Jiarong Tibetan Embroidery

2) Encoding

Various information about Jiarong Tibetan Embroidery is coded, such as various historical stages, various stitching methods, various raw materials, etc., to facilitate data analysis and statistics.

3) Induction

Summarize the collated data to discover patterns in the data.

2.3.2 Data analysis

1) Describe the data

The first step in descriptive analysis is to describe the data, including describing the quantity, distribution, characteristics, etc. of the data.

2) Comparison the data

Different data can be compared to find differences between the data. Compare the cultural connotation of Jiarong Tibetan Embroidery in different regions and periods to analyze the changing trends of inheritance.

3) Make inferences about the data

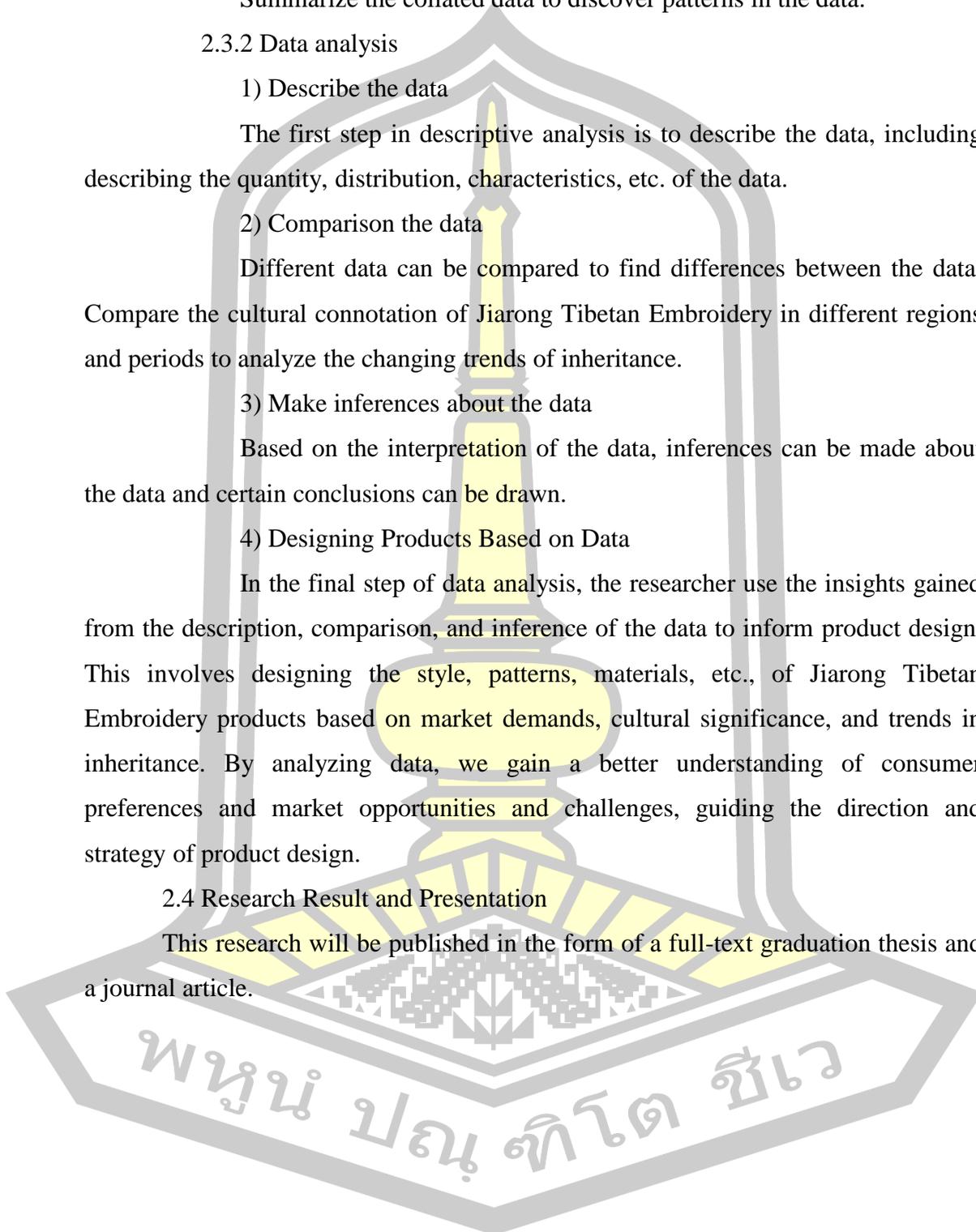
Based on the interpretation of the data, inferences can be made about the data and certain conclusions can be drawn.

4) Designing Products Based on Data

In the final step of data analysis, the researcher use the insights gained from the description, comparison, and inference of the data to inform product design. This involves designing the style, patterns, materials, etc., of Jiarong Tibetan Embroidery products based on market demands, cultural significance, and trends in inheritance. By analyzing data, we gain a better understanding of consumer preferences and market opportunities and challenges, guiding the direction and strategy of product design.

2.4 Research Result and Presentation

This research will be published in the form of a full-text graduation thesis and a journal article.



CHAPTER IV

RESEARH RESULTS

This chapter will elaborate on the historical origins of Jiarong Tibetan Embroidery, analyze the inheritance and characteristics, current situation and problems of Jiarong Tibetan Embroidery, and explore the brand building, promotion and development of Jiarong Tibetan Embroidery. Data were drawn from a literature review, surveys, interviews, observations, and focus group discussions. Brand building consists of 11 links: brand name, feasibility analysis, SWOT analysis, preparation stage, research stage, design stage, production and manufacturing stage, marketing stage, performance evaluation, and future development suggestions.

1. The History of Jiarong Tibetan Embroidery

- 1.1 The archaeological discoveries of Jiarong Tibetan Embroidery
- 1.2 Jiarong Tibetan Embroidery and Dynasty
- 1.3 Reconstruction of Jiarong Tibetan Embroidery
- 1.4 Impact of modernization

2. The Inheritance and characteristics of Jiarong Tibetan Embroidery

- 2.1 The cultural ecology of Jiarong Tibetan Embroidery
- 2.2 The structure and function Of Jiarong Tibetan Embroidery
- 2.3 The important value of Jiarong Tibetan Embroidery
- 2.4 The status and problems of Jiarong Tibetan Embroidery

3. Development of Jiarong Tibetan Embroidery

- 3.1 Brand building and promotion develepmet of Jiarong Tibetan Embroidery
- 3.2 Artistic experience
- 3.3 Yang Huazhen's main contributions
- 3.4 Brand development of Jiarong Tibetan Embroidery

1. The History of Jiarong Tibetan Embroidery

The origin of embroidery skills in Jiarong Tibetan area is not very clear. Firstly, there is no documentation to base it on. Secondly, because the material of the embroidery is extremely difficult to preserve for thousands of years, there is a lack of direct archaeological discoveries of embroidery. Therefore, the researcher tried to do some research from a historical perspective, from the development of embroidery in surrounding Tibetan and Qiang areas, from the development of embroidery in the adjacent Han area of Sichuan Basin, from the development of textile skills in Jiarong Tibetan area, etc. Analyze and infer to understand the several stages of the development of embroidery skills in Jiarong Tibetan area.

1.1 The archaeological discoveries of Jiarong Tibetan Embroidery

According to documents such as the excavation briefing of the Han Dynasty sarcophagus burial cemetery in Xiaojinrilong, Aba, Sichuan, the 2006 test excavation of the Hasiu site in Malkang County, Sichuan, and the excavation briefing of the Han'eyi site in Zhonglu Township, Danba County, three basic elements of embroidery have appeared in the Jiarong Tibetan area during the Neolithic Age 4,000 years ago: first, bone needles, second, spinning wheels for spinning threads, and third, original patterns.

In the historical process of the birth, formation and development of any nation's weaving and embroidery, textiles first appeared, then sewing, and then embroidery appeared. (Yang, Y. ,2015) It can be seen that the basic stitches of embroidery were originally inspired by sewing stitches. The ancestors of the Jiarong Tibetan area were already able to use bone needles and spinning wheels in the Neolithic Age. The thread holes of the bone needles were very small , similar to modern hand-made needles. It can be inferred that the Jiarong Tibetan ancestors at that time had learned how to use them. Bone needles and bone awls were used as tools for sewing clothes. Due to the age, the clothing materials and sewing threads cannot be verified now, let alone whether there are embroidered patterns on the clothing of this period.

In the Neolithic Age, the following points are fully proven based on the stone tools, pottery, bone tools, and accumulations found in the survey or trial excavation briefings of Neolithic sites or collection points, and survey reports:

First, at least in the late Neolithic Age, ancient ancestors had already lived and recuperated here in the core areas of today's Jiarong Tibetan Area in the Dadu River Basin (Markang, Jinchuan, Danba, Xiaojin and other counties), and the period was similar to that of Tibet, China. The ancestors of the Qugong and Karuo sites lived in roughly the same era.(Feng,2024)

Second, from the comparison of the discovered artifacts, we can see that there are not only the remains of the local indigenous ancestors, but also cultural factors related to the Yangshao Culture and Majiayao Culture in the northwest region. In other words, as an important area of the ancient ethnic corridor, the cultural development trend of the upper reaches of the Dadu River is not isolated, or there may be some connection with the Yangshao Culture and Majiayao Culture. At least it can be said that the above two cultures Factors have a certain impact through communication.

Third, in the upper reaches of the Dadu River, during the Neolithic Age, the ancient ancestors lived in a large area, and the sites and relics were relatively dense.

Fourth, settlements of a certain scale have formed in some places, such as Han'eyi in Danba County, Hasiu in Malkang County, and Liujiazhai in Jinchuan County. According to the "Test Excavation of the Markang Hasiu Site in 2006": "The river source area (the article divides the upper reaches of the Dadu River into the river source area and the upper reaches area. The river source area refers to the area above Danba County, which can also be called Dajinchuan, The Xiaojinchuan River Basin area.) The Jiamuzu River Basin within the scope is still the granary of Malkang, and the open valley fields are called "Little Jiangnan". The Hasiu ruins are in these areas, and the Konglong Village ruins are also located in the basin. and the Baicheng Village ruins. The platforms on both sides of the river valley where the ruins are located are well developed, and the terrain is open and flat. It is the most geographically advantageous place in the entire Chabao River Basin and is suitable for human settlement, life and production. It is also the seat of the Shaerzong Township Government today. It is located in the most densely populated place in the township... Like the Hasiu site, it is a large settlement site with a total area of nearly 100,000 square meters, a central distribution area of tens of thousands of square meters, and a cultural layer with a thickness of 2.5 meters. High-quality relics such as

a red-painted double-hole stone ax and a relatively abundant amount of jades were unearthed. It should be the central settlement in the late Yangshao period in the upper reaches of the Dadu River. It is of the same period as the nearby Konglong Village, Baicheng, Yenong Qiuqing, and Shaerni sites. The secondary settlements together constitute the settlement system of the late Yangshao period in the upper reaches of the Dadu River, which is a rare material for exploring the Neolithic cultural genealogy sequence, site distribution patterns and settlement structure system in the mountains of the northwest Sichuan Plateau." (Aba Tibetan and Qiang Autonomous Prefecture Cultural Relics Management Institute, 2010)

Looking at the economic and livelihood forms of the Hasiu site at that time, "Among the animal bones unearthed at the Hasiu site, only dogs were domesticated, and the others should have been hunted by the ancestors. In daily economic life, hunting is undoubtedly a The main way to obtain meat... In addition, during the test excavation, the soil filled in the ash pit was flotated. After preliminary identification of the collected plants, it was confirmed that millet, rye and other crop varieties were found, indicating that the Hasiu ancestors also cultivated dry farming. Grains." (Aba Tibetan and Qiang Autonomous Prefecture Cultural Relics Management Office, Chengdu Institute of Cultural Relics and Archeology, Markang County Culture and Sports Bureau , 2010)

To explore the earliest historical origins of weaving and embroidery in the Jiarong Tibetan area, in addition to paying attention to the earliest fertility trajectories of the ancestors in this area through archaeological evidence, the most important thing is whether any unearthed objects are found to be related to textiles. This is the fundamental purpose of the author. Thankfully, this question has been answered. Artifacts have been found in the unearthed artifacts from two major settlements, the Hasiu site in Markang County and the Han'eyi site in Zhonglu Township, Danba County. In the Hasiu site in Malkang County, 7 bone awls, 3 pyramids were unearthed, and most importantly, 1 "spinning wheel" was unearthed. H9: 104, which was processed from a pottery web and has been fragmented. Made of mud Gray pottery, polished surface, slightly curved, polished periphery, circular perforation in the middle. Diameter 6.5 cm , thickness 1 cm, hole diameter 1 cm." (Aba Tibetan and Qiang Autonomous Prefecture Cultural Relics Management Office, Chengdu Institute

of Cultural Relics and Archeology, Markang County Culture and Sports , 2010) Among the artifacts unearthed in the first phase of the Han'eyi site in Zhonglu Township, Danba County, there were only bone awls; among the artifacts unearthed in the second phase, there were not only bone awls, but also bone spinning wheels and pottery spinning wheels. wheel. (Sichuan Provincial Institute of Cultural Relics and Archaeology, Cultural Bureau of Garze Tibetan Autonomous Prefecture , 1998) The Han'eyi site in Zhonglu Township, Danba County has a long historical span (3,000 years from about 5,000 years ago to 2,000 years ago), among which the first Phases 1 and 2 belong to the Neolithic Age. The third period belongs to the Spring and Autumn Period, the Warring States Period and the Qin and Han Dynasties. Regarding the artifacts unearthed from the Liujiazhai site, preliminary reports include stone spinning wheels, bone awls and bone needles. The stone spinning wheel is a grinding spinning wheel, and the large number of bone awls is a characteristic of the site. It can be made finely or roughly. According to Chen Xuezhi, director of the Cultural Relics Management Office of Aba Tibetan and Qiang Autonomous Prefecture, dozens of bone needles were unearthed in Liujiazhai. These bone needles are ground smooth and have rectangular needle noses with shallow grooves at the upper and lower ends of the needle nose, consistent with modern steel needles. They vary in length and thickness, with most being over 8 cm.

Another issue that deserves great attention is that among the pottery remains unearthed from the Hasiu site in Malkang County and the Liujiazhai site in Jinchuan County, the surface of the pottery (or pottery pieces) is very rich in patterns. According to "The Liujiazhai Site in Jinchuan County was selected as one of the top ten new archaeological discoveries in the country in 2012 - Jinchuan had a pottery industry 5,000 years ago", the pottery unearthed from the Liujiazhai Site is divided into sand-filled pottery and mud pottery. "Sand-filled pottery" Most of the pottery has a flat bottom, mostly brown pottery and gray-brown pottery. The square lips are often embossed with rope patterns, and some have embossed edges. The body of the vessel is decorated with rope patterns, interlaced rope patterns, and additional mud strips and piles. Clay pottery They are divided into painted pottery and plain pottery. Painted pottery is mainly reddish-brown pottery, with a small amount of gray-brown pottery. Most of them are decorated with black color on basins, bowls, and bottles. Common

arc patterns, arc triangle patterns, grid patterns, dot patterns, and hanging curtains are common. patterns, water ripples, grass patterns and other patterns." According to the "Test Excavation of the Hasiu Site in Malkang County, Sichuan in 2006", the pottery unearthed from the site includes muddy gray pottery, muddy red pottery, muddy black leather pottery, Gray pottery with sand, brown pottery with sand, etc. The decorations include lines, thick and thin rope patterns, additional mud strips, stamp patterns, concave string patterns, rope lace rims, etc., as well as a small amount of painted pottery. Painted pottery is all Black color, pattern themes include arc-edged triangle patterns, dot patterns, grid patterns, water ripples, thick and thin line stripes, long leaf patterns, circle patterns, etc." The above-mentioned pottery decorations have an important influence on the later Jiarong Tibetan Embroidery patterns. It also had a certain impact.

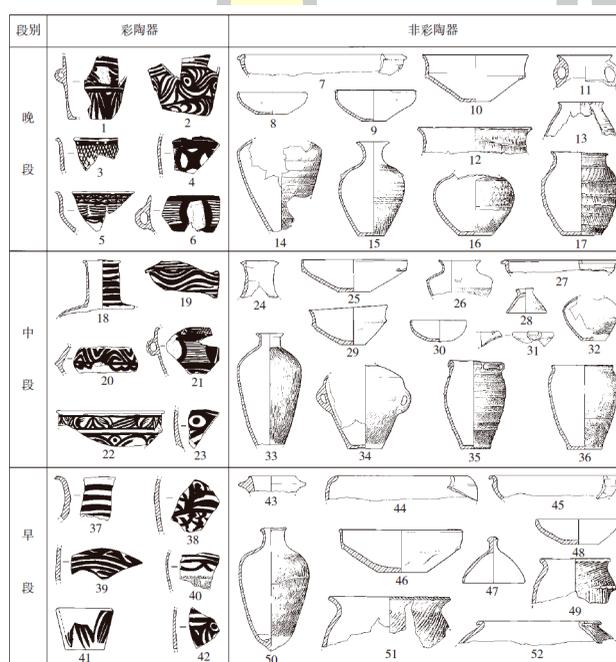


Figure 6. Some typical pottery from the early, middle and late periods of the Liujiazhai site

Source: Ren Ruibo and Chen Wei (2022)

The ancient ruins and sarcophagus tombs in the upper reaches of the Dadu River from the Spring and Autumn Period and the Warring States Period to the Qin and Han Dynasties should be the continuation of its Neolithic Age culture. With the

passage of history, the productivity of its ancestors also developed. Cultural exchanges with outside the region have also become more frequent. These are reflected in the remains of the third phase of the Han'eyi site in Zhonglu Township, Danba County, and the remains of the Rilong sarcophagus tombs in Xiaojin County. As far as weaving and embroidery is concerned, there are three main characteristics: first, the number of cones, spinning wheels, and needles has gradually increased, and the production level has also improved; second, the appearance of copper cones, and the emergence of clothing-related accessories and buttons Buttons and other objects; the third is the appearance of stone fishing net pendants; the fourth is the appearance of linen fabrics. Regarding the stone fishing net pendant unearthed from the Han'eyi site in Zhonglu Township, Danba County, a very important piece of information was revealed. That is to say, the ancestors at that time either used animal hair or threads spun from plant fibers to weave into nets and used the nets to catch fish in the river for food. This is the proof of the ancient ancestors' "mesh as clothing". Regarding the emergence of linen fabrics, objectively speaking, there are two possibilities. One possibility is that they were introduced from outside the Jiarong Tibetan area through communication channels. This is very similar to the situation of the crimson linen stockings and mutton fabric fragments unearthed from the Alinggou Shiqiu Tomb in the Ngari area of Tibet (early metal period). Some scholars have speculated that "Tibetan linen fabrics were introduced from the Han Dynasty." Then, the Jiarong Tibetan area is closer to the Han Dynasty, and the possibility of linen fabrics being introduced at that time also exists. Another possibility is that during this period, Han Chinese linen weaving technology was introduced to the Jiarong Tibetan area and was mastered by the local ancestors to produce self-woven linen cloth. "As early as three or four thousand years ago, China's hemp was cultivated all over North China, Northwest China, East China, and Central and South China. At that time, our ancestors had already mastered the method of retting hemp and extracting fiber." (Shanghai Textile Science Research Institute's "Textile History" writing team, 1978) During the Western Han Dynasty, the technology of hemp retting, fiber stripping, and linen weaving was very mature. According to the author's investigation, two types of hemp were once grown in Jiarong Tibetan area, one is hemp and the other is flax. Hemp is a local wild hemp species that was later artificially cultivated and became the

main raw material for local textile linen cloth; arrow flax may be a hemp species introduced from other places by ancient ancestors. Jiarong Tibetan area is located below 3,000 meters above sea level. Due to its relatively mild climate, it is very suitable for the growth of hemp. In other words, as long as the technology is available, raw materials are not a problem. In the Jiarong Tibetan area, during the Han Dynasty, the wool spinning technology of the local ancestors had matured. As long as they mastered the extraction and retting of hemp fiber, weaving would be a matter of course. Secondly, with the opening of the Southern Silk Road and the Northern Silk Road, Han silk fabrics and other fabrics have been introduced, which also provided the ancestors of the Jiarong Tibetan area with a further understanding of plant fiber textiles other than wool fiber textiles. Learned from. The ancestors of the Jiarong Tibetan area in the Han Dynasty made use of the abundant hemp resources in the area and learned from the Han ancestors' techniques of peeling and retting hemp. Based on wool spinning, weaving linen cloth became a reality.

To sum up, in several important Neolithic settlement sites in the upper reaches of the Dadu River where Jiarong ancestors lived, there are bone awls, mud, bone, and stone spinning wheels that are closely related to textiles and sewing. needles, etc., indicating that during this period, the Jiarong Tibetan ancestors had initially mastered the production of textile and sewing tools, and pioneered the spinning of wool.

1.2 Jiarong Tibetan Embroidery and Dynasty

1.2.1 Historical documents related to Jiarong ancestors and weaving and embroidery from the Han Dynasty to the Tang Dynasty

First of all, what needs to be paid attention to is the "Book of the Later Han Dynasty". It is recorded in the "Ran Shanyi" entry in the "Book of the Later Han Dynasty·Biographies of Nanman and Southwest Yi" and "Zhihua of Huayang·Shu". The general meaning of the text is: Ran Shanyi refers to the general name of many tribes at that time. , had been established as Wenshan County during the reign of Emperor Wu of the Han Dynasty, indicating that Han culture had spread to the vast area of Ranshanyi. In addition, geographically speaking, Wenshan County is close to the Chengdu Plain in Sichuan, so the Tibetan and Qiang ancestors, known as Yi in the area, went to Shu (Chengdu) to work in winter and came into contact with Han culture. The Chengdu Plain is one of the birthplaces of mulberry and silkworm

cultivation, silk spinning, and brocade weaving in my country. Brocade and embroidery were very popular during the Han Dynasty. There is a record in the "Book of the Later Han Dynasty" that "the industry of female workers has clothed the world." When the Tibetan and Qiang ancestors from Wenshan County came to the Chengdu Plain, they were naturally exposed to the brocade and embroidery skills there. At the same time, when they return home in the summer, they are very likely to bring back all the brocade forgings, silk threads, metal needles and other objects from the Chengdu Plain.(Yang, J., Yang, Y., & Feng, Y. ,2015)

In "Northern History·Fu Guo Zhuan" and "Sui Shu·Fu Guo Zhuan", there are roughly the same records, that is: Jialiang Yi was the name of the ancestors of Jiarong at that time. This title was the same as the later "Old Tang Book" "Brotherhood's neighboring countries" are basically the same. Among the clothes Jialiangyi wore at that time, there were both silk and fur. The so-called "氍"(Woolen fabrics) refers to clothes sewn with a kind of woolen fabric.

From the Sui Dynasty to the early Tang Dynasty, the vast area of present-day Aba Tibetan and Qiang Autonomous Prefecture in Sichuan was collectively known as the Xishan area. The following record: It roughly explains the three meanings. The first is that the eight kingdoms of Xishan in the early Tang Dynasty are " Brother Neighboring Country, White Dog Kingdom, Buguo Country, Nanshui Kingdom, Weak Water Kingdom, Xidong Kingdom, Qingyuan Kingdom, Duba Kingdom" ". The second is that at first, they were all under the jurisdiction of the Tang Dynasty. Later, due to the rise of the Tubo dynasty and its spread eastward, they fell under the jurisdiction of Tubo. Third, the folk textile skills in the Eight Kingdoms region of Xishan are very mature, and silk wadding is widely produced and exported to Tibet. The author believes that the so-called "silk wadding" refers to the collective name of woolen fabrics and linen fabrics, or specifically refers to linen fabrics, not silk fabrics.

1.2.2 The initial stage of embroidery in Jiarong Tibetan area (Western Han Dynasty to Tang Dynasty)

During the historical period from the Han Dynasty to the Tang Dynasty, there are very limited historical materials recording weaving and embroidery in the

Jiarong Tibetan area, but it reflects the development process of the textile technology in the Jiarong Tibetan area from its inception to its basic maturity. The sign is that in addition to the wool textile skills that have been mastered earlier, the planting, retting, and weaving of linen have also been developed, forming a situation where wool and linen textiles go hand in hand. The wool and linen fabrics in Jiarong Tibetan area are not only for the ancestors produced their own products for their own use, and could also produce certain output.

Embroidery in Jiarong Tibetan area has also begun to take shape. In the archaeological discoveries since the Neolithic Age, only bone needles and bone awls have been found. In the unearthed cultural relics of the Bronze Age, only copper awls have been found, but no copper needles. They should be tools used by local ancestors to sew clothes, not embroidery equipment. However, in the Western Han Dynasty and even the Tang Dynasty, with the emergence of ironware, brocade and embroidery were already popular in the neighboring Chengdu Plain. Although the ancestors of the Ranshan Yi and Xishan tribes often "went to Shu as servants", they were exposed to local brocade and embroidery. Embroidery and other work, and may obtain silk, linen fabrics and tools for embroidery, but as a specialized skill, embroidery needs a long historical process to take root and blossom in the local area.

It should be noted that after the Qin and Han Dynasties, the Jiarong area was also home to the Di and Qiang tribes who migrated from the northwest. After the foreign Di Qiang people entered, they lived together with the local indigenous people, blending and influencing each other. Until modern times, the clothing and embroidery features of the Jiarong Tibetan people also have some similarities with the current Qiang and Yi people. The costume elements of Jiarong ancestors laid the foundation for the inheritance of Jiarong embroidery. "The traditional costumes of the Jiarong Tibetan and Yi ethnic groups have three main similar features: pleated skirts, headbands and felts." (Shi Shuo, 2001)

Therefore, the researcher think the first stage of Jiarong Tibetan Embroidery, the initial stage, is roughly from the Western Han Dynasty to the Tang Dynasty. From the time when Emperor Wu of the Han Dynasty established Wenshan County, until the Tubo Dynasty raised its troops and spread eastward, the current

Jiarong Tibetan settlement area was included in the sphere of Tubo's ruling influence. That is, the nearly 700 years from 111 BC to the beginning of the 7th century AD.

1.2.3 The formation stage of embroidery in Jiarong Tibetan area (Tang to Ming Dynasty)

During the Tang Dynasty, the Tubo dynasty spread eastward and included today's Tibetan inhabited areas such as Qinghai, Gansu, Sichuan, and Yunnan under its jurisdiction, promoting the spread of Tibetan culture in the Jiarong region. With the war between the Tang Dynasty and Tubo, the tribes in Jiarong area gradually integrated into Tibetan rule and began to form a unified Tibetan community. Tibetan Bon culture spread in the Jiarong Tibetan area, accelerating the Tibetanization process in the Jiarong area. In this process, men's clothing gradually became consistent with the clothing in other Tibetan areas, while women's clothing retained greater differences. Jiarong women's clothing has absorbed the influence of Tubo clothing, but still retains the local style, reflecting the historical fact of the integration of Tibetan soldiers and Jiarong ancestors. As a marginalized ethnic group, Jiarong has experienced a long history of changes. Everything from clothing and embroidery patterns to aesthetic psychology and value orientations have been assimilated, forming a "Tibetan" style. Therefore, this stage is a critical period for the development of Jiarong Tibetan Embroidery.

During the Yuan Dynasty, the chieftain system was implemented in China's ethnic minority areas. The Jiarong area is under the jurisdiction of the "Marshal's Mansion of Tubo and other roads, Xuanwei Sidu", which indicates that the Jiarong area is included in the territory of China. Due to the establishment of the toast system, Jiarong Tibetan society has a strict hierarchy and strict regulations on clothing. There is not much difference in clothing styles. The main differences are materials, embroidery and accessories. After the official incorporation into the territory of China, the tea and horse trade began in the Han and Tibetan areas. The Jiarong area was the distribution center for tea and horse trade in the eastern Tibetan areas. This brought tea, silk brocade, etc. into the lives of Jiarong people and enriched the raw materials and colors of Jiarong embroidery.

During the Ming Dynasty, the craftsmanship of Shu embroidery in Chengdu, which is adjacent to the Jiarong Tibetan area, reached its peak in the Ming Dynasty. Its cross-stitching and drawing techniques had an important impact on Jiarong Tibetan Embroidery. The techniques and patterns of Shu embroidery were gradually integrated into Jiarong Tibetan Embroidery, enriching its style and expression. Shu embroidery is one of the earliest types of embroidery in China. The technique is relatively simple and easy to master, so it quickly became popular in surrounding ethnic minority areas. (Zhao Min, 2011) Another factor that contributed to the formation of Jiarong Tibetan Embroidery is that it was influenced by Qiang embroidery. The Jiarong area borders the Qiang people, and the two cultures influence each other, especially in clothing, textiles, etc. Elements of Qiang embroidery are gradually integrated into Jiarong Tibetan Embroidery. Of course, Jiarong Tibetan Embroidery will also have a corresponding impact on Qiang embroidery. For example, the auspicious patterns such as cross characters and loyalty symbols in Qiang embroidery are the result of absorbing Jiarong Tibetan Embroidery and textile patterns. (Graham, 1958) "The Qiang custom of embroidering clothes and shoes is more popular in areas that are more Chinese or Tibetan (Jiarong), so they suspect that the Qiang people learned the custom of embroidery from the neighboring Han or Jiarong Tibetans." (Wang Mingke, 2012). Therefore, the Ming Dynasty was an important period for the development of Jiarong Tibetan Embroidery, and its embroidery art was greatly developed and enriched during this period.

To sum up, during and after the formation of the Jiarong Tibetan people, in addition to the widespread spread and development of Tibetan Buddhism in the region, other cultural factors were gradually absorbed by the Jiarong Tibetan people, such as language and even Many folklore phenomena.

From the patterns of some Laojiarong embroidery works the researcher have seen, the basic patterns are derived from traditional Tibetan auspicious symbols, such as swastikas, honeycomb symbols, loyalty symbols, vajra pout symbols, cross characters, zigzag symbols, etc., and then it is the deformation pattern of the above pattern. Judging from the basic patterns preserved in Jiarong embroidery, the basic patterns of Jiarong Tibetan Embroidery are composed of three parts. One is the auspicious Tibetan pattern, the other is the flower and grass pattern with distinctive

local characteristics, and the other part is based on flowers and birds from the Han area. Animal prints, and even human prints.

It can be said that Jiarong Tibetan Embroidery has two characteristics at this stage. First, it has gradually formed its own style and has a strong regional color. Second, the establishment of the chieftain system made Jiarong Tibetan clothing and embroidery patterns a symbol of rank and identity within the social group.

1.2.4 The mature stage of Jiarong Tibetan Embroidery (Qing Dynasty period)

In the previous article, the researcher have analyzed that Jiarong Tibetan Embroidery was formed from the Yuan Dynasty to the Ming Dynasty, but as an embroidery species, it is still in a process of self-improvement. This self-improvement process should be basically realized after the middle of the Qing Dynasty. In other words, after the middle of the Qing Dynasty, Jiarong Tibetan Embroidery as an embroidery species basically developed and matured. There are two signs of the maturity of Jiarong Tibetan Embroidery. One is the maturity of folk embroidery, and the other is the maturity of Thangka embroidery used for religion.

1) The maturity of Jiarong Tibetan folk embroidery

There is an important factor in setting the maturity period of Jiarong Tibetan Embroidery after the middle of the Qing Dynasty. This factor is the immigration of more Han people. According to "Aba Prefecture Chronicles": "From the twelfth to the fourteenth year of Qianlong's reign and from the thirty-sixth to the forty-first year (1747-1749 and 1771-1776), the Qing government twice conquered Da and Xiao Jinchuan. , the war lasted for 8 years. Before the war, Da and Xiao Jinchuan were Jiarong Tibetan inhabited areas with a large population. After the war, large areas of land in this area were abandoned, the people suffered deeply from the war, and the population dropped sharply, so the Qing government moved from the Han area to Recruited Han people to reclaim wasteland in the Da and Xiao Jinchuan areas. Immediately after the battles of Da and Xiao Jinchuan, the Qing government immediately "reformed the land to return (tun)" here, abolished the chieftains, and established the Maogong Hall, under which Jinghua and Chonghua There are 5 battalions of 6,500 soldiers in the 5 villages of Fubian, Fubian, Maogong and Zhanggu. Most of them are soldiers from the Green Battalion of Zhengda and

Xiaojinchuan and soldiers from Kou Nei who voluntarily came to farm. They became part of the local village households. There are also some civilian households in the settlements. Most of these people are Han people who have moved from the prefectures and counties in the interior of Sichuan and a few inland Han traders who have settled in the fields. At this point, the Han population in Da and Xiao Jinchuan areas has greatly increased, and Most of them live in river valleys and villages close to roads. It took more than 100 years from the Qianlong reign of the Qing Dynasty to the Daoguang period to complete the process of 'returning land to land.'" Jinchuan County and Xiaojin County are the core settlements of the Jiarong Tibetan people, and a large number of Han people have moved in., will inevitably spread Han culture in the moved areas. Among them, the embroidery of the Jiarong Tibetan people will have a relatively prominent impact during this period and for a long time to come. First, among the Han people in the mainland, embroidery skills are mostly mastered by women, which means that their inheritance method is female. As more Han people moved to Jiarong Tibetan areas after the mid-Qing Dynasty, the female inheritance method of embroidery gradually became Jiarong. The Tibetan people accepted that the traditional male inheritance method of embroidery skills mastered by a few tailors began to change, allowing more women to be exposed to embroidery skills, causing the traditional single male inheritance method in the past to become a pattern dominated by female inheritance. In this way, the scope of inheritance has been greatly expanded. Yang Huazhen, the national inheritor of Tibetan weaving and embroidery, is a Jiarong Tibetan in Xiaojin County. According to her memories, her inheritance lineage has gone through five generations. The first generation inheritor (great-grandmother) Xiao Li (date of birth and death unknown), the second The successor (grandmother) Wang Xiao was born in the 10th year of Tongzhi in the Qing Dynasty (1871). It can be seen that in the late Qing Dynasty, the female inheritance mechanism of Jiarong Tibetan Embroidery was formed. However, within the Jiarong Tibetan area, women from all over the world are inconsistent in participating in the inheritance of embroidery skills. In places such as Malkang, the scope of inheritance is relatively small, while in Jinchuan County, Xiaojin County, and even parts of Li County and Wenchuan County, the scope of inheritance is relatively large. Second, after the middle of the Qing Dynasty, the Han people who moved to Da and Xiao

Jinchuan and other places brought some of their embroidered clothing to the places of migration, which provided samples for Jiarong Tibetan Embroidery inheritors and broadened the horizons of Jiarong Tibetan Embroidery. A view of velvet Tibetan embroidery. In addition, to appease the local people after the Liang Jinchuan Battle, the Qing government also gave embroidered clothing as gifts to some local people. The local Tibetans regarded it as precious things and carefully collected them. These fine and exquisite embroidered clothing, It is still collected by Jiarong Tibetan people and has become the best sample of embroidery. The above-mentioned clothing samples not only have exquisite patterns and fine workmanship, but also fully demonstrate the stitching techniques. Later, many stitches, techniques, and even patterns of Jiarong Tibetan Embroidery were explored and borrowed from it. Third, after the middle of the Qing Dynasty, many Han women who moved from the mainland to Da and Xiao Jinchuan were experts in embroidery. They were the direct spreaders of embroidery. They worked hand in hand in the form of masters and apprentices. In this way, the Jiarong Tibetan female inheritors can learn the true meaning of embroidery. The Han people who migrated to Da and Xiao Jinchuan and other places, after living for a longer time, have a stronger sense of identity with the Tibetan culture through contacts and exchanges with the local Tibetan people. Some Han people even intermarry with the local Tibetan people and gradually integrate into the Tibetan people., most of the women among their descendants are proud to learn embroidery and have become masters of "female red" among the Jiarong Tibetan people.

2) The maturity of embroidered Thangka (religious embroidery)

Among Tibetan religious embroideries, Thangka embroidery has the highest technical requirements. The patterns are complex, the colors are rich, the patterns are fine, and the production process is cumbersome, requiring embroidery artists to have a very high level of skill. Therefore, it is very necessary to specifically mention the history of embroidered thangkas.

The original historical origin of embroidered thangka is the Tang Dynasty, which has been mentioned in the literature review: embroidered thangka originated from the major historical event of "Princess Wencheng's entry into Tibet". In 641 AD, the Tang Dynasty and Tubo entered into a marriage alliance. Princess

Wencheng married to Tubo and married Songtsen Gampo. Through this marriage, production techniques such as embroidery and textiles as well as scientific knowledge such as calendar and medicine from the Central Plains were gradually spread to Tubo. At the same time, due to the introduction of Buddhism and religious art, Thangka began to flourish in Tubo. According to legend, the thangkas embroidered by Princess Wencheng are collected in the Potala Palace, Tashilhunpo Temple, Changzhu Temple, Querji Temple, and Zecoba Temple, and have become the treasures of the temple.

Since the Yuan Dynasty, in order to strengthen the management of Tibet and other Tibetan areas, and based on the influence of Tibetan Buddhism among the people in Tibetan areas, the central dynasties of successive dynasties have often given various silk fabrics, Buddhist supplies, tea, etc., monk. Among the Buddhist supplies, in addition to ritual utensils and metal Buddha statues, there are also embroidery, tapestry, brocade and other types of thangkas. The main function of these thangkas woven and embroidered from the mainland is actually for believers to use for worship and visualization. However, as handicrafts, various woven and embroidered thangkas objectively spread the skills and information of thangka weaving and embroidery to Tibet. It provides a reference for Tibetan area craftsmen engaged in weaving and embroidery skills.

Since the Ming and Qing Dynasties, artists embroidering Thangkas have appeared in Tibetan areas, and some embroidery works have been published one after another. According to records: "The embroidery of "Sixteen Venerables", "Eight Bodhisattvas", "Twenty-One Mothers", "Five Venerables", " Works such as "The Panchen Jataka" and "The Dalai Lama's Jataka" are well-known throughout Tibet...The embroidered Thangka "Sixteen Arhats" is from the collection of Labrang Monastery. It is embroidered using traditional Tibetan embroidery techniques and absorbing the shapes of the mainland's "Eighteen Arhats" It is made of bright colors, realistic figures, fine workmanship, clear layers, strong three-dimensional effect, and has a superb artistic effect." (Kang Kelsang Yesi , 2005). According to historical records such as "History of the Qing Dynasty": Luosang Dongzhu, the tenth chieftain of Zhuoni, succeeded hereditarily during the Kangxi period of the Qing Dynasty.

According to the "Xiaojin County Chronicle": "The chieftain's house is spacious. The first floor is the prison; the second floor is the residence of the black head (slave); the third floor houses the messenger, housekeeper and craftsmen who specialize in making clothes for the chieftain; the fourth floor is the bedroom of the chieftain, his wife and children. The floor and walls of the bedroom are painted with colorful patterns. Mr. Qian and the chieftain are not allowed to enter without permission, and the people can only kneel here. The fourth floor has a sutra. There is a lama living in the hall who chants sutras for the chieftain." From this record, in the official village of the Jiarong Tibetan chieftain, tailors and embroidery workers who specialize in making clothes have appeared.

From the perspective of cultural transmission, the history of Jiarong Tibetan Embroidery thangka is earlier than that of other Tibetan areas. There are five reasons:

First, from a geographical point of view, Jiarong area is closer to the Han embroidery cultural center. The land under the jurisdiction of Qinghai Zhuoni Chieftain is located in the northeastern part of the Qinghai-Tibet Plateau and belongs to the Amdo Tibetan area. It is about 780 kilometers away from Xi'an City and 800 kilometers away from Chengdu City, and both routes span multiple provinces. In contrast, the Jiarong Tibetan area borders the Chengdu Plain (the center of Shu embroidery culture), and the distance between the towns on both sides is only about 100 kilometers. Other Tibetan areas are far away from the Shu Embroidery Cultural Center.

Second, from the perspective of Chinese embroidery history, the embroidery cultural center in western China has always been the Chengdu Plain, which is also one of the birthplaces of Chinese silk civilization. "In the Shang Dynasty, Shu had the ability to spin silk threads of different specifications and weave them." , embroidery ability." (Huang Xiuzhong, 2011) Until now, this is still the location of China's four famous embroidery "Shu Embroidery". Other cities also close to the Qinghai-Tibet Plateau, including Xi'an, have not historically been the centers of Chinese embroidery culture.

Third, embroidery skills are generally popular in agricultural areas, but very rare in pastoral areas. For example, in the Shannan and Shigatse areas of Tibet,

in the eastern agricultural areas of Gannan in Gansu, and in the Jiarong Tibetan area of Sichuan, there is a tradition of embroidery. Among the above-mentioned areas, the embroidery in Jiarong Tibetan area is quite representative. There are roughly 8 to 10 kinds of stitches in embroidery in Jiarong Tibetan area. Among them, cross-stitching has obvious regional characteristics, and gold plate embroidery stitching is also the only one in the entire Tibetan area.

Fourth, based on archaeological discoveries and historical records, it can be inferred that the ancestors of the Jiarong Tibetan people (ancient Shu people) had mastered the silkworm breeding technology more than 3,000 years ago and established the ancient Shu kingdom in the Chengdu Plain. According to historical records such as "The Chronicles of the King of Shu" and "Huayang State Chronicles": Cancong, also known as Cancong's family, was the first person to be king of Shu. He was an expert in sericulture and first lived in a stone chamber in Minshan. The Minshan Stone Chamber refers to the present-day Jiarong Tibetan area. Historically, it was the Rangu tribe that built stone houses. Later, Cancong led the tribe to migrate from Minshan to Chengdu for the cause of sericulture. It can be seen that among the origins of the Jiarong Tibetan people, the most important ancestor (Ran Zhan) has the same origin as the earliest ancestor of the ancient Shu people (Cancong family). In recent years, the successive discoveries of Sanxingdui and Jinsha ruins have also confirmed that the ancient Shu civilization 3,000 years ago did exist in the Chengdu Plain. The source of the raw materials for the huge number of jade artifacts at the Jinsha site also came to light in 2014: In 2014, the Chengdu Institute of Cultural Relics and Archeology and the Jinsha Ruins Museum cooperated with Chengdu University of Technology, the Institute of Archeology of the Chinese Academy of Social Sciences, etc. to conduct jade material identification and According to the investigation of the mining area, it is preliminarily speculated that the most important "tremolite nephrite" in Jinsha jade artifacts comes from the surrounding areas of the Sichuan Basin, and some of the jade artifacts can be confirmed to be Longxi jade from Wenchuan (Sichuan Daily, 2017).

Fifth, among the embroidery stitches in Jiarong Tibetan area, there is a kind of stitching called Panjin embroidery that is not found in other Tibetan areas. Gold plate embroidery can be seen not only in Shu embroidery works, but also in

other embroidery types. It is a technique in gold-wrapped embroidery. Because the main embroidery threads used in this embroidery method are all expensive real gold threads, which give the embroidery a sense of nobility, it is difficult for ordinary people to use it. Therefore, it is often used on official uniforms and wealthy people. It is used in the clothing of the Qian family, and is also used in some artistic embroidery works that are meant to be appreciated. In the Qing Dynasty, after the "Battle of Da Jinchuan", some wealthy Han families who migrated to Da Jinchuan and Xiao Jinchuan brought with them exquisite embroidery costumes containing gold plate embroidery techniques. These costumes were later learned by Jiarong embroidery girls. An excellent reference. At the same time, some embroiderers who moved to Da and Xiaojinchuan and were proficient in various Shu embroidery techniques (including panjin embroidery) brought the panjin embroidery technique to the places of migration, where it took root and blossomed, making panjin embroidery the first choice for Jiarong Tibetan Embroidery. A basic technique of the craft. Today, during our field trips, the researcher not only witnessed the elegance of gold-plated embroidery from old thangka collections among the people, but also among the Jiarong Tibetan embroiderers, there are also people who are proficient in gold-plated embroidery techniques. Yang Huazhen, the inheritor of intangible cultural heritage, is a living case.



Figure 7. Qing Dynasty embroidered clothing collected by folk in Jiarong Tibetan area

Source: Feng Yang



Figure 8. Qing Dynasty embroidered clothing from folk collections in Jiarong Tibetan

Source: Feng Yang



Figure 9. An embroidered mandarin jacket from the Qing Dynasty collected by the people in the Jiarong Tibetan area

Source: Feng Yang

1.3 Reconstruction of Jiarong Tibetan Embroidery

in 1949, the Jiarong Tibetan area was liberated in 1950. The complete abolition of the chieftain system and the feudal system, as well as the implementation of New China's ethnic policies, led to profound changes in social production relations and ideological concepts in the Jiarong Tibetan area. This allows people to no longer be restricted by thousands of years of traditional clothing customs and can dress freely according to their personal economic status and aesthetic concepts. At the same time, the reconstruction of the clothing order also expanded the scope of embroidery people and promoted the development of Jiarong Tibetan Embroidery. This change not only injects new vitality into the art of embroidery, but also provides new impetus for local cultural inheritance and economic development. Especially after the Jiarong ethnic group was recognized as a Tibetan branch in 1954, the clothing of the Jiarong Tibetan people emphasized the differences in cultural characteristics, and the image of women's clothing became one of the main features that distinguished them from other Tibetan groups. The researchers takes Xiaojin County as an example to analyze the changes in Jiarong Tibetan Embroidery after the founding of the People's Republic of China.

1.3.1 Changes in social concepts

The land reform in Xiaojin County was completed in 1952, and social concepts experienced tremendous changes. With the abolition of the chieftain system, Jiarong Tibetans' social concepts underwent profound changes. People's concept of individual freedom and cultural expression has gradually strengthened, and they are no longer bound by traditional authority. This has injected new vitality into the art of embroidery, allowing creators to express their individuality and aesthetic pursuits more freely. This has had a profound impact on the Jiarong Tibetan Embroidery tradition.

1) Abolish the feudal system

Land reform was a major policy after the founding of the People's Republic of China, and one of its goals was to completely abolish the feudal system. Xiaojin County has historically been a farming society with a combination of the chieftain system and feudal land ownership. In 1950, the Chinese People's Liberation Army liberated Xiaojin County. In 1952, the land reform in Xiaojin County was

completed. The chieftain system was completely dismantled, land was redistributed to farmers, and the oppression of land owners in the past was abolished. Social concepts have undergone tremendous changes.

2) Concept of individual freedom

The changes in social concepts brought about by land reform emphasized individual freedom and equality. In the past feudal serf society of the Jiarong Tibetan people in Xiaojin County, the social hierarchy was very clear, and people's behavior and clothing were greatly restricted, and even became a symbol of social status. The land reform broke this restriction, and people began to pursue individual freedom and were no longer bound by traditional ethics. During our field observation in Xiaojin County, the researcher saw that embroidery patterns that were once only used on emperors or chieftains' clothing, such as dragons, phoenixes, pythons, cranes, unicorns, and lions, are now being used by ordinary people. Accompanying the changes in social concepts is the liberation of aesthetic concepts. In the past, Jiarong costumes and embroidery groups were often used to indicate social status and identity. However, after the land reform, people had a broader and freer understanding of aesthetics. Embroidery patterns are no longer rigid symbols, but a carrier of individual aesthetic and personality expression. Embroidery patterns once used in Tibetan Buddhist temples, such as eight auspicious treasures and embroidered thangkas, have also entered people's lives. But they will not abuse it because most of them still believe in Tibetan Buddhism.

3) Improvement of women's status

After the founding of New China, it also played a positive role in improving the status of Jiarong Tibetan women. In the past, women's social status was relatively low, but during the land reform, women were also allocated land and correspondingly improved their social status, which enabled women to play a more active role in social life.

In this major change in social concepts, Jiarong Tibetan society has experienced a huge leap from feudalism to modernity, providing a broader development space for the embroidery tradition, and making embroidery no longer just a traditional symbol, but also an individual A vehicle for freedom and aesthetic expression.

1.3.2 Diversification of embroidery creation

In Jiarong Tibetan society, with the changes in social concepts, the creation of embroidery patterns has become more diverse. Jiarong Tibetan women enjoy greater creative freedom when designing and producing embroidery patterns. Their expressions are more open and they absorb more external cultural elements, making Jiarong Tibetan Embroidery show a richer and more diverse look.

The themes of embroidery have gradually shifted from traditional religion and mythology to more diverse expressions. After liberation, Jiarong embroidery girls began to try to depict a wider range of life scenes, natural scenery and scenes of social change. The themes of embroidery works are more life-like and present more diverse artistic expressions.

Colors and patterns in artistic creation have also become more colorful. In the past, bound by traditional concepts, ordinary people's clothing and embroidery were often dominated by simple tones and patterns. Nowadays, embroiderers use various colors and unique patterns more boldly, breaking through the traditional embroidery style and showing more fashionable and personalized artistic features. (Li Yuqin, 2007)

Overall, the changes in the social system have provided a broader space for development for Jiarong Tibetan Embroidery art, making traditional embroidery art more diverse and creative in the context of the new era.

1.4 Impact of modernization

1.4.1 The evolution of Jiarong Tibetan Embroidery in the context of reform and opening up

In 1978, the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China was held and the policy of reform and opening was proposed. Xiaojin County also actively responded to the party's call and began to carry out reform and opening up. Xiaojin County's economic aggregate continues to grow, people's living standards continue to improve, and social undertakings continue to develop. Changes in Jiarong Tibetan Embroidery under the influence of rapid modernization:

The first stage - the commercialization of Jiarong Tibetan Embroidery (1978-1992). At this stage, Jiarong Tibetan Embroidery has experienced a

transformation from traditional self-sufficiency to commercialization. However, with the continuous development of the economy, traditional embroidery skills have gradually declined. Key features include:

Economic transformation: In the early days of reform and opening up, rural economic reform began nationwide. Jiarong Tibetan Embroidery was liberated from its past self-sufficiency and began to enter the market in the form of commodities.

The rise of full-time craftsmen: As the demand for embroidery increases, some Jiarong Tibetan women choose to specialize and become full-time tailors, specializing in embroidery and making traditional clothing. This phenomenon has strengthened the production scale and marketization of embroidery. **Diversified means of livelihood:** Some Jiarong Tibetan women make a living through embroidery, which is not only traditional family labor, but also a means of livelihood. The commercialization of embroidery has made the Jiarong Tibetan Embroidery craft move towards diversification and marketization.

The second stage - the decline and crisis of Jiarong Tibetan Embroidery (1992-2004). During this period, Jiarong Tibetan Embroidery faced deeper challenges, including **Refined social division of labor:** With the rapid development of the economy, social division of labor has become more refined. Many Jiarong women have left traditional agricultural production and entered urban jobs, far away from traditional hand embroidery. **The impact of industrial civilization:** With the process of modernization, the impact of industrialization on traditional handicrafts has become increasingly significant. Machine-produced and modernly designed has gradually replaced traditional hand-embroidered clothing. People are more willing to buy affordable machine-embroidered clothing than traditional hand-embroidered clothing.

Cultural shock and integration: The younger generation is impacted by modern culture, and their interest in traditional handicrafts gradually weakens. They are more willing to buy fashionable and modern clothing, which leads to traditional hand-made embroidery gradually losing market. However, people usually prepare a set of Jiarong Tibetan traditional embroidery clothing. Except for wearing it on grand

festivals, they usually keep it at home and do not take it out easily. Some clothing has been passed down for several generations.

Changes in employment patterns: Traditional full-time tailors and embroiderers are under pressure as the market demand for traditional hand embroidery declines. Many Jiarong Tibetan women may be forced to find other means of livelihood. Few of the younger generation learn these folk handicrafts, and full-time tailors and embroiderers are also forced to change careers and find other livelihoods.

The third stage - Jiarong Tibetan Embroidery is gradually included in the intangible cultural heritage protection system (2004-2008). At the beginning of the 21st century, my country actively participated in and responded to the protection of international intangible cultural heritage, and Jiarong Tibetan Embroidery gradually attracted attention. On October 17, 2003, the 32nd General Conference of UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage, enabling the intangible cultural heritage of all peoples in the world to be protected by international conventions. Our government fully realizes the importance of rescuing and protecting national and folk culture under contemporary conditions, and officially joined the Convention on August 28, 2004. On April 8, 2004, the Ministry of Culture and the Ministry of Finance formulated the "Implementation Plan for the Protection of Chinese Ethnic and Folk Culture Project", and a nationwide top-down rescue and protection of intangible cultural heritage was launched.

The rescue and protection of intangible cultural heritage in Aba Prefecture was carried out simultaneously in 2004. In late July 2004, the Sichuan Provincial Department of Culture and the Department of Finance issued relevant notices, and Aba Prefecture began a pilot project for the protection of ethnic and folk culture. On January 20, 2005, the State Cultural Bureau and the State Finance Bureau submitted the "Aba Prefecture National Folk Cultural Heritage Protection Project Implementation Plan". On April 5 of the same year, it was reviewed and approved by the Prefecture People's Government, and the project was officially launched. To this end, the Aba Prefecture government established a cultural heritage protection leading group on August 1, 2006, and required each county to establish a leading group accordingly. Under the guidance of the leading group, each county approved and

announced the first batch of county-level intangible cultural heritage lists, and Aba Prefecture also approved and announced the first batch of state-level lists.

Since then, Jiarong Tibetan Embroidery has been valued as an intangible cultural heritage related to production and life. For example, in the first batch of Aba Prefecture's state-level intangible cultural heritage list, Xiaojin County's "Texture, Embroidery" and "Weaving Craftsmanship" and Jinchuan County's "Weaving Craftsmanship" were listed. Subsequently, Aba Prefecture successively announced the representative inheritors of county-level and state-level intangible cultural heritage projects. Among them, the first batch of county-level representative inheritors of Jiarong Tibetan Embroidery totaled 10 people, and the first batch of state-level representative inheritors were 3.

1.4.2 The Wenchuan earthquake caused Jiarong Tibetan Embroidery to be on the verge of being lost

On May 12, 2008, the Wenchuan earthquake broke out, with a magnitude of 8.2 and an intensity as high as 11 degrees. It caused heavy losses to people's lives and property in the disaster area, and tens of millions of people lost their homes. The Jiarong Tibetan area in Sichuan Province is the most severely affected and severely affected area by the "5.12" Wenchuan Earthquake. The earthquake severely damaged the natural ecological environment on which Jiarong Tibetan culture depends, and some Jiarong Tibetan people were forced to leave their homes. Many Jiarong Tibetan culture's important spaces for the survival of Jiarong - Jiarong villages and residences were damaged to varying degrees. Jiarong Tibetan watchtowers in various places were also damaged to varying degrees. Jiarong Tibetan intangible cultural heritage resources and protection achievements were seriously damaged in the earthquake. The inheritor's home was destroyed and his livelihood was lost.

Jiarong Tibetan Embroidery, like other intangible cultural heritage, has undergone certain changes in the ecological environment and cultural space on which it depends. The traditional inheritance mechanism has been blocked, and the family-based inheritance system has gradually shrunk. Jiarong Tibetan Embroidery has Some of the crafts are in danger of extinction.

First, the loss of cultural carriers. The earthquake caused a large number of old embroidery items to be damaged and lost, resulting in the possibility that some traditional embroidery styles and techniques may not be passed down completely.

The second is the change of ecological environment. The natural ecology of Jiarong Tibetan area is very fragile, and it is difficult to restore once it is damaged. The huge damage caused by the earthquake caused the loss of some local land. Some Jiarong Tibetan people who lost their cultivated land had no choice but to give up farming and go to cities to work. As farmers leave the land they depend on for survival, the culture bred on this land will gradually disappear, greatly affecting the inheritance of Jiarong embroidery.

The third is the psychological trauma after the disaster. People who survived the earthquake have difficulty focusing on cultural heritage because of the psychological trauma after the disaster.

2. The Inheritance and Characteristics of Jiarong Tibetan Embroidery

By reviewing the long history of Jiarong Tibetan Embroidery, the researcher understand that as a unique handicraft tradition, it carries rich cultural connotations and historical accumulation. Over the long years, Jiarong Tibetan Embroidery has not only been a decoration, but also an important symbol of Tibetan culture, inheriting the wisdom and emotions of the nation. After understanding the historical origins of Jiarong Tibetan Embroidery, we will deeply explore its unique artistic characteristics, including its status in the cultural ecology, exquisite embroidery skills, rich cultural connotations, as well as the current status quo and problems. By analyzing these characteristics, we can better understand the unique charm of Jiarong Tibetan Embroidery and provide in-depth thinking and guidance for its subsequent protection and development.

2.1 The cultural ecology of Jiarong Tibetan Embroidery

The Jiarong Tibetan weaving and embroidery craft is a folk handicraft formed by the Jiarong Tibetan people based on the special local geographical environment and climatic conditions, local production methods and products, and their own folk characteristics. Therefore, it has national and regional characteristics and is a Jiarong Tibetan craft. An important part of Tibetan culture. It is not only integrated with the

life of Jiarong Tibetan people, but also a basic means of livelihood for Jiarong Tibetan women. This traditional handicraft has deep roots in the Jiarong Tibetan area and is closely connected with the local natural environment, lifestyle, and belief system.

2.1.1 Natural environment

The Jiarong Tibetans mainly live in the Dajiinchuan and Xiaojinchuan basins of the Northwest Sichuan Plateau in Sichuan and to the west of the Minjiang River basin. This land is covered by canyons and terraces overlapping mountains, and the land is fertile. Located on a plateau with an altitude of more than 2,000 meters, the Jiarong Tibetans settled among the mountains and rivers. For example, take Xiaojin County, the core area of Jiarong Tibetan people, as an example. It has a subtropical monsoon climate zone, with cold winters and cool summers. It is dry all year round, with scarce rainfall, dramatic temperature changes, and difficult to distinguish the four seasons.



Figure 10. Geographic features of Jiarong Tibetan area

Source: Filmed BY Feng Yang (March-August 2023)

The impact of the natural environment on embroidery is reflected in many aspects. First of all, the weather is sunny with few clouds, the temperature difference between day and night is large, and the sunshine is sufficient, which affects the shape

of the embroidery carrier (clothing). The turban in Jiarong Tibetan area has become an ideal outdoor equipment, which not only provides shade but also beautifies the decoration. The style of the headband is affected by the form of labor and living environment. It is convenient for field work and long-distance travel, and has become one of the favorite clothing of Jiarong Tibetan women. In addition, the characteristics of the natural environment are also reflected in the embroidery patterns and colors. The mountain paths in the Jiarong Tibetan area are blooming with colorful mountain flowers, and the houses and walls are covered with various flowers. These scenes are vividly expressed in the embroidery. The inheritor of Jiarong Tibetan Embroidery mentioned: "I grew up here. Every girl here loves embroidery, and they embroider the clouds, mountains, and all kinds of flowers that they can see." In addition, because it is located in a remote mountainous area, the embroidery is dominated by natural colors. The base fabric is simple and natural, and is decorated with red, yellow, blue, green, white and other colors to form unique regional characteristics. Finally, the natural environment also affects the materials used for embroidery, which are mainly local resources such as yak hair, wool, and hemp. At the same time, materials from the Chengdu Plain are also used, such as cotton, silk, etc., reflecting regional characteristics and traces of cultural exchanges.

The embroidery and textile art of Jiarong Tibetan people integrate material and spiritual, practical and aesthetic, and truly reflect their natural environment and way of living. This art form is fully displayed in the mountains and river valleys, and the design, pattern and color of its embroidery are directly influenced by the natural environment. "All kinds of works of art belong to its era and nation, each has its own special environment, and depends on the special environment." (Hegel, 1979) In the Jiarong Tibetan Embroidery art, the natural environment is an indispensable and important component and its uniqueness.



Figure 11. Jiarong Tibetan Clothing and Embroidery

Source: Feng Yang (March-August 2023)

2.1.2 Humanistic environment

Jiarong Tibetan Area is located on the easternmost side of the Qinghai-Tibet Plateau and is located on the "Tibetan-Yi Corridor". It has been an important channel for exchanges between various ethnic groups since ancient times. In this area, the Tibetan, Han, Qiang and other ethnic groups have coexisted for a long time and jointly developed unique cultural characteristics such as lifestyle, language, clothing and handicrafts, forming a unique and charming cultural atmosphere. The Jiarong

Tibetan area is not only geographically marginalized, but also exhibits the characteristics of diversity and blending in terms of ethnic origin.



Figure 12. Map of Tibetan cultural areas in China

Source: Baidu



Figure 13. China Language Distribution Map (Represents the Jiarong Tibetan Figure area)

Source: Baidu

Cultural integration is one of the most significant aspects of the Jiarong region’s humanistic environment that has a significant impact on Jiarong Tibetan

Embroidery. For a long time, the Jiarong Tibetan area has maintained close economic and cultural relations with Han, Tibetan, Qiang, Yi and other ethnic groups. This frequent cultural exchange has promoted the mutual penetration and absorption of embroidery patterns and techniques. In terms of stitching, Jiarong Tibetan Embroidery technology absorbs Han embroidery techniques, forming a unique and charming embroidery style. In terms of patterns, Jiarong Tibetan Embroidery combines local relics, traditional Tibetan patterns, inland embroidery and elements of neighboring ethnic groups to form a diverse and rich embroidery pattern style, demonstrating the diversity of regional culture and artistic exchanges between different ethnic groups.

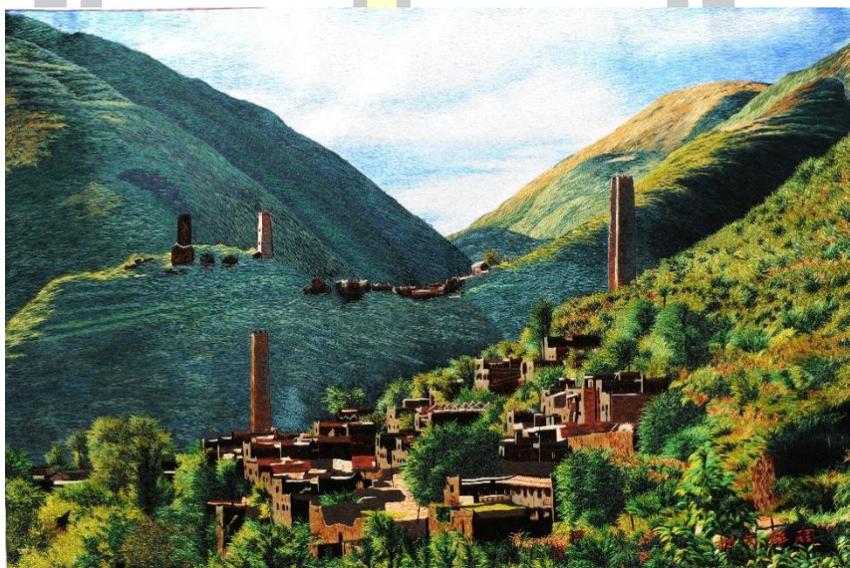


Figure 14. Jiarong Watchtower
source: Yang Huazhen

The gender division of labor has also had a profound impact on the inheritance of Jiarong Tibetan Embroidery. In Jiarong Tibetan society, men are mainly engaged in heavy manual labor such as military affairs, farming, herding, hunting, and collecting herbs, while women assume the production and life responsibilities of the family. Among them, textiles and embroidery are one of the important jobs of women. The embroidery and textile craftsmanship of Jiarong Tibetan people is mainly inherited as a family unit. The mother is the first master of her daughter. The inheritance method combines the two modes of family inheritance and mass inheritance. Women are the main body of embroidery skills. Within the

family, the daughter began to learn embroidery under the guidance of her mother from an early age until she mastered most of the skills. This inheritance method allows the skills of Jiarong Tibetan Embroidery to be passed down and popularized throughout the community, reflecting a common cultural identity and values.

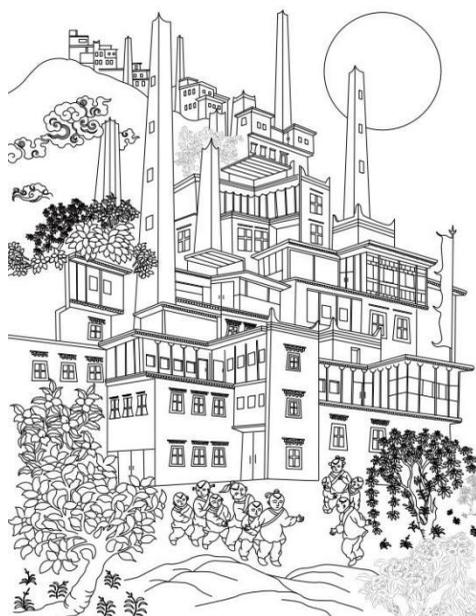


Figure 15. Jiarong Watchtower

Source: Feng Yang (2023)

During the interview, Yang Huazhen mentioned a profound saying: "We Jiarong Tibetans have a famous saying: men are watchtowers, women are embroidery." This sentence vividly depicts the gender division of labor in Jiarong Tibetan society. In the tradition of this nation, men are usually responsible for building watchtowers, which is not only a need for military defense, but also a reflection of the feelings of family and country. Diaolou symbolizes men's responsibility and responsibility, and is a symbol of their protection of their homes. Women are responsible for the work of picking flowers, which is one of the important responsibilities in the family and represents the status and contribution of women in the family and community. This famous saying not only reflects the division of labor in Jiarong Tibetan society, but also shows the nation's concern and cherishment of

family, cultural heritage and community. The cultural tradition of Jiarong Tibetan people is not only reflected in embroidery skills, but also in aspects such as "men's watchtowers" and "women's embroidery". Men have a long history of building watchtowers. In addition to their functions of war defense and information transmission, they also carry the mission of family and country feelings and cultural inheritance. At the same time, women's embroidery work is also an important part of the family, demonstrating the important status and hard work of Jiarong Tibetan women in the family and community.



Figure 16. "Qiong" bird

Source: Baidu

In addition, the construction of "watchtowers" by men is related to the worship of the "Qiong" bird. The Jiarong Tusi family in history believed that they were descendants of Qiongniao. The pronunciation of "watchtowers" in Jiarong Tibetan language is "Qiong long", which means the place where the "Qiong" bird inhabits. (Shi Shuo, 2017) Therefore, the "Qiong" bird pattern often appears on the clothing and embroidery of the Jiarong Tibetan people. The humanistic environment

of Jiarong area has had a profound impact on the development of Jiarong Tibetan Embroidery. The integration and exchange of cultures and the gender division of labor have shaped the unique artistic style and inheritance model of Jiarong Tibetan Embroidery, making it a vivid embodiment and precious heritage of Jiarong Tibetan Embroidery.



Figure 17. Yang Huazhen (middle) leads the embroiderers to make embroidery

Source: Baidu

Judging from the religious beliefs of the Jiarong Tibetans. Their folk belief culture integrates and encompasses a variety of cultural connotations and contains profound national beliefs and ethics. The most distinctive thing in the Jiarong Tibetan area is the "Bon religion", which is the original belief of the Tibetan people and occupied a absolutely dominant position in the early Tibetan areas. Today's Jiarong Tibetan area still retains many of the original forms of "Bon Religion". There are many believers in the area and the Mordo Sacred Mountain is known as the "Oriental Jiarong "Bon Religion" Great Church." It was not until the "Battle of Jinchuan and Jinchuan" in the middle of the Qing Dynasty that Tibetan Buddhism was officially introduced to the Jiarong Tibetan area. Therefore, in the Jiarong Tibetan Embroidery patterns, there are not only the symbols of the "Bon" belief, such as the "swastika", but also the cultural elements of Tibetan Buddhism, such as the "swastika", the eight auspicious treasures, embroidered thangkas, etc.

The "卍"(Symbol) pattern is the most representative symbol of Tibetan Buddhism, meaning sun and flame. It is said to be one of the thirty-two phases of Sakyamuni. "Bon Religion" also has this symbol, but the rotation direction is opposite to it, that is, "Swastika", which represents eternity, solidity, and infinity. If a house has this pattern painted on its wall, it must believe in "Bon Religion".

From the perspective of economic development level. The Jiarong area has relatively difficult natural conditions and has always been a borderland. Coupled with inconvenient transportation, it has created a relatively closed social environment, resulting in slow social development. The embroidery handicraft industry has not yet been separated from agriculture and animal husbandry. One of the important reasons why Jiarong embroidery shows obvious regional characteristics is the uneven level of economic development. Since the reform and opening up, with the rapid improvement of production development and people's living standards, Jiarong Tibetan Embroidery has gradually been replaced by modern industrial production.

2.2 The structure - function of Jiarong Tibetan Embroidery

2.2.1 Structure of Jiarong Tibetan Embroidery

From the perspective of structural functionalism, Jiarong Tibetan Embroidery can be regarded as a cultural system, which is composed of various structural elements, including stitching, patterns, colors, materials, etc. These structural elements are interconnected and interdependent, and jointly maintain the function of Jiarong Tibetan Embroidery.

Jiarong Tibetan Embroidery stitches. Embroidery is customarily called cross-stitch embroidery in Jiarong Tibetan area. This embroidery method is usually divided into two types: cross stitch and embroidery. 1) Pick flowers. Embroidery is an embroidery method that follows the warp and weft of the embroidery cloth (mainly cotton or linen cloth). It does not require drawing or pasting patterns on the embroidery cloth. You only need to refer to the pattern, and by counting the yarns on the embroidery cloth, you can enlarge or reduce it at will to embroider the pattern. Cross-stitch has been popular in the Sichuan Basin since the Ming Dynasty and has a profound influence on the Jiarong Tibetan people's cross-stitch. Therefore, it is also called cross-stitch or cross-stitch embroidery. The cross-stitch pattern has the characteristics of strong practicality, because its stitching method is simple, the

floating thread is short, and there is no hanging thread, which enhances the wear resistance of the garment. At the same time, the cross-stitch method is relatively easy to master. As long as you have a sample and correctly grasp the key points of counting yarns, you can easily embroider the pattern, so it is very popular among the Jiarong Tibetan people. 2) Embroidery. Embroidery is the collective name for all other stitching methods among folk in Jiarong Tibetan area except cross-stitch. The traditional method of embroidery is to integrate multiple stitches into one piece of embroidery during the embroidery process, which requires proofing on the fabric in advance. There are two methods of proofing: one is to place thread proofing directly on the fabric, which is mainly used when the embroidery pattern is relatively simple and the artist is familiar with it; the other is to draw the pattern on paper and then paste it on the relevant position of the fabric. Embroidery according to the pattern or cut the pattern into a paper-cut pattern, and then paste it on the fabric and apply needles. Embroidery stitches include tie embroidery, stem embroidery, braided needle embroidery, button embroidery, crochet embroidery, flat stitch embroidery, patchwork embroidery, gold plate embroidery, insert needle embroidery and random needle embroidery. These stitches have their own characteristics and are used to embroider different patterns and patterns, enriching the skills and artistic expression of Jiarong Tibetan Embroidery.

Jiarong Tibetan Embroidery pattern. 1) The source of the pattern. The patterns of Jiarong Tibetan Embroidery have a long history and contain thousands of years of historical and cultural accumulation. They mainly come from three aspects. First, ancient local relics, such as various patterns on pottery unearthed from the Neolithic and Qin-Han Dynasty sites in the Dadu River Basin area. Secondly, the inheritance of traditional Tibetan patterns. Since the spread of Tubo to the east, the indigenous ancestors in the Jiarong Tibetan area have gradually absorbed the traditional Tibetan culture, among which the "craftsmanship" culture has been applied in embroidery. Finally, the transplantation of embroidery patterns from the mainland and neighboring ethnic groups mainly includes Shu embroidery, Beijing embroidery, Su embroidery and Qiang embroidery. Jiarong Tibetan Embroidery patterns are presented in two forms: fusion type and prototype. Fusion patterns combine three sources and add elements of local flora and fauna to create patterns with local

characteristics; prototype patterns are mostly copied and embroidered using imported embroidery as samples. 2) Type of pattern. The basic patterns of Jiarong Tibetan Embroidery can be divided into four types: plants, animals, patterns and other types. Botanical patterns include locally grown plants and plants imported from the interior. Animal patterns include locally known animals and exotic patterns. Patterns are auxiliary decorative patterns in embroidery, such as water ripples, swastika patterns, etc. Other patterns are more complex, including production of daily utensils, figures, Buddhas and Bodhisattvas in Thangka embroidery, etc. In recent years, with the introduction of random stitch embroidery, Jiarong Tibetan Embroidery patterns cover the natural scenery and cultural landscape of the plateau, showing a new form of artistic expression.

Jiarong Tibetan Embroidery colors. The color concept of Jiarong Tibetan Embroidery is consistent with the Tibetan color concept. The commonly used colors are mainly red, yellow, blue, white, black and green. Each of these six basic colors has its own connotation and symbolic meaning. On the basis of following the Tibetan people's own concept of color, Jiarong Tibetan Embroidery, as a craft with strong secularity and practicality, follows the basic laws of embroidery. In addition to the two colors of black and white, according to the color matching requirements of the pattern, gradient colors are used for the four colors of red, yellow, blue and green respectively. The purpose is to make the color matching of the embroidery more coordinated and reasonable. Jiarong Tibetan Embroidery patterns have the characteristics of strong contrast, bright colors, and gorgeous patterns in the use of colors.

Jiarong Tibetan Embroidery tools. Jiarong Tibetan Embroidery tools are relatively simple like other ethnic minority embroidery, and the tools have also changed in different eras. According to our field investigation, in the early days of Jiarong Tibetan Embroidery (and before the Qing Dynasty), the basic tools were needles of various specifications, rulers, elastic thread bags (the same as those used by tailors), thimbles, and scissors. Jiarong Tibetan Embroidery mostly uses soft embroidery, that is, no wooden stretchers are used to fix the fabric during embroidery. With the development of the times, some places began to use square wooden stretchers when embroidering headbands. During our inspection in Xiaojin County,

we saw a female artist using the more traditional local wooden square stretcher when embroidering headbands. Nowadays, when embroidering some handicrafts, because the patterns are more complex and more stitches are used, frames and stretchers are also used.

Jiarong Tibetan Embroidery material. The materials used for Jiarong Tibetan Embroidery are mainly thread and fabric. Thread materials mainly include silk threads, cotton threads and chemical fiber threads of various colors. Silk thread and cotton thread are traditional threads, while chemical fiber thread is a new material that has only become popular in recent years. Fabric materials include silk, cotton, linen, and even cow wool textiles.

2.2.2 Functions of Jiarong Tibetan Embroidery

Jiarong Tibetan Embroidery has many practical functions in social life. 1) Basic livelihood. For Jiarong women working in the countryside, weaving and embroidery are important family crafts. They use their spare time to spin and weave cloth, and then decorate the woven cloth with embroidery techniques. They make cotton clothes in summer, linen clothes in spring and autumn, winter sweaters, floral belts, embroidered shoes, etc. to provide clothing for the whole family, and often embroider auspicious patterns on their husbands and children. 2) Economic income, embroidery is also a source of family income for some Jiarong Tibetan women. Some women who do not have land or cannot cultivate the land use weaving, tailoring and embroidery to supplement their family income and raise their children. Some women even become professional tailors or embroiderers, opening tailor shops or engaging in embroidery work in cities, relying on this skill to support their families. 3) Decoration function, which runs through many fields such as clothing, home furnishings and daily necessities. In the field of clothing, embroidery is not only a decoration for clothing, but also a symbol of cultural identity and aesthetics. In the home environment, embroidery adds an artistic atmosphere to bedding, curtains, etc. Among daily necessities, embroidery gives accessories, bags, bags and other items unique artistry, enriching the beauty and cultural connotation of life.

Jiarong Tibetan Embroidery has multiple symbolic functions in society. 1) The symbol of hard work reflects the hardworking character of Jiarong women. In the marriage market and the family, women's diligence is often regarded as an important

evaluation criterion, and exquisite embroidery skills are an important way to express women's diligence. 2) A symbol of status. In the past, it was regarded as a status symbol for the aristocracy and official class. Women in chieftains and noble families often did not sew clothes themselves, but focused on artistic activities such as embroidery, which symbolized their noble social status. 3) A symbol of education, showing women's artistic accomplishment. Women who are good at embroidery usually come from well-off families. In addition to having skills, they also need to have corresponding cultural and artistic accomplishments, and regard embroidery as an elegant cultural accomplishment. 4) A symbol of love, it plays an important role in marriage and family relationships. Embroidery is a "wordless love letter" that conveys feelings through exquisite embroidery. In marriages, embroidered sachets are used as tokens of love, while embroidery presented to elders, friends, and children conveys good wishes and emotions.

Jiarong Tibetan Embroidery plays an important role in religion and has the following functions: 1) Making thangkas. Because of their exquisiteness and portability, embroidered thangkas have become collections in many Tibetan Buddhist temples for believers to meditate and watch, and they also make it convenient for monks to go out to preach and teach. 2) Express religious beliefs. Among religious people, embroidered Buddha statues and symbols represent the expression of inner piety and accumulation of blessings. The "Yongzhong" symbol commonly seen in embroidery works, as well as Tibetan Buddhist symbols such as the Eight Auspicious Treasures and the Vajra Pestle, all reflect the piety and awe of believers. 3) Used in religious ceremonies. For example: the Buddha Festival is a traditional religious festival of the Tibetan people. The temples will display huge brocade and embroidered Buddha statues, attracting thousands of believers. At the same time, in religious ceremonies, embroidery is also used to decorate places and clothing, adding to the solemnity and beauty of the ceremony. Embroidery plays an important role in these ceremonies, demonstrating the exquisite skills of the embroiderers and the solemnity and majesty of the faith.



Figure 18. Embroidered Thangka "White Tara"

Source: Yang Huazhen



Figure 19. Embroidered Thangka "Master Padmasambhava"

Source: Yang Huazhen



Figure 20. The auspicious knot pattern used on the collar

Source: Baidu



Figure 21. Embroidery "Eight Auspicious Treasures"

Source: Yang Huazhen



Figure 22. Scenes from the Buddha Festival
Source: Baidu



Figure 23. Tibetan lama wearing exquisite headdress and embroidered robe, 1925
Source: Baidu

พหุมนุ ปณ กิโต ชเว



Figure 24. Huge embroidered Thangka "Sakyamuni"

Source: Yang Huazhen



Figure 25. Huge embroidery thangka "Avalokitesvara Bodhisattva with Thousand Arms and Thousand Eyes"

Source: Yang Huazhen

2.3 The important value Of Jiarong Tibetan Embroidery

The Jiarong Tibetan Embroidery craft is a product of the social and historical development of the Jiarong Tibetan people and a product of the specific ecological environment of the plateau and mountains. It is also a true reflection of the material culture and spiritual cultural traditions of the Jiarong Tibetan people.

Historical Value Jiarong Tibetan Embroidery has a long history. The history of the self-contained embroidery craft formed by the long-term production and life practices of the Jiarong Tibetan people for thousands of years is an important part of the Jiarong Tibetan history and culture.

Cultural Value through embroidery technology, it reflects the Jiarong Tibetan people's life and way of survival as well as their way of thinking, psychological structure, aesthetic taste and values.

Art value the Jiarong Tibetans are a nation that loves beauty and is kind-hearted. The clothing and daily necessities produced through embroidery technology, especially the colorful clothing, directly reflect the high artistry. At the same time, the many crafts of embroidery and colorful fabrics also reflect their own artistic value.

Scientific value Jiarong Tibetan Embroidery craft is a craft with high technological content in Tibetan culture. It deeply understands the regional environment and local products and fully absorbs the traditional craft components of the Han nation, thereby forming a craft system with distinctive regional characteristics, which fully reflects the ingenuity and scientific attitude of the Jiarong Tibetan people.

Practical value the practical value of Jiarong Tibetan Embroidery craft is particularly outstanding, and all its craft products are closely related to their lives. For example, embroidery on the collars, cuffs, hems and other areas of clothing that are prone to, and tear can serve as a reinforcement and make the clothing more wear-resistant.

2.4 The status and problems of Jiarong Tibetan Embroidery

After discussing the cultural ecology, structure and function of Jiarong Tibetan Embroidery, as well as its important value, we will turn to an in-depth analysis of its current status and problems faced. As an important folk handicraft tradition, Jiarong Tibetan Embroidery faces many challenges and dilemmas in modern society. With the

policy support of the Chinese government, the protection and development of Jiarong Tibetan Embroidery has made certain progress. However, there are still many issues worthy of attention. This section will analyze the current status of Jiarong Tibetan Embroidery and related protection measures and challenges, with a view to providing references and suggestions for its future development.

2.4.1 Inheritance status of Jiarong Tibetan Embroidery

1. Status of talent team

To gain an in-depth understanding of the inheritance status of Jiarong Tibetan Embroidery, the researcher went to Xiaojin County and Markang City, Aba Prefecture in March 2023 for interviews. During the interview, we communicated with Jiarong Tibetan Embroidery Practitioners Yang Huazhen, Yang Bailan, Su Xianqin, etc., as well as local cultural department staff Tian Yu, Luo Yangji, Yang Mei, etc., to understand the inheritance of this skill and the challenges it faces. It is understood that the proportion of inheritors currently engaged in Jiarong Tibetan Embroidery is relatively small relative to the total population, and they are mainly concentrated in the middle-aged and elderly people over 45 years old. Government data shows that there are 27 recognized intangible inheritors of Jiarong Tibetan Embroidery, as well as about 80 professional embroidery workers and about 3,000 trained part-time rural women embroidery workers. Most inheritors of intangible cultural heritage have a high level of skills, but only a few have mastered difficult skills such as embroidering thangkas. The inheritance mechanism mainly includes family inheritance, master-apprentice inheritance, vocational training, campus training and other methods. Although traditional skills inheritance classes and training institutions have been established in some areas, there are still remote areas that are not covered. Some of the new generations are willing to learn Jiarong Tibetan Embroidery, especially college students, but the overall participation is relatively low, which may be affected by modern lifestyles and the diversity of employment opportunities. Support from governments and cultural institutions plays an important role in inheritance. However, there may be insufficient records of traditional knowledge in some areas, and census and recording work needs to continue to ensure that traditional knowledge is fully preserved.

2. Market status

To gain an in-depth understanding of the market status of Jiarong Tibetan Embroidery, the researcher went to Chengdu Tianfu Airport, Jiuzhaigou Scenic Area, Siguniang Mountain Scenic Area, Chengdu Huazhen Qiang Culture Museum and other places to conduct investigations in May 2023. During the investigation, first, interviews were conducted with sales supervisors Yuan Yan and Wang Tianjun, designers Yu Ting, Liu Junwan, and multiple consumers. Second, sales stores were visited and observed to understand the market situation of Jiarong Tibetan Embroidery. Jiarong Tibetan Embroidery faces challenges in design, mainly in the narrow range of product design, low level of innovation, and difficulty in meeting diverse needs. Although the workmanship is exquisite and the quality is up to standard, the high price of the product may limit the purchase intention of some consumers. In addition, consumer reviews of the products are positive but limited in number, and folk embroidery lacks popular products. Consumer research shows that native people buy for daily use needs, while tourists buy out of curiosity about Jiarong culture. Online sales channels are not yet perfect but are expected to become the future development direction. These survey results provide important reference for the market positioning and promotion of Jiarong Tibetan Embroidery, which requires breakthroughs in design innovation, price rationality and market promotion to enhance product competitiveness and market share.

3. Current status of social awareness

In order to grasp the social awareness of Jiarong Tibetan Embroidery, the researcher searched a large amount of relevant information through the Internet in February 2023, and during the field investigation from March to May, the researcher worked with Jiarong Tibetan Embroidery practitioners Yang Huazhen, Yang Bailan, Yuan Yan, Su Xianqin, etc., local cultural department staff members Feng Qinglong, Tian Yu, Luo Yangji, Yang Mei, etc., as well as volunteers Dai Jixun and Wang Yun conducted interviews to understand the social awareness of Jiarong Tibetan Embroidery. Through extensive publicity and promotion activities, the government and the media are committed to increasing the awareness of Jiarong Tibetan Embroidery in society. These activities include exhibitions, news reports, and publicity using traditional and emerging media platforms, laying a solid foundation

for the domestic and international dissemination of Jiarong Tibetan Embroidery. Although there is relatively little commercial promotion, its potential in commercialization cannot be ignored, and it is expected to give Jiarong Tibetan Embroidery wider commercial value. These publicity activities not only enhance the awareness of Jiarong Tibetan Embroidery in society, but also awaken the nation's confidence in cultural inheritance, laying a good foundation for future development. In addition, Jiarong Tibetan Embroidery has achieved a high degree of recognition and support among both the ethnic group and tourists, especially among the ethnic group, showing a deep sense of cultural identity and active participation attitude. However, there is still room for improvement in the in-depth understanding of cultural value, and more publicity and education activities are needed to deepen the public's understanding of the cultural connotation of Jiarong Tibetan Embroidery. The active participation of volunteers also provides strong support for the protection and inheritance of Jiarong Tibetan Embroidery, and provides potential resources for future social cooperation and development.

4. Current status of protection of Jiarong Tibetan Embroidery

In recent years, the Chinese government has adopted rescue protection, productive protection and overall protection for Jiarong Tibetan Embroidery.

Rescue protection. The rescue protection of intangible cultural heritage is a series of measures to protect endangered or endangered intangible cultural heritage items, aiming to preserve these precious cultural heritages as much as possible and ensure their integrity, inheritance and vitality. After the Wenchuan earthquake, the Jiarong Tibetan Cultural and Ecological Reserve carried out a large-scale survey of cultural relics and intangible cultural heritage resources, and took measures such as rescue, collection, recording, and preservation, in an effort to reduce the loss of Jiarong Tibetan culture that was damaged by the earthquake to lowest. Government departments actively organized personnel to collect documents, audios, videos and other materials and related objects of damaged intangible cultural heritage, and made efforts for the research and preservation of Jiarong culture. In addition, the Sichuan Provincial Intangible Cultural Heritage Protection Center organized experts to conduct field surveys in protected areas, involving more than 30 Tibetan villages. They basically grasped the situation and endangerment level of Jiarong Tibetan

cultural heritage, highlighted work priorities, and carried out rescue and protection work according to priority. In 2008, Jiarong Tibetan weaving, cross-stitching and embroidery techniques were successfully declared on the provincial intangible cultural heritage list, and were subsequently selected into the national intangible cultural heritage list, injecting new vitality into the inheritance of traditional skills. Cultural departments at all levels have basically recorded and preserved Jiarong Tibetan Embroidery projects and applied modern scientific and technological means for digital preservation to ensure the integrity and long-term preservation of cultural heritage. Through the rescue and protection work, the Jiarong Tibetan Embroidery craft has gained new vitality, successfully achieved the goal of rescue protection and provided a solid foundation for the inheritance and development of Jiarong culture.

Productive protection. Productive protection refers to transforming intangible cultural heritage and its resources into cultural products through production, circulation, sales, etc., so as to promote the effective inheritance and active protection of intangible cultural heritage in production practice. In terms of the productive protection of Jiarong Tibetan Embroidery, the Aba Prefecture government and relevant departments have promoted the inheritance and development of this traditional skill through a series of support policies and safeguard measures. First of all, Aba Prefecture has issued the "Opinions on Supporting the Development of Tibetan and Qiang Weaving and Embroidery Cultural Industry", which encourages and supports the development of Tibetan and Qiang weaving and embroidery cultural industry by increasing training, organizing skill evaluations, formulating incentive policies and other measures. Secondly, Aba Prefecture has established relevant institutions, such as the Women's Tibetan and Qiang Weaving and Embroidery Employment Assistance Center, to lead relevant work and include the development of the Tibetan and Qiang weaving and embroidery industry in the budget, ensuring the implementation of work funds and reward funds. In addition, the Tibetan Weaving and Cross-stitch Embroidery Association in Aba Prefecture also plays an important role in inheritance and protection. It focuses on cultivating inheritors, sorting out stitches and techniques, collecting relevant physical objects and literature, and rescuing and restoring needlework that is on the verge of being lost. method and always adhere to the authenticity and integrity of traditional skills. In the end, the

productive protection of Jiarong Tibetan Embroidery achieved remarkable results. It was not only selected as a national and provincial intangible cultural heritage productive protection demonstration base, but also provided employment opportunities for local people, assisted the development of the cultural industry, and achieved It has inherited and innovated traditional skills and contributed significantly to the prosperity of the local economy and the protection of intangible cultural heritage.

Holistic protection. Holistic protection is one of the core principles of China's intangible cultural heritage protection, aiming to protect all contents and forms of intangible cultural heritage, including inheritors and the ecological environment. In 2021, the Sichuan Provincial People's Government established the Jiarong Cultural and Ecological Protection Experimental Zone, which is an important measure for the comprehensive protection of China's intangible cultural heritage. The construction of the experimental area includes the following aspects: 1) Construction of intangible cultural heritage infrastructure: The local government has built exhibition halls and other infrastructure with Jiarong Tibetan characteristics in Malkang City, Wenchuan County, Jiuzhaigou County and other places, and repaired Ganbao Tibetan villages and other Tibetan villages have become new highlights of cultural protection. Jiarong Tibetan cultural elements have also been integrated into urban construction planning, creating a cultural tourism town with rich characteristics. 2) Construction of intangible cultural heritage transmission centers: Embroidery, weaving, thangka, Tibetan incense, Tibetan paper, Tibetan tea and other traditional transmission centers have been built in the experimental area, and activities are carried out all year round. For example, Yang Huazhen, the inheritor of Jiarong Tibetan Embroidery, has taught embroidery techniques to a large number of disabled people and Tibetan people living in Jiarong on a voluntary basis, and has established training centers and production bases in various rural areas and scenic spots. 3) Protection of intangible cultural heritage inheritors: Governments and cultural departments at all levels have taken a series of measures to support the representative inheritors of intangible cultural heritage in Jiarong Tibetan area to carry out inheritance activities, including policy support, training improvement, financial support, etc. In addition, exhibitions, exhibitions, performances and other activities

were organized to highlight the unique charm of Jiarong Tibetan culture. Representative inheritors of intangible cultural heritage can also receive a certain amount of inheritance subsidy funds and participate in domestic and foreign exhibitions.

2.4.3 Problems of Jiarong Tibetan Embroidery

In recent years, the protection of Jiarong Tibetan Embroidery has also made gratifying progress, driven by government leadership and extensive social participation. However, with the increasing trend of globalization and the rapid development of modernization, the inheritance and development of Jiarong Tibetan Embroidery still faces huge challenges and a series of problems.

1. The difficulty of inheritance: due to changes in modern lifestyles and the reduction in demand for handicrafts due to industrialization, the inheritance of traditional weaving and embroidery techniques faces certain obstacles. The inheritance team is unstable, the younger generation is less interested in traditional skills, and some skilled embroiderers have even given up this profession.

2. The lack of innovative talents: if Jiarong Tibetan Embroidery wants to become branded and internationalized, it needs a group of talents with innovative spirit. However, due to the conservative nature of traditional crafts and the neglect of traditional crafts by the modern education system, there is a relative lack of innovative talent teams.

3. The shortage of raw materials: some special weaving and embroidery techniques rely on specific raw materials. However, due to environmental changes or other reasons, these raw materials may face shortages, putting the special techniques at risk of being lost.

The main reasons for these problems are as follows:

The cultural ecology is destroyed. Modernization and urbanization have had many impacts and challenges on Jiarong Tibetan intangible cultural heritage, especially embroidery skills. First, the process of urbanization has led to the reconstruction and demolition of traditional villages, threatening the scenes and soil that carry intangible cultural heritage. Many traditional villages have been demolished or severely renovated, affecting ancient buildings, traditional cultural landscapes and lifestyles, directly affecting the inheritance and protection of intangible cultural

heritage projects related to embroidery. Secondly, excessive commercialization and development may lead to overuse and distortion of intangible cultural heritage. In order to develop tourism, local governments may carry out disorderly development, destroying the integrity of traditional villages, and even forging ancient buildings within the villages, endangering the authenticity and inheritance value of related cultural heritage. Third, the migration of farmers to work and settle in cities during the urbanization process may also lead to instability in the inheritance team. The migration of rural people to cities has led to the discontinuation and reduction of traditional handicraft inheritance teams. The younger generation may be more inclined to pursue other industries, making the inheritance of traditional handicraft skills facing challenges.

Economic challenges and aesthetic changes jointly affect the talents and market of the embroidery industry. The weakness of the traditional craft market has led to a shortage of talents, and low economic income has become one of the main reasons for brain drain. The mechanized production brought about by industrialization has reduced the competitiveness of hand-embroidered products. The prices of machine-embroidered products have become more competitive, and the quality has gradually approached or even surpassed hand-made products, threatening market share. At the same time, changes in aesthetic concepts in fashionable life have led to a reduction in demand for traditional embroidery products. In particular, the younger generation is more inclined to pursue modern fashion elements, making it difficult for traditional embroidery to arouse interest. With the development of urbanization, the demand for ethnic costumes has decreased, and embroidery as decoration has gradually lost its mainstream status, further restricting the market. Therefore, the embroidery industry needs a combination of innovation and protection to adapt to economic challenges and fashion trends, and to promote the inheritance and development of traditional skills.

Limitations of traditional concepts. First of all, because Jiarong Tibetan Embroidery has been in a self-sufficient natural economic state for a long time, artists lack a deep understanding and commercial sensitivity of market demand, resulting in product design and production focusing more on practicality and ignoring the broad market's demand for diversity and artistic standards. Demand limits product

innovation and competitiveness. Secondly, most artists are ordinary farmers with low cultural level, and the inheritance method is limited to the elderly at home or artists from the same village. This limits the breadth and depth of knowledge, resulting in a lack of communication and innovation in weaving and embroidery skills. In the absence of information, it is difficult for artists to understand the development trends of weaving and embroidery in other regions, and to introduce new design concepts and technology. This results in a relatively weak sense of innovation and the inability to keep up with changes in modern fashion and market demand.

Reasons for shortage of raw materials. First, the planting of linen, one of the traditional embroidery materials, has gradually decreased in the Jiarong Tibetan area. With the development of modern agriculture and farmers' preference for cash crops, the raw materials for linen have decreased, limiting the development of embroidery techniques. Secondly, wool, as another important material, has been affected by the phenomenon of outflow. Farmers and herdsmen are more inclined to sell wool to the market instead of using it for traditional wool spinning techniques, resulting in insufficient supply. To solve this problem, rural revitalization policies can be used to support traditional material production, encourage farmers to retain traditional agricultural culture and provide technical training, while exploring alternative fiber materials to adapt to market demand, thereby mitigating the impact of raw material shortages on embroidery skills.

3. Development of Jiarong Tibetan Embroidery

Through in-depth research on the history, characteristics, current situation and problems of Jiarong Tibetan Embroidery, the researcher believe that brand building is the key way to promote the development of Jiarong Tibetan Embroidery. Brand building is not only to promote products, but more importantly, it provides an important platform and opportunity for the protection and inheritance of traditional handicrafts. In this context, we will first analyze the role of brand building in promoting traditional handicrafts and explore how it can enhance the visibility and value of Jiarong Tibetan Embroidery through market operations and brand marketing. Secondly, we will further analyze the important contributions of inheritors such as Yang Huazhen in brand building and explore how they give traditional craftsmanship

wider market influence through innovation and hard work. Finally, we plan to work with Yang Huazhen's team to practice brand building to gain an in-depth understanding of the challenges and opportunities faced by practitioners, thereby providing more specific guidance and reference for the future development of Jiarong Tibetan Embroidery. Through this series of discussions and practices, we will comprehensively understand the important role of brand building in the protection and innovative development of traditional culture and contribute our share to the inheritance and development of Jiarong Tibetan Embroidery.

3.1 Brand building and promotion development of Jiarong Tibetan Embroidery

Globalization has made market competition increasingly fierce, and traditional handicrafts are facing competitive pressure from all over the world. Brand building plays a vital role in promoting the development of traditional handicrafts. It can not only enhance the market competitiveness and economic benefits of products, but also promote cultural inheritance and protection, expand international influence, enhance social identity, and thereby realize traditional Sustainable development of crafts. Therefore, it has become crucial to establish an influential and competitive Jiarong Tibetan Embroidery brand.

Speaking of Jiarong Tibetan Embroidery, people will naturally associate it with the name of one person. This person is Yang Huazhen, the national intangible inheritor of Tibetan textile embroidery craftsmanship. She is an outstanding representative in the field of Jiarong Tibetan Embroidery, and her inheritance and development experience provide us with a vivid case. By in-depth understanding of her personal story, we can get a glimpse of the development path of Jiarong Tibetan Embroidery inheritance.

There are several reasons for choosing Yang Huazhen as the research object for Jiarong Tibetan Embroidery brand building: 1) Representative of a model. Yang Huazhen, as a national-level intangible inheritor in the field of Jiarong Tibetan Embroidery, is one of the outstanding representatives of this traditional handicraft. She has made remarkable achievements in the inheritance and innovation of traditional skills, so her experience and practice can provide valuable reference and guidance for brand building. 2) Rich experience. Yang Huazhen has learned Jiarong Tibetan Embroidery skills since she was a child, and has profound skills accumulation

and rich practical experience. Her professional knowledge and practical experience in the field of Jiarong Tibetan Embroidery provide a solid foundation for brand building and can provide researchers with in-depth understanding and learning. 3) Outstanding achievements. Yang Huazhen has made outstanding achievements in the field of Jiarong Tibetan Embroidery. She has not only made achievements in the inheritance of skills, but also given new vitality and meaning to this traditional handicraft through innovation and practice. Her successful experience and practical cases can provide valuable reference and inspiration for brand building. 4) Social influence. As a national-level intangible cultural heritage inheritor, Yang Huazhen's influence is not only limited to the field of skill inheritance, but also involves social and cultural aspects. She has made positive contributions to local economic and social development by organizing women in disaster areas and promoting the development of national cultural industries. This social influence is very valuable for brand building.



Figure 26. Photo of Yang Huazhen

Source: Sichuan Intangible Cultural Heritage Protection Center

Yang Huazhen, female, Tibetan, born in Xiaojin County, Aba Prefecture, Sichuan Province in 1960, is a national intangible inheritor of Tibetan weaving and embroidery craftsmanship, vice president of the Sichuan Intangible Cultural Heritage

Protection Association, honorary president of the Chengdu Copyright Association, Aba President of the Prefecture Tibetan Traditional Weaving and Embroidery Association, and a member of the UNESCO International Organization for Folk Art (IOV China).

She has long been committed to the inheritance and development of Tibetan and Qiang weaving and embroidery. Especially since the "5.12 Wenchuan Earthquake" in 2008, with the care, guidance and support of party committees and governments at all levels, she has driven and trained 3,000 people with the unique skills inherited from her family. More than a dozen women in the disaster area have become embroiderers, promoting Tibetan and Qiang weaving and embroidery from endangered to reborn, from family inheritance to vocational education, from Tibetan Qiang villages to the international stage, from the initial "post-disaster self-rescue" to targeted poverty alleviation and then to assisting rural revitalization. It has been an extraordinary journey.

Yang Huazhen always adheres to the idea of "cultural sorting, talent training, integration and innovation, and market docking", explores traditional skills, integrates modern innovation, and creates a series of Tibetan and Qiang embroidery independent copyright works with distinctive national characteristics and exquisite embroidery craftsmanship, which have won many domestic awards. It has won many awards and has conducted cross-border cooperation with international brands and well-known artists through copyright authorization. It has helped rural women of the Tibetan and Qiang ethnic groups get rid of poverty and become rich, pioneered the copyright authorization of intangible cultural heritage in my country, and provided new ideas and directions for the inheritance and development of intangible cultural heritage. The company she founded was rated as a national-level demonstration base for productive protection of intangible cultural heritage by the Chinese Ministry of Culture in May 2014.

3.2 Artistic experience

The Jiarong Tibetans and Qiang people in Sichuan are located in the same area. They both live in the mountains and valleys on the southeastern edge of the Qinghai-Tibet Plateau. During the long-term exchanges, interactions, intermarriage, etc., the Tibetan and Qiang people learned from each other and absorbed each other in

weaving and embroidery techniques. Thus, a pattern is formed in which you are in me and you are in me, and each of them retains their different characteristics and production techniques. Yang Huazhen was born and grew up in this area. She learned Tibetan weaving and embroidery skills from her mother since she was a child. Through long-term skills learning and mastery and the influence of national culture, she gradually embarked on the road of inheriting Tibetan and Qiang weaving and embroidery.

Yang Huazhen was born in a small mountain village in Xiaojin County where Tibetan and Qiang people live together. Her father is a Qiang and her mother is a Tibetan. Both my mother and sister-in-law have ancestral Tibetan and Qiang weaving and embroidery skills. Yang Huazhen learned embroidery from them when she was 5 years old. Adults were worried that the embroidery needle would prick her little fingers, but Yang Huazhen was not afraid. She used her young hands to embroider Gesang flowers, croissant flowers, and small leaves on her aprons, cloth shoes, and purses.

"The first is to learn scissors, the second is to tailor, the third is to learn cross-stitch embroidery for cloth shoes." Yang Huazhen often heard her mother say these words when she was a child. She was deeply attracted by the ancient techniques of Tibetan weaving and cross-stitch embroidery. At that time, she saw a neighbor's doll. There was a toy rag doll at home. She played at her house for a long time, and also grabbed the rag doll to play with. When she left, she had to return it to others. After returning home, she kept thinking about it. That rag doll, she dreamed at night, and she dreamed that the rag doll was smiling at her. When she was 8 years old, Yang Huazhen embroidered a rag doll with Tibetan and Qiang cultural patterns for herself, which attracted praise from her classmates and elders.

"When I was a child, I wanted a cloth doll, so I learned how to use a needle. My first work was when I was eight years old. I sewed a cloth doll as long as chopsticks by myself. I sewed a Little skirt, our neighbors - those aunties praised me and said, 'This doll is very handy'. Since then, my passion for embroidery has only increased, and I often help my family sew clothes. When I was about sixteen years old, I helped the upcoming The married sister embroiders clothes, makes new shoes, and collects insoles."

In her spare time, Yang Huazhen likes to be a female celebrity. When she was herding cattle and sheep, she would take needle, thread and cloth with her and sit on the lawn or a hill immersed in embroidery. By the age of 16, Yang Huazhen was already well-known in and outside the village. Every family who had a wedding or wedding would ask her to help embroider clothes and accessories.

Yang Huazhen got married at the age of 20 (1980). Because her husband was a soldier and the housing assigned by the army was in Xiaojin County, she left the countryside and lived in the county. In order to support her family, she ran a tailor shop in Xiaojin County, using clothing and embroidery products. Working hours are exchanged for remuneration. In addition to cash, the remuneration also includes eggs, bacon, rice and noodles. The 28 years from 1965 to 1993, Yang Huazhen never stopped studying and practicing Jiarong Tibetan weaving and embroidery, and developed excellent weaving and embroidery skills.

As the living standards of the people in Xiaojin County continue to improve, most locals no longer wear national costumes. Yang Huazhen began to learn photography skills while running a tailor shop. "There was a Han teacher who opened a photo studio here. I went to see it every day and liked it very much. I asked the teacher to accept me as his apprentice, and the teacher readily agreed." Yang Huazhen is very diligent. With her understanding of art as a child, she quickly mastered photography technology.

To improve her photography skills, Yang Huazhen also traveled out of the mountains to Chengdu, the capital city of Sichuan Province, at her own expense. She studied photography technology at Sichuan University. She also received guidance from three famous teachers, artists Liu Zhengcheng and Liu Zhengxing, and photographer Mou Hangyuan, and learned painting and composition. Great progress has been made in art skills and photography techniques such as painting, color application and so on.

A few years later, the photography teacher in Xiaojin County moved back to the Han area. In 1993, Yang Huazhen opened her own photo studio, Zhenrong Photo Studio, which was also the first wedding photography studio in Aba Prefecture. Due to its excellent technology and first-class service, Yang Huazhen's photo studio has a very good business. "Our hometown is not a big place and there are not many people.

Many people still know me. They call me Aunt Yang and say that I took photos of him when he was a child. I don't even recognize him anymore. He was a kid back then."



Figure 27. Yang Huazhen is preparing to take wedding photos for Jiarong Tibetan embroiderers

Source: Xinhua News Agency

The original report from Xinhua News Agency is as follows: " In early 1993, Yang Huazhen, a young Tibetan woman from Xiaojin County, Aba Tibetan and Qiang Autonomous Prefecture, Sichuan, invested 10,000 yuan to open the first wedding photography studio in the state in Malkang City, attracting newlyweds of all ethnic groups to come and take photos. Seven years ago, Yang Huazhen (left) broke away from traditional secular concepts and went to Sichuan University to study art photography at her own expense. After graduation, after several years of practice, she has mastered the basic skills of photography. " Photo by Xinhua News Agency reporter Tang Zhaoming (Xinhua News Agency , September 1993 Issued on March 28th)

In 1998, "Aba Daily" was recruiting photographers. Yang Huazhen stood out from many applicants and embarked on the path of a journalist. According to the

requirements of the position, Yang Huazhen is a photographer and art editor, engaged in the design, editing and photography of Tibetan and Qiang ethnic element patterns, which continuously improves the level of artistic design. "I was not used to working as a photojournalist at first. It was relatively leisurely. I only had an interview assignment for two or three days. I couldn't rest. When I didn't have an assignment, I went everywhere to take pictures of famous mountains and rivers. I took a lot of photography at that time. The nature is so beautiful. A lot of my inspiration for later engaging in Tibetan and Qiang weaving and embroidery came from this." Yang Huazhen recalled.

Yang Huazhen was working as a journalist, on the one hand, she made great progress in her professionalism and keen insight into things. On the other hand, after work, she still loved the familiar Jiarong Tibetan weaving and embroidery skills and devoted herself to Jiarong Tibetan work. Excavation and arrangement of weaving and embroidery techniques.



Figure 28. Yang Huazhen visited villages and recorded Jiarong Tibetan humanities

Source: Yang Huazhen

From 1993 to the May 12 Wenchuan Earthquake in 2008, Yang Huazhen attended college, opened a photo studio, and worked as a newspaper photographer. Over the decades, her love for Tibetan and Qiang weaving, embroidery has never diminished. She often goes to Tibetan Qiang villages to visit old artists, trace the history of Tibetan Qiang weaving and embroidery, and learn traditional skills. During

this period, Yang Huazhen systematically organized and summarized the basic techniques and stitches of Tibetan cross-stitch embroidery, and further researched, organized and practiced Tibetan and Qiang weaving and embroidery techniques, especially the endangered gold-plated thangka embroidery. The skill was rescued and the skill of the acupuncture method was restored. At the same time, he also used his photography expertise to take a large number of photos of Tibetan and Qiang costumes and patterns. The photos of the customs and customs of the Tibetan and Qiang areas in Aba have become important materials for the study of Tibetan and Qiang weaving and embroidery.

It should be said that before the "5.12 Wenchuan Earthquake" in 2008, Yang Huazhen, like thousands of Aba Tibetan women, was an ordinary and ordinary woman. But it was this experience that improved Yang Huazhen's artistic level, and supplemented her skills in painting, composition, color, light and shadow, etc., laying a solid foundation for the subsequent development of Jiarong Tibetan Embroidery art.

During the "5.12 Wenchuan Earthquake" in 2008, Yang Huazhen was on a business trip to Yingxiu Town, the epicenter of the Wenchuan Earthquake. After experiencing the disaster and surviving the disaster, she witnessed with her own eyes the profound disaster caused by the earthquake, and also witnessed the suffering of the whole country. Touching scenes of supporting earthquake relief and rebuilding homes in disaster areas. She began to think about what she should do in the face of disaster? It was the disaster that aroused her love, inspired her cultural confidence, and her favorite skills that gave her courage and strength. She came up with the idea of organizing women in disaster areas to use Jiarong Tibetan weaving and embroidery skills to carry out production and self-rescue. idea.

Under the initiative of the local government, Yang Huazhen came up with the idea of leading the villagers to develop Tibetan and Qiang weaving and embroidery. On August 12, 2008, Yang Huazhen used 30,000 yuan of savings to register the "Jiarong Tibetan Weaving and Cross-stitch Embroidery Association. " It is used to contact Tibetan and Qiang women in Aba Prefecture after the disaster , especially middle-aged and elderly women who cannot leave their hometown to work, so that they can use weaving and embroidery skills to increase their income without leaving their hometown, and at the same time, it also improves the weaving and embroidery

skills. be passed down. In March 2009, Yang Huazhen went through the retirement procedures and mobilized more than 10 old sisters who loved Tibetan and Qiang weaving and embroidery from Jiarong Tibetan area and surrounding Qiang areas and walked out of the mountains with needlework and fabrics to look for opportunities in the provincial capital Chengdu.

When they first arrived in Chengdu, Yang Huazhen and her embroidery ladies rented a house on Dongzhusi Street and opened an embroidery workshop. During the day, she led her sisters to the market; at night, she stayed up to make products. "There was no shop, so we set up a table on the street to set up a stall. Once we had just set up the embroidery, there was a heavy rain. To protect the embroidery, everyone got wet. There were too many difficulties and pressure in those days. It's huge!" Yang Huazhen sighed, "No matter how much we suffered, we never gave up. I firmly believe that Tibetan and Qiang weaving and embroidery will definitely make it out of the mountains and win the love of more people."

As everyone knows, not many embroidery products have been sold, the 30,000 yuan in capital has been used up, and the embroidery shop is facing closure. It is really a "difficult time to start a business." At this time, the Sichuan Provincial Department of Culture and China Real Estate Group Chengdu Company extended a helping hand and provided Yang Huazhen with a workshop in the " Wenshu Fang " , a historical and cultural district in Chengdu. This workshop later became the "Tibetan and Qiang Embroidery Garden".

On May 12, 2009, in order to commemorate the earthquake a year ago, the "Tibetan and Qiang Embroidery Garden" was officially opened in Wenshufang , becoming a base camp for the protection and inheritance of Tibetan and Qiang embroidery. This is where Yang Huazhen's dream started. Yang Huazhen's first big order was to make bedding and interior decorations for a hotel. She uses flowers, birds, plants and trees in her hometown as patterns, combining traditional craftsmanship with modern design. Yang Huazhen said: "Every stitch is not done randomly. Mountains have mountains, water has waterways, flowers have petals, and leaves have patterns. The stitching method and direction must follow the laws of nature." After half a year of hard work, they completed hundreds of stitches. A piece of woven embroidery. Finally found the first pot of gold, everyone was overjoyed

In October 2011, Yang Huazhen established the "China Wenchuan Tibetan and Qiang Embroidery Training Institute" in Yingxiu Town, Wenchuan County. Through the inheritance model of "inheritor + association + company + rural cooperative", it has trained more than 1,500 rural women and promoted flexible employment at home for 300 people. The remaining people.

Today, the "Tibetan and Qiang Embroidery Garden" has been open for almost 15 years, and Yang Huazhen has many auras: representative inheritor of the national intangible cultural heritage list project "Tibetan weaving and cross-stitch embroidery", Sichuan Province arts and crafts master, Chengdu Director of the Huazhen Collection Qiang Culture Museum, general manager of Chengdu Yanghua Collection Qiang Weaving and Embroidery Culture Communication Co., Ltd., member of the International Organization for UNESCO Folk Art (IOV China), one of the top ten philanthropic celebrities, and the Legacy Award for Inheritors of Chinese Intangible Cultural Heritage winner. The traditional embroidery and innovative embroidery embroidered by Yang Huazhen have won more than 50 awards in national, provincial, and international exhibitions and competitions in recent years.

Yang Huazhen's achievements have been reported by CCTV, People's Daily, Guangming Daily, Xinhua News Agency, Sichuan TV, Central People's Government Portal, Sichuan Provincial People's Government Website, Phoenix.com, People's Daily, Sichuan Daily, China Youth Daily, China Civilization Network, Guangming Daily, China Youth Expo Network, Sichuan News Network, China Tibet Information Network, China Network Television, China Ethnic and Religious Network, Sichuan Civilization Network, Sichuan Post-Disaster Reconstruction Network and many other TV, newspaper, and online media publicity reports. Yang Huazhen has become a well-known leader and entrepreneur in the field of intangible cultural heritage protection and development and her business has become a microcosm of the development of Jiarong Tibetan Embroidery in Aba Prefecture.

To maximize the value of this traditional art form, Yang Huazhen launched the Tibetan and Qiang weaving and embroidery IP licensing project in 2014. This project closely links Tibetan and Qiang weaving and embroidery art with international brands and celebrities through copyright authorization, allowing this thousand-year-old skill to breathe new life on the modern fashion stage.

The Tibetan and Qiang weaving and embroidery IP licensing project has been successfully launched with more than 20 well-known brands including Huawei, Honor, Shu Uemura, Starbucks, Belle Jewelry, Pizza Hut, Kipling, Minsheng Bank, iFlytek, OPPO mobile phones, Hair Corner, Hakuichi, Colorkey, Sofia, etc. cooperate. These cooperation results not only give the Tibetan and Qiang weaving and embroidery art a modern and fashionable label, but also integrate its ancient historical heritage and cutting-edge trends to present a unique artistic charm.

In the process of promoting Tibetan and Qiang weaving and embroidery art to the international stage, Ms. Yang Huazhen leads the team to make continuous efforts to closely connect this traditional skill with modern life. Through in-depth cooperation with major brands, Tibetan and Qiang weaving and embroidery art has been revitalized in many fields such as clothing, home furnishings, jewelry, catering, etc., and has become a high-profile fashion element.

At the same time, the Tibetan and Qiang weaving and embroidery IP licensing project not only creates commercial value and enhances the popularity of Tibetan and Qiang weaving and embroidery, but also provides real job opportunities for embroiderers in impoverished mountainous areas. These opportunities not only allow them to give full play to their talents, but also give them the opportunity to go out of the mountains and pass on the art of Tibetan and Qiang weaving and embroidery.

In short, the successful implementation of the Tibetan and Qiang weaving and embroidery IP licensing project has brought new vitality to this ancient national art in modern society. Under the leadership of Ms. Yang Huazhen, Tibetan and Qiang weaving and embroidery art has become a fashionable and charming IP with the favor of international brands, which not only inherits national culture, but also gives new life value to traditional art.

3.3 Yang Huazhen's main contributions

1) Carry out rescue and protection of Tibetan and Qiang weaving and embroidery

Based on studying existing patterns, Yang Huazhen went to rural areas (pastoral areas), universities and cultural departments in Sichuan, Qinghai, Tibet, Yunnan and other regions to conduct a comprehensive investigation and research on the traditional weaving and embroidery art of Tibetan, Qiang and Yi people. Her

research aims to gain an in-depth understanding and systematically record the rich traditional weaving and embroidery culture in these areas. 1) Yang Huazhen carefully collected and recorded many Tibetan, Qiang and Yi traditional craft pattern elements, and standardized these elements. This work not only includes a detailed description of the shape, color, texture, etc. of the pattern, but also involves an examination of the cultural meaning, story, and origin behind the pattern. 2) She systematically summarized and classified the weaving and embroidery craftsmanship in different regions. By comparing different styles and uses from place to place, she was able to catalog these crafts and correlate the patterns with the meanings, stories and origins behind them. This makes these traditional patterns become stories with unique cultural connotations, providing rich materials for subsequent creations. 3) Create a database. Starting in 2012, Yang Huazhen began to establish a data database for Qiang embroidery, Tibetan embroidery, and Yi embroidery. This initiative aims to digitally transform traditional patterns and provide a basis for the protection, research and creation of intangible cultural heritage projects. Through digital transformation, these traditional patterns can be better preserved and passed on, making it easier for researchers and creators to use them, and providing new possibilities for the inheritance and development of traditional culture.

2) Create exquisite Tibetan and Qiang weaving and embroidery art

Based on the establishment of an archive database of Tibetan and Qiang weaving and embroidery intangible cultural heritage, Yang Huazhen relied on this to deeply explore the traditional stories and traditional patterns of weaving and embroidery in the Tibetan and Qiang areas, and actively created many weaving and embroidery art works. Through this series of creations, she is not only committed to inheriting and promoting traditional craftsmanship, but also injects ancient weaving and embroidery patterns into contemporary design inspiration, giving it a sense of modernity and design. To give her creations more new ideas and diversity, Yang Huazhen has carried out international cooperation. She invited a team of designers from France, Japan, and Hong Kong to collaborate with intangible cultural heritage inheritors on the design. This cross-cultural cooperation not only injects new elements into the art of Tibetan and Qiang weaving and embroidery, but also promotes cultural exchange and integration. At the same time, in order to enhance the diversity and

innovation of creation, Yang Huazhen hired graduates from Sichuan University, Sichuan Conservatory of Music and Academy of Fine Arts and other universities as well as designers who are good at traditional crafts. These young and promising designers focus on the secondary creation of Yang Huazhen's copyrighted patterns and the development and design of derivatives. Through the reinterpretation and innovation of traditional patterns, they inject modern aesthetics into Tibetan and Qiang weaving and embroidery, making these artistic masterpieces more contemporary and market attractive. Through this series of creations and collaborations, Yang Huazhen not only gave new life to traditional weaving and embroidery crafts, but also promoted the development of the cultural and creative industries, making an important contribution to the inheritance and innovation of intangible cultural heritage.

3) Talent team training

Since 2008, Yang Huazhen has not only focused on artistic creation, but has also been committed to the inheritance of weaving and embroidery skills and talent cultivation for a long time. She has gone deep into rural areas, communities, Tibetan temples and universities to teach and improve weaving and embroidery skills to more than 3,900 women, monks, and university students, helping them transform Tibetan and Qiang weaving and embroidery skills into practical skills for home employment and entrepreneurship. This training not only enabled the participants to use needlework at home, but some even successfully opened embroidery workshops, providing employment opportunities for rural women and effectively promoting ethnic unity and economic development in ethnic areas. Among the apprentices Yang Huazhen has trained for a long time, two have become provincial-level intangible cultural inheritors, one has been recognized as a folk art (embroidery craft) master of Sichuan Province, and the other 10 have become state-level inheritors of Aba Prefecture. In 2016, she was responsible for the National Art Fund's "Tibetan and Qiang Weaving and Embroidery Art Professional Talent Training" project, which trained 31 students with high levels of weaving and embroidery art design and technical abilities. At the same time, she has established school-enterprise cooperation with Sichuan University, Southwest University for Nationalities, Chengdu Textile College and other universities, cultivating a group of university students with both

design foundation and embroidery ability. In 2017, Sichuan Art Vocational College established Master Yang Huazhen's studio and launched Tibetan and Qiang weaving and embroidery skills courses, which have trained more than 500 students and college teachers. Through this "dual-track" talent training model, Yang Huazhen not only plays a key role in the inheritance of traditional culture, but also injects new "blood" into modern design, cultivating a group of outstanding designers with profound cultural heritage and innovative spirit.

4) Productive protection

Yang Huazhen is an innovative designer who re-creates the rich traditional cultural elements of Jiarong Tibetan people to design unique cultural and creative products. These products not only have the value of protecting Tibetan and Qiang culture, but also provide opportunities for rural embroiderers to start a business and become rich. With Yang Huazhen's promotion, the traditional culture of the Tibetan and Qiang people was passed down in the hands of rural women and gradually developed into an industry with market value. Especially after the "5.12 Wenchuan Earthquake" in 2008, party committees and governments at all levels in our country attached great importance to the protection and inheritance of Tibetan and Qiang culture, and provided care, guidance and strong support to related work. With policy support, the traditional Tibetan and Qiang weaving and embroidery skills have gradually moved from being on the verge of being lost to being reborn. From family inheritance to vocational education, from Tibetan Qiang villages to the international stage, Tibetan and Qiang weaving and embroidery have achieved a gorgeous transformation from "post-disaster self-rescue" to targeted poverty alleviation to helping rural revitalization through continuous innovation and inheritance. This journey has been full of hardships, but it has also yielded remarkable results. With the joint efforts of the government, enterprises and rural women, Tibetan and Qiang culture has been effectively protected and passed on. At the same time, the economy in this area has also developed rapidly, laying a solid foundation for rural revitalization. As an innovative protection method, productive protection combines traditional culture with modern industries, allowing the cultural heritage of the Tibetan and Qiang people to exert greater value on the road to rural revitalization. In the future, we will continue to pay attention to and support the development of

traditional cultures such as Tibetan and Qiang weaving and embroidery, inject more vitality into rural revitalization, and allow more rural areas to embark on the road to prosperity.

5) Publicity and communication

Yang Huazhen carried out extensive cultural exchanges with Tibetan and Qiang weaving and embroidery skills as the core during the rescue, protection and inheritance. Displays and academic exchanges are conducted in Beijing, Shanghai, Guangzhou, Hong Kong, Macau, Shandong, Sichuan University, Sichuan Cultural Vocational College, Wenshu Fang, Jiezi Ancient Town, etc. Especially in the "China Wenchuan Tibetan and Qiang Embroidery Training Center" in Yingxiu Town, Wenchuan County, more than 50 international and domestic cultural exchanges have been conducted, including Prime Minister Lee Hsien Loong of Singapore and his wife Ms. Ho Jing; President of the United Republic of Tanzania and Rotating Chairman of the African Union Jakaya Kikwete; a visiting group of Thai artists, etc. received care and recognition from party and state leaders during the exhibition process. While carrying out cultural exchanges, the association actively participates in domestic and foreign exhibitions and display activities. In October 2010, at the Second World Youth Conference held in Nanjing by the United Nations Educational, Scientific and Cultural Folk Art International Organization, it won the World Youth Conference Special Honor Award, the Best Cultural Inheritance Award, and the [Most Beautiful Chinese Handicraft] Award in the Eyes of the World's Youth, making it Tibetan and Qiang weaving and embroidery have left a deep and beautiful impression on the hearts of young people around the world.

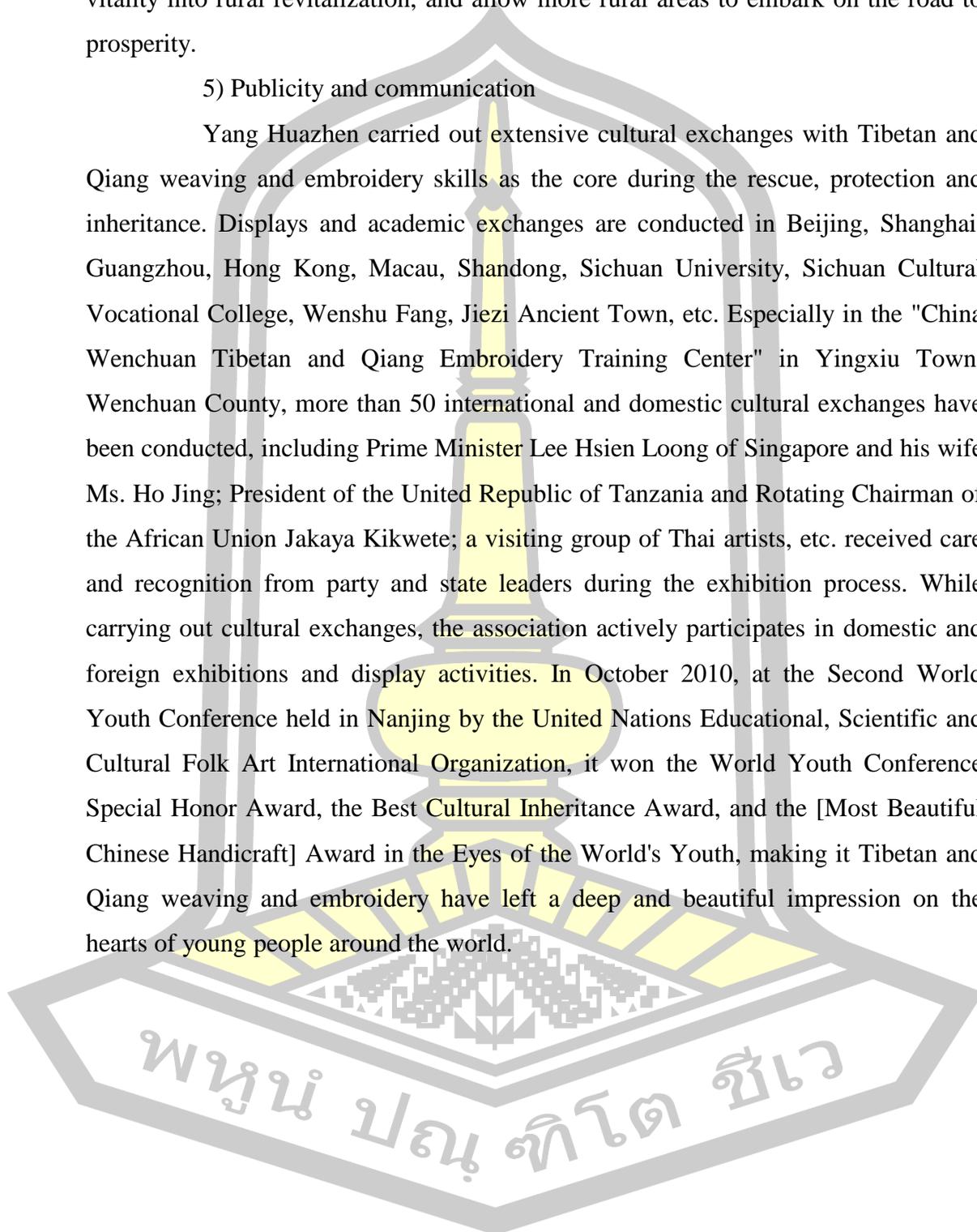




Figure 29. Presenting embroidery works to Singapore Prime Minister Lee Hsien Loong and his wife Ms. Ho Ching

Source: Yang Huazhen



Figure 30. Jakaya Kikwete, President of the United Republic of Tanzania and Rotating Chairman of the African Union, wrote an inscription after visiting Yang Huazhen's works in Yingxiu Town, Wenchuan County

Source: Yang Huazhen



Figure 31. During the Fourth International Intangible Cultural Heritage Festival, a group of international intangible cultural heritage experts visited the China Tibetan and Qiang Embroidery and Tibetan and Qiang Culture Museum in Wenshufang for inspection and exchanges.

Source: Yang Huazhen



Figure 32. Thai artists visit the Tibetan and Qiang Embroidery Garden founded by Yang Huazhen to exchange national weaving and embroidery culture

Source: Yang Huazhen

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Figure 33. Tibetan embroidery is widely popular in foreign cultural dissemination.

Source: Yang Huazhen

In recent years, Yang Huazhen has served as a representative of Sichuan's intangible cultural heritage many times. Travel to Europe and the United States for cultural exchanges. During the exchange process, Yang Huazhen attached great importance to cooperation with universities at home and abroad. Lectures and exchanges were held at world-renowned universities such as New York University, Yale University, and Northeastern University.

6) Analysis of Yang Huazhen's representative works

In the long-term practice of inheriting Jiarong Tibetan Embroidery, Yang Huazhen formed an original creative style, which made Tibetan and Qiang weaving and embroidery bloom into moving artistic flowers. Some representative copyrighted works include: "December Flower", "December Flower", "Lotus Incarnation Picture", "Jilegwa", "Fifty-Six Flowers", "Vajra", "Green Camellia", "Camellia", "Running Deer", "Release Picture", "Eight Auspicious Treasures", "Sakyamuni (Golden Embroidery)", "Tara", etc.

The works are all original and mainly take religious beliefs, folk stories, national unity, closeness to nature, etc. as the creative themes. They are not only exquisitely produced and novel in design, but also carry out a series of copyright cooperation with domestic and foreign brands, with a wide range of dissemination and social recognition. It is well-known and has significant social and economic benefits. It has pioneered the copyright authorization of intangible cultural heritage in my

country and provided ideas and experiences that can be used for reference and replication for the inheritance and development of intangible cultural heritage.



Figure 34. 7-meter long embroidery scroll "twelve months flower"

Source: Yang Huazhen



Figure 35. Part of the "twelve months flower"

Source: Feng Yang

"twelve months flower" mainly uses spring peonies, summer lotuses, autumn chrysanthemums, winter plum blossoms and other four-season flowers to represent spring, summer, autumn and winter, and symbolize peace and prosperity. Each group flower contains rich connotations in the auspicious culture of the Qiang people, expressing their yearning and blessing for a better life.

Before Jiarong Tibetan and Qiang girls get married, they will carefully make a canopy for themselves as a dowry. This work expresses the girl's inner thoughts and wishes through the dowry embroidery patterns. It is a prayer for eternal union with her future sweetheart. "December Flower" aims to inherit national culture and combine tradition with modernity. The creative inspiration comes from the Tibetan folk flower god legend and the aprons often worn by Qiang old ladies. In the Qiang area, flower patterns are embroidered on the chests of aprons. Each flower represents a month. Yang Huazhen innovated the flowers that symbolized the 12 months and embroidered them together. There are only 11 group flowers in this work because the Qiang people Most of them live in high-altitude areas, and there are no flowers blooming in the first month. There is no embroidered flower, which means that it blooms in everyone's heart, and they can bloom as they want.

The main body of the work is composed of 11 flowers. From left to right, they are: peonies in vines, wealth in the house, marriage with horns, moths playing with flowers, fish in lotus, parallel stems with concentric stems, fish in lotus and lotus, happiness for many years, wealth and immortality, good fortune and longevity, harmony and peace. The entire work is decorated with a horned lace pattern, which refers to the spring season when flowers bloom. It includes patterns representing gourds, dandelions, pansies, hornflowers, roses, camellias and other flowers and insects.

The work began to be conceived in early 2012, and was designed and created simultaneously. The design of the manuscript was completed in January 2014, and the embroidery began in February 2014. After one and a half years of hand embroidery, it was finally completed in August 2015.

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Figure 36. Authorize Hong Kong "Bailey Jewelry" to use in the development of series of jewelry

Source: Yang Huazhen



Figure 37. Authorized the cosmetics brand "colorkey" for the development of cosmetics products

Source: Yang Huazhen



Figure 38. Authorize Tibetan tea gift boxes
Source: Yang Huazhen



Figure 39. Authorized liquor brand "Shuijingfang" to be used on liquor bottles and
outer packaging

Source: Yang Huazhen



Figure 40. 7 meter-long embroidery scroll "Gelsang Meiduo"

Source: Yang Huazhen



Figure 41. Part of "Gelsang Meiduo"

Source: Feng Yang

"Gelsang" means happiness in Tibetan. Kelsang flower is the flower that brings happiness. "Maiduo" means flower on the grassland in Tibetan. Kelsang Maiduo means "happiness blooms like a flower." ". The original work of Tibetan and Qiang weaving and embroidery "Gelsang Maiduo" consists of five groups of flower patterns, namely "Peony pierced by vines", "Fish in lotus", "Pomegranate and longevity peach", "Marriage with horns" and "Both base and heart". Based on the traditional national crafts, the author integrates modern elements and creates embroidery works that combine modern elements and traditional national culture. Each group of flowers contains the rich connotations of the auspicious culture of the Tibetan and Qiang people, and represents the beauty of today. Life's blessings and praises.



Figure 42. "Lotus Picture"

Source: Yang Huazhen



Figure 43. Part of "Lotus Picture"

Source: Feng Yang

The embroidery scroll "Lotus Metamorphosis" is about 6 meters long and took 5 years to create. It was inspired by the mural art of Dunhuang Mogao Grottoes. In traditional Chinese culture, the lotus emerges from the mud unstained and is extremely pure, symbolizing the goal, which is to achieve righteousness. This work takes the lotus as the creative theme, uses traditional embroidery technology as the expression method, and uses the Dunhuang mural style as the basic style to describe the legendary "lotus metamorphosis" scene. "Lotus Metamorphosis Picture" shows sixteen golden lotuses on a lotus vine. There are four-armed Avalokitesvara, Wonderful Sound Goddess, practitioners, flaming orbs and other images in the flower. The pattern is rich in flower shape, full in composition, and buds and branches are interspersed and spreading., showing a freely extended rhythm. This work reached a

cooperation intention with the international brand Hermès at the 2020 Hong Kong International Licensing Show, and related products are under development.



Figure 44. "Green Tara" and "White Tara"

Source: Yang Huazhen

According to Tibetan folklore, White Tara and Green Tara were transformed from the two tears of Guanyin Bodhisattva. Yang Huazhen created the creation based on "The Origin of Tara", "Ode to Green Tara" and other documents, as well as the works of past Thangka masters. Embroidered thangkas "Green Tara" and "White Tara" were produced. The work took two years to be carefully conceived and designed and embroidered using traditional Tibetan hand embroidery techniques. The posture of the Bodhisattva is accurate and vivid, and the patterns are colorful and rich. It can be called a masterpiece of embroidered Thangka.



Figure 45. "Fifty-Six Flowers"

Source: Yang Huazhen

"Fifty-six Flowers" was created in 2017 as a tribute to the 20th anniversary of Hong Kong's return to China. It is embroidered using traditional Tibetan and Qiang embroidery techniques. The work mainly expresses that 56 flowers symbolize 56 ethnic groups, and 56 flowers are connected to on a vine, it means that the 56 ethnic groups have "the same origin" and are closely united, just like the Chinese people working together to realize the Chinese dream. The pattern shows a traditional and elegant oriental beauty in the form of a group of flowers, implying that compatriots of all ethnic groups living in our great motherland and great era share the opportunity to make a difference in life, the opportunity to realize their dreams, and the common prosperity of the motherland and the country. The opportunity to grow and progress with the times.

This work has been authorized by Hong Kong hairdressing brand "Hair Coner" for brand promotion and multiple product packaging. Authorized Japanese cultural brand "hakuichi" for use in mooncake gift box packaging.



Figure 46. "Vajra", "Green Camellia"

Source: Yang Huazhen

To better promote and inherit Qiang embroidery culture, the internationally renowned cosmetics brand "Shu Uemura" specially invited Ms. Yang Huazhen to design two Qiang embroidery products with profound meanings for Shu Uemura's cleansing oil passed down from generation to generation in January 2015. Embroidery patterns, Shu Uemura printed two Qiang embroidery patterns on the bottles of the most popular star products Amber Ultimate Cleansing Oil and Green Tea New Skin Cleansing Oil, which respectively mean "source of life " and "youth immortality ".

The pattern on the Amber Pure Cleansing Oil symbolizes the indestructible Vajra, which embodies the power of life in the embroidery. It relates to the promise of amber oil for life vitality. Each stitch embroiders the blessing of eternal prosperity and happiness. The pattern on the Green Tea New Skin Cleansing Oil is engraved with traditional Qiang embroidery, which is consistent with the symbol of youth - green tea. The long-lasting charm radiates from the inside out, stitch by stitch to embroider endless youth and eternal beauty.



Figure 47. Authorize “Shu Uemura” to develop products

Source: Yang Huazhen



Figure 48. "Camellia"

Source: Yang Huazhen

The work is titled "All Souls Overflow" Camellia. Its pattern design is inspired by the long scroll of the work "December Flower". The lines extending to all

sides symbolize life and growth. Like a seed buried in the ground, it takes root freely, sprouts and blooms. It uses the Qiang people's thought of nature worship to convey positive and optimistic energy and uses the composition structure of the group flower to express that wishes can be successfully realized.

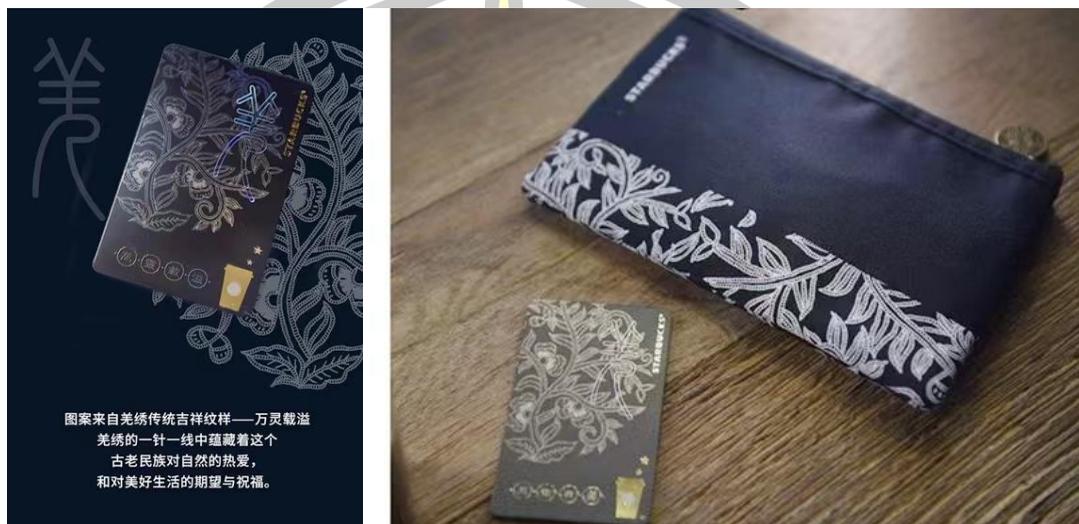


Figure 49. Used in Starbucks

Source: Yang Huazhen



Figure 50. "Running Deer"

Source: Yang Huazhen

The creation of "Running Deer" was inspired by the nine-color sacred deer in Dunhuang art. Deer have an indissoluble bond with art. There are countless depictions of deer in murals, paintings, sculptures and other art forms in the past dynasties. It is a beautiful thing that people yearn for. Psychological portrayal. Yang Huazhen created this work after collecting styles from Dunhuang and the Tibetan and Qiang areas in western China. In July 2009, she used Tibetan and Qiang weaving and embroidery techniques to make it. The deer in the forest and the flowers and leaves covering the ground in the work represent the vitality of nature. A scene full of excitement and hope.



Figure 51. Works for stage effects

Source: Yang Huazhen

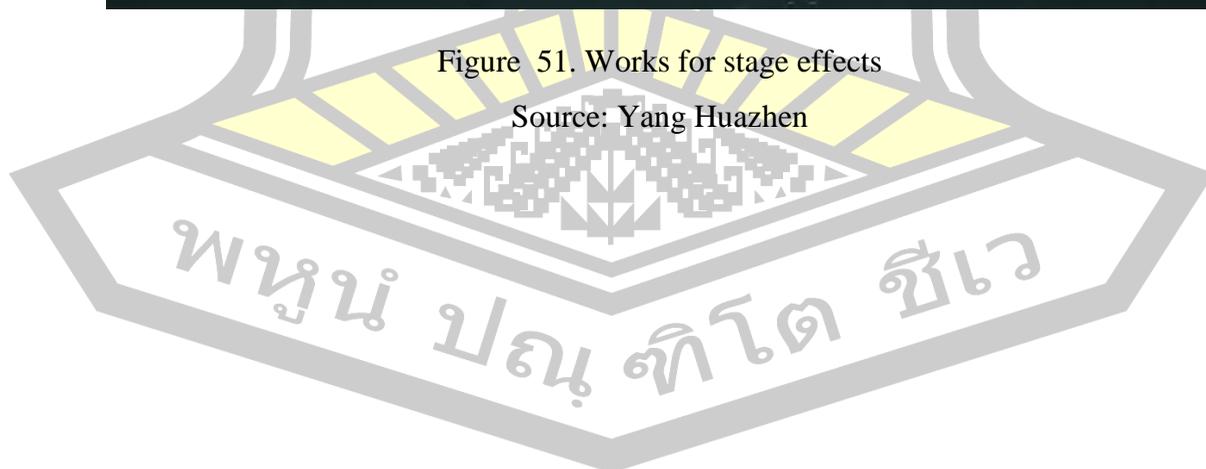




Figure 52. "Release Picture - Yak and Sheep"

Source: Yang Huazhen



Figure 53. "Release Picture - Horse"

Source: Yang Huazhen

The creative inspiration of "Release Picture" comes from the long-standing custom of releasing animals in Tibetan areas. The release scenes in the work are lively and contagious. After the yaks, horses, and sheep were reborn, they were able to

gallop and jump freely in the embrace of nature. Yang Huazhen chose the traditional theme of freeing animals to create this embroidery, using extremely exquisite embroidery techniques to not only vividly express the shapes of the animals after they were released, but also to depict the joy and joyful emotions of the animals in detail, making it The work achieves both physical and spiritual effects.

Yang Huazhen strives to awaken people's instinct to care for nature and all living things through the creation of this work. It is hoped that this work can inspire people to actively protect wild animals, turn the protection of nature and the ecological environment into a conscious action, and express the hope that all living things can coexist in harmony. This work not only pursues the ultimate in artistry but is also endowed with deeper cultural connotations and humanistic care. It is truly a rare masterpiece.



Figure 54. "Eight Auspicious Treasures"

Source: Yang Huazhen

The Eight Auspicious Treasures Picture is the most common decorative picture in traditional Tibetan art and is endowed with profound local cultural connotations. It is widely loved by the Tibetan people. It consists of conches, umbrellas, pillars, Dharma wheels, Pisces, and Vajra knots. The lotus and the vase form a symbol, which respectively represent Buddha's voice, treasure collection, dexterity, sharpness, protection, victory, wisdom and perfect items. Yang Huazhen organized and innovated the Eight Auspicious Treasures Pictures and combined eight patterns to form a new combination of Eight Auspicious Treasures Pictures, which was produced using traditional Tibetan embroidery techniques. The work was approved by the 11th Panchen Erdeni Choeky Gyebu, who stamped the work for confirmation.

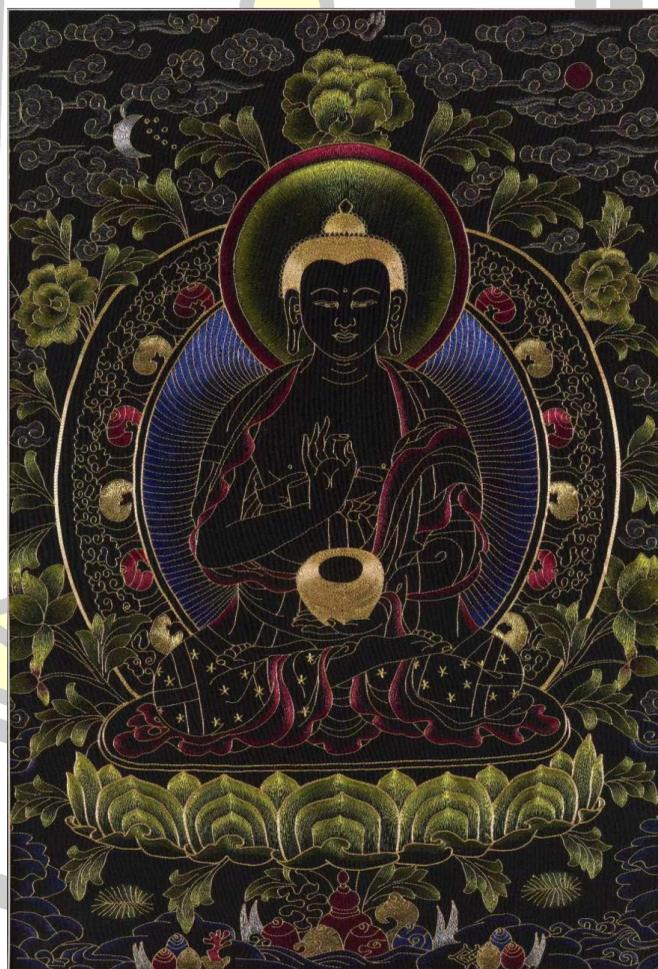


Figure 55. "Sakyamuni (Golden Embroidery)"

Source: Yang Huazhen

Yang Huazhen is the founder of the Panjin Embroidery Thangka art style, and "Sakyamuni (Panjin Embroidery)" is one of his representative works. Among the various stitches and techniques of Jiarong Tibetan weaving and cross-stitch embroidery, panjin embroidery is a special skill with the highest technical content among all techniques and stitches. Since the 1970s, this acupuncture technique has been almost extinct due to various reasons. After repeated practice and exploration, this technique has not only been restored but also innovated. Historically, the embroidery thread used in pan-gold embroidery was pure gold thread. Firstly, the cost was high, and secondly, the technique was complicated. Therefore, it was generally only used as an embellishment in clothing patterns to coordinate with other stitching methods. Form a complete embroidery piece. Yang Huazhen was proficient in the Tibetan gold-plated embroidery technique and applied it to the embroidery of Thangkas, completing the innovation of embroidering the entire thangka with a single gold-plated embroidery technique.

3.4 Brand development of Jiarong Tibetan Embroidery

Yang Huazhen has always cherished the dream of creating a brand belonging to Jiarong Tibetan Embroidery. However, she has been facing the dilemma of lack of brand building experience and talent. In the field of traditional handicrafts, brand building is not easy. It requires reaching the market and using modern technology while maintaining the uniqueness of traditional culture. All this is a new challenge for Yang Huazhen.

Adhering to love and sense of responsibility for Jiarong Tibetan Embroidery, the researcher not only gained an in-depth understanding of the natural and human ecology of this intangible cultural heritage, but also deeply explored its historical context in terms of cultural inheritance and restoration. However, as a researcher who pays attention to the development of intangible cultural heritage, the researcher realize that the integration of tradition and modernity is crucial. In this context, the researcher was fortunate to have an exciting collaboration with Yang Huazhen, a national-level inheritor of intangible cultural heritage, and her team. We jointly explored the branding practice of Jiarong Tibetan Embroidery, aiming to inject new vitality into this ancient skill. Our cooperation practices and results will be introduced in detail below.

3.4.1 Preparation Phase (January 2023)

To realize the brand dream, the researcher will have an in-depth cooperation with Teacher Yang Huazhen during 2023. We jointly planned and designed the "MURDO" brand. The brand name "MURDO" carries the rich religious culture and profound historical origins of Jiarong Tibetan people.

1. Establish a research group

In January 2023, we established a research team, including brand planners, designers, craftsmen , financial managers, copywriters and publicists, expert consultants, etc. to ensure that the brand receives all-round support.

Important members of the team are:

Core personnel: Yang Huazhen

Brand planners: Feng Yang (self), Lin Liming (Hong Kong, China),
Deng Jiawen

Designers : Yang Huazhen, Lin Liming (Hong Kong, China), Feng Yang ,
Liu Junwan

Craftsmen: Yang Huazhen, Wang Sifang, Yang Bailan, Su Xianqin
and other 10 embroiderers

Financial management personnel: Yuan Yan, Wang Yun

Copywriting and publicity personnel: Feng Yang (self), Qiu Mingxi

Expert consultants: Li Jin, Li Xianglin, Kelsang Yesi

2. Resource preparation

In order to ensure the successful promotion of the brand, we have prepared various resources required by the brand, including:

Funding: To ensure that the brand has sufficient financial support, Yang Huazhen raised 3 million yuan for the early brand building of "MURDO" to meet the expenditure needs of various tasks. At the same time, work on capital investment plans, budget formulation and other aspects were formulated.

Technical equipment: Ensure that the brand team is equipped with advanced technical equipment to support embroidery design, production and production. Includes high-performance computers, workspaces, photography equipment, and more.

Raw materials: Ensure sufficient and stable supply of raw materials required for the brand. On the one hand, there are the materials and tools for traditional hand embroidery, and on the other hand, we are looking for cooperation with multiple suppliers to ensure the quality of raw materials and the reliability of the supply chain.

3. Determination of the "MURDO" brand name

The name "MURDO" comes from the sacred Mount Murdo in the Jiarong Tibetan area. The Muduo Holy Mountain occupies a very special position in the Jiarong Tibetan culture. It is not only a symbol of nature worship, but also the source of livelihood for the Jiarong Tibetans, carrying their reverence and gratitude for the mountain.

"Jiarong" comes from the abbreviation of "Jiamo Tsava Rong" in Tibetan, which means the warm-climate agricultural area centered on Murdo Mountain. Tibetans living in this area call it Jiarong. Rong Tibetans. The "MURDO" brand is not only a tribute to this fertile land, but also an inheritance of Jiarong Tibetan culture. Murdo Sacred Mountain is a symbol of faith and hope in the hearts of local people, and the "MURDO" brand is named after it, which means conveying the beauty of Jiarong Tibetan culture to the outside world and continuing the beautiful tradition of Jiarong Tibetan culture.

Muduo Sacred Mountain is the sacred mountain of Yongzhong Bon Religion, the oldest religion of the Jiarong Tibetan people. It is also one of the four major sacred mountains in Tibetan areas, with an altitude of 5,105 meters. In the culture of the Jiarong Tibetan people, the Muduo Holy Mountain plays multiple roles: it is the center of the Jiarong Tibetan culture, a symbol of the natural worship of the mountain, and a symbol of the national hero. Muduo Mountain inherits the rich history and legends of Jiarong Tibetans and is the sanctuary in the hearts of Jiarong Tibetans.

Jiarong Tibetan people's worship of mountains is not just a simple religious belief, but also a deep feeling derived from their livelihood. The warm Muduo Valley is not only the source of food and clothing for Jiarong Tibetans, but also the source of cultural inspiration. The sacred mountain of Muduo has been

endowed with rich cultural connotations, carrying the life of the Jiarong Tibetan people and a symbol of their faith.

Through the brand "MURDO", we hope to integrate the essence of Jiarong Tibetan Embroidery into modern life and present a profound cultural heritage to consumers. This is not only a tribute to tradition, but also the inheritance and promotion of beauty.

4. "MUROD" brand positioning

"MUROD" aims to become a unique cultural and creative brand that represents the Jiarong Tibetan people's profound cultural heritage and natural ecological characteristics. It cleverly integrates the Jiarong Tibetan people's intangible cultural heritage and natural elements and creates a profound brand with quality that is in line with international standards through innovative design. Original cultural and creative products with cultural connotations. To achieve the creative transformation and innovative development of Chinese culture, researcher committed to inheriting and innovating Jiarong Tibetan Embroidery, as well as exploring and displaying the natural ecology and folk culture of Jiarong Tibetan people, and contributing to the great rejuvenation of the Chinese nation.

1) Product creativity and design

Create a series of original cultural and creative products with Jiarong Tibetan characteristics, including but not limited to souvenirs, gifts, and co-branded products. By integrating national culture, natural elements and trend elements, we highlight regional characteristics and meet the needs of the modern market. Special attention is paid to the cultural elements of Jiarong Tibetan Embroidery to enhance regional identity.

2) Support rural craftsmen

Distribute cultural and creative products through orders to rural Tibetan craftsmen in Jiarong, especially trained disabled women in Qionglai City, bringing them tangible economic benefits, promoting the inheritance and development of handicrafts, and reflecting a sense of social responsibility.

3) Cultural inheritance and improvement

Cooperate with various intangible cultural heritage projects in Sichuan and gather inheritors in various fields to organize, excavate, enhance and

integrate intangible cultural heritage elements to further enhance the cultural value of cultural and creative products and ensure their quality and design level in line with international standards.

4) Brand co-branding and promotion

Cooperate with well-known brands, designers, and artists to launch co-branded products and increase brand awareness and influence through clever marketing strategies. Jiarong Tibetan Embroidery will be particularly emphasized as an important element of promotion.

5) International market expansion

In addition to the domestic market, cultural and creative products will be promoted to the international market, and the cultural elements of the Jiarong Tibetan people will be recognized internationally through creative and unique products.

5. Social benefit analysis of “MUROD” brand

Promote the development of Jiarong Tibetan Embroidery cultural and creative products. "MUROD" project is committed to promoting the development of Jiarong Tibetan Embroidery cultural and creative products by deeply integrating the contemporary consumer market and Jiarong Tibetan history and culture. As a national intangible cultural heritage, Jiarong Tibetan Embroidery has rich cultural connotation and historical value. Through the implementation of the project, the cultural elements of the Jiarong Tibetan people will be excavated and integrated to create a series of cultural and creative products rich in regional characteristics, thereby providing strong support for the cultural inheritance and tourism promotion of the Jiarong Tibetan people. The project aims to make the Jiarong Tibetan area more active and attractive, create economic opportunities for the local community, and attract more tourists to this historic cultural treasure.

Protect, inherit and promote China's excellent traditional culture. As an important cultural corridor and tourist attraction in China, the Jiarong Tibetan area has rich traditional culture. However, some ancient cultures are gradually being lost, and national culture and traditions are in urgent need of protection and inheritance. The "MUROD" project is based on the traditional culture of the Jiarong Tibetan people and pursues practical innovation. It aims to enhance the connotation of tourism

products through culture and promote the innovation and development of traditional national crafts. Through integration and innovation, traditional cultural elements are integrated into contemporary aesthetics to achieve cultural inheritance and integration into contemporary life.

Protect national cultural diversity. Under the wave of globalization, protecting national cultural diversity has become a consensus. The "MUROD" project deeply explores the connotation of Jiarong Tibetan traditional culture, inherits traditional culture, and carries out innovative work that is in line with the times. As a carrier, cultural and creative products emphasize cultural connotation while strengthening their functional and artistic attributes, organically combine functions and tourism value, promote the integrated development of culture and tourism, build a bridge for cultural exchange and sharing, and thus contribute to the protection of global cultural diversity. and contribute to development.

Strengthen the publicity and promotion of traditional ethnic crafts. The "MUROD" brand , under the joint action of the local government's development goals and the demand for ethnic resources, has brought more opportunities for the promotion and display of Jiarong Tibetan culture, cultural and creative products, and copyright licensing. By carefully building a cultural and creative brand, the project will play a positive role in the promotion of traditional crafts, and at the same time play a role in promoting the construction of cultural industry corridors, further consolidating and expanding the influence of Sichuan's national traditional crafts.

6. SWOT analysis of "MUROD" brand

To fully understand the strengths, weaknesses, opportunities and threats of the "MUROD" brand in the internal and external environment, SWOT analysis was used as a tool to conduct in-depth research and build a comprehensive and systematic analysis framework. It can provide strategic guidance for the future development of the "MUROD" brand, clarify the development direction, better respond to market challenges, and achieve sustainable development of the brand.

1) Strengths

Historical and Cultural Heritage with Support from Intangible Cultural Heritage Policies. The MUROD brand of Jiarong Tibetan Embroidery boasts a long history and rich cultural heritage, benefiting from China's policies aimed at

protecting intangible cultural heritage. This advantage provides the brand with a unique cultural identity and competitive edge in the market. The brand can closely collaborate with local cultural institutions to organize more cultural activities and exhibitions, deepening public understanding and awareness of Jiarong Tibetan Embroidery, further highlighting the brand's cultural value.

Innovative Design Capabilities and Opportunities in the Cultural Creative Market. The brand's founder and team possess innovative design capabilities, able to blend traditional embroidery techniques with modern elements to create products with unique charm. Moreover, products featuring Chinese styles have tremendous development opportunities in the market, particularly in the cultural creative sector. By conducting in-depth market research to understand the needs and preferences of target customers, the brand can strengthen product innovation and differentiation to enhance its market share and profitability.

Heritage Preservation and Talent Reserve. The MUROD brand has an advantage in heritage preservation and talent reserve, with a wealth of heritage inheritors and technical reserves. The brand can enhance cooperation with local educational institutions to conduct heritage preservation projects and training courses, attracting more young people to participate and ensuring the brand's ability to inherit and innovate in craftsmanship. Additionally, by introducing external professional talents, the brand can further enhance its technical expertise and innovation capabilities, injecting new vitality into its development.

Cross-Border Collaboration Experience and International Influence. The brand's founder has successfully collaborated with multiple international brands, expanding the brand's international influence and visibility. It is recommended that the brand continue to actively engage in cross-border cooperation, selecting suitable partners to further enhance its international influence and market competitiveness. Through collaboration with international brands, the MUROD brand can expand into broader international markets, realizing its goal of global brand development.

Abundant Tourism Resources. The Jiarong Tibetan area boasts abundant tourism resources, with attractions such as Mount Siguniang, Mount Moredou, giant pandas, ancient Tibetan villages, and pristine forests. Situated along

the Jiuzhaigou tourism route, these beautiful natural landscapes and rich cultural attractions provide the MUROD brand with vast tourism markets and development prospects. With its advantageous geographical location, convenient transportation, and favorable ecological environment, the Jiarong Tibetan area attracts domestic and international tourists, providing strong support for the brand's promotion and sales. The brand can fully utilize the region's rich tourism resources to design and launch commemorative and cultural derivative products related to these attractions, attracting tourists to purchase and enhancing the brand's exposure. Additionally, active participation in local tourism events and exhibitions can elevate the brand's visibility and reputation in the tourism market.

2) Weaknesses

Insufficient Brand Building Experience. The team lacks overall experience and knowledge in brand building, which may affect the effectiveness of brand marketing and development. It is necessary to enhance the team's brand building capabilities through professional training and experience accumulation, thereby ensuring the prominence of the brand image and smooth progress in brand development.

Marketing Risks. Most traditional handicraft products face marketing and product promotion risks, requiring effective marketing strategies to attract target audiences. In the fiercely competitive cultural and creative market, a lack of effective marketing strategies may lead to difficulties in consumer recognition and acceptance, thereby affecting the brand's market performance and sales.

Small Production Scale. Currently, the production scale of Jiarong Tibetan Embroidery is relatively small, unable to meet the demands of large-scale production, which affects the brand's market competitiveness and supply capacity. Improving production efficiency through technological improvements and production optimization can expand the production scale, enhancing the brand's market competitiveness and profitability.

Low Brand Awareness. As a new brand, MURDO has relatively low brand awareness in the market, affecting the brand's market visibility and competitive position. It is necessary to increase brand promotion and marketing

efforts to enhance brand awareness and market influence, thereby strengthening the brand's market competitiveness and development potential.

Lack of Modern Management Methods. The enterprise to which the MURDO brand belongs still remains at a traditional stage in terms of management, lacking modern management methods and marketing strategies, which restricts the brand's development and competitiveness. Strengthening training and skills enhancement for management personnel, and introducing advanced management concepts and technological methods, can enhance the brand's management level and market competitiveness.

3) Opportunities

Market Demand Growth. With the increasing emphasis on traditional culture and the pursuit of handicrafts by people worldwide, the demand for Jiarong Tibetan Embroidery in both domestic and international markets continue to grow, providing significant opportunities for brand expansion and development.

E-commerce Development. With the rapid growth of e-commerce, Jiarong Tibetan Embroidery can leverage online platforms to expand its sales channels, attract more consumers, and consequently increase its market share.

Supportive Cultural Industry Policies. As government support and attention to the cultural industry continue to increase, Jiarong Tibetan Embroidery brands will receive more policy support and financial assistance, fostering brand development and providing broader opportunities for growth.

Market Positioning Opportunities. By focusing on Jiarong Tibetan traditional culture, the brand meets the growing demand for creative products with deep cultural connotations in the market. Collaboration with well-known brands and designers can expand the brand's consumer base, enhance its visibility, and enable it to occupy a more advantageous position in the market.

4) Threats

Intensified Market Competition: With the increasing competition in the market, the Jiarong Tibetan Embroidery brand faces greater pressure from other competitors in the same industry. Competitors may adopt more attractive marketing strategies and product innovations to attract consumers and seize market share. The fierce competition in the cultural and creative market is gradually escalating, with not

only other brands utilizing traditional Jiarong Tibetan culture to develop cultural and creative products, but also competitors from other cultures and regions joining in. This may lead to further erosion of market share and pose a threat to the brand's development.

Rising Costs: Increases in raw material prices and labor costs may lead to higher production costs for the Jiarong Tibetan Embroidery brand. This directly affects the price competitiveness of products, making it difficult for the brand to maintain a competitive advantage in the market. It may result in a decrease in profit margins and even impact the survival and development of the enterprise.

Changes in Cultural Consumption Trends: Changes in consumer cultural demands may result in the Jiarong Tibetan Embroidery brand failing to timely adjust product design and market positioning. This could lead to a disconnect between products and market demand, thereby affecting the brand's market performance and development prospects. Consumer demands for cultural products are constantly changing, requiring the brand to closely follow market trends and flexibly adjust product strategies.

Uncertainty in External Environment: Uncertainty in the external environment includes changes in technology, market, policies, and competition, which may have negative impacts on the brand. For example, breakthroughs in new technologies may alter production methods, fluctuations in market demand may affect sales performance, and adjustments in policies and regulations may influence the brand's operational strategies. The brand needs to promptly adjust its strategies to adapt to changes in the external environment, ensuring the brand's stable development.

5) Coping strategies

Professional training on brand building. In the project team, brand building is a relatively weak link. To this end, we plan to introduce brand building professionals for training. These trainings will cover the construction of brand concepts, market positioning strategies, brand promotion strategies, etc. Through professional training, team members will better understand the importance of brands in the cultural and creative market and improve the professional level of brand promotion.

Develop differentiated marketing strategies. Marketing is one of the key factors for project success. Considering the fierce competition in the market, we will develop differentiated marketing strategies. This includes choosing appropriate social media platforms for promotion, participating in cultural and creative exhibitions and activities, and cooperating with local tourism agencies to launch joint products. Through differentiation strategies, we will better highlight the unique cultural selling points of the project and attract the attention of more target audiences.

Continue to cooperate with well-known brands and designers. Past collaborations have shown some success and we plan to continue our relationships with well-known brands and designers. This can be achieved by signing long-term cooperation agreements, jointly planning new product launches, and jointly participating in industry exhibitions. By cooperating with well-known brands and designers, we can better leverage their influence and expand a wider group of trendy consumers.

Monitor market changes and flexibly adjust strategies. The market environment is constantly changing, so we need to establish a flexible strategic adjustment mechanism. By establishing a market monitoring system, we will obtain market feedback and competitive dynamics in a timely manner. Based on this information, we will be able to flexibly adjust our brand strategy, marketing strategy and cooperation plans to respond to market changes.

Establish a complete market research system and grasp market trends in a timely manner. To ensure that the "MUROD" brand always keeps up with market changes, we recommend that the brand establish a complete market research system. Regularly conduct market research to understand changes in consumer demand, competitive landscape, etc., and provide scientific basis for strategy formulation. Through data analysis and trend research, brands can more accurately grasp the market direction and ensure that products and services always meet consumer expectations.

Strengthen communication with stakeholders and establish good interactive relationships. The success of the "MUROD" brand is inseparable from close cooperation with suppliers, dealers, consumers and other stakeholders. It is

recommended that brands strengthen communication channels and establish good interactive relationships. Through regular cooperation meetings, feedback mechanisms and social media interactions, we understand the demands of stakeholders, solve problems in a timely manner, and jointly promote the development of the brand.

Maintain strategic flexibility and be able to respond quickly to changes. Brands need to maintain strategic flexibility when facing uncertainty in the external environment. It is recommended to develop and implement a flexible strategic adjustment mechanism so that it can quickly adapt to market changes. When developing a strategic plan, consider possible variables and develop a filing plan accordingly. In this way, the "MUROD" brand can maintain a competitive advantage in the ever-changing market, make decisions quickly, and achieve strategic goals.

3.4.2 Research phase (February 2023 - May 2023)

1. Basic data collection

Jiarong Tibetan history and culture, pattern elements, and natural scenery collection: In February 2023, the team jointly completed the basic data collection required for the brand. In addition to collecting historical information, we also went to the Jiarong Tibetan area to collect traditional patterns and other materials. This includes using photography, photography, text description, etc. to enter the collected information into the database to provide sufficient preparation for subsequent design and creation.

2. Supplier research

In April 2023, I, Yang Huazhen, and Lin Liming went to Hong Kong to participate in the Licensing Exhibition and Toy Exhibition to find product suppliers suitable for the brand. During the period, we contacted more than 300 suppliers. Subsequently, we visited more than 20 supplier factories in Shanghai, Hong Kong, Qingdao, Guangdong, Zhejiang and other places. In the end, five suppliers of different categories were identified, with the responsible persons coming from China and India respectively.

3. Market research

In the market research stage, we adopted a combination of online and offline methods. Through online surveys and on-site visits, we have an in-depth understanding of the unique creations of heritage museums and intangible heritage museums. These surveys provide an important reference for us to determine the creative direction of cultural and creative products. By analyzing market demand and consumer preferences, we can more accurately grasp market trends and ensure that the design of cultural and creative products matches market demand.

During the market research stage, we also actively entered the international stage to expand our horizons with rich experience and vision. During 2023, we went to Bangkok, Chiang Mai, Khon Kaen and other cities in Thailand many times to investigate the branding of traditional handicrafts. Among them, the JIM THOMPSON Museum in Bangkok left a deep impression on me. The researcher went there 5 times. Museum visit and study. JIM THOMPSON Museum is one of the most famous silk brands in Thailand and is internationally renowned for its exquisite silk craftsmanship and brand building. We had an in-depth understanding of its silk production process, brand history and marketing strategies in the museum, and gained valuable experience and inspiration. Although JIM THOMPSON brand products are basically produced by machines, it has accumulated rich experience in brand building and marketing. Its success lies in combining traditional craftsmanship with modern technology, continuous innovation, and through effective brand promotion and marketing. The strategy has won the trust and recognition of consumers. This reminds us that even traditional handicrafts must continue to keep pace with the times and incorporate modern elements in order to remain invincible in the fierce market competition.

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Figure 56. JIM THOMPSON Museum

Source: Feng Yang

In addition, we also went to the XQ embroidery brand headquarters in Da Lat, Vietnam, which further expanded our horizons. As a traditional Vietnamese handicraft brand, XQ Embroidery is world-renowned for its unique embroidery craftsmanship and exquisite artwork. We had an in-depth communication with the XQ brand team and learned about the inheritance of its embroidery skills and the key elements of brand operation. On the other hand, although the Vietnamese XQ embroidery brand is not as fine as Yang Huazhen's masterpieces in terms of embroidery fineness, it has its own unique features in framing, display and some special stitching techniques that are worth learning. XQ Embroidery has attracted a large number of tourists and collectors with its unique mounting technology and display methods, showing the charm of Vietnamese traditional culture. This shows that in addition to focusing on the improvement of embroidery skills, we should also pay attention to the overall display of the product and the shaping of the brand image, so as to better demonstrate the unique charm of Jiarong Tibetan Embroidery and attract more consumers' attention and love.



Figure 57. XQ Embroidery Brand Headquarters

Source: Feng Yang

These valuable experiences and insights provide us with important reference and guidance in brand building and market promotion of Jiarong Tibetan Embroidery. Through learning and exchanges with internationally renowned brands, we have not only expanded our horizons, but also accumulated rich experience, laying a solid foundation for the international development of Jiarong Tibetan Embroidery.

3.4.3 Design Phase (May 2023 - July 2023)

1. Trademark design (May 2023)

At this stage, we focused on creating a unique identity for the “MUROD” brand. The design team developed creative ideas and formed a series of preliminary design plans by combining traditional Jiarong Tibetan elements and modern design concepts. In this process, we focus on highlighting the cultural heritage and innovation of the brand.

Source of logo design: Jiarong Tibetan " Qiong " bird (Garuda) worship.

legends about their ancestor, the "Qiong" bird : the "Qiong" bird flew to the Muduo Mountain, fell in love with a beautiful local fairy, and gave birth to three sons. These three sons are the ancestors of the Jiarong Tibetans. They usually reflect the legend of the "Qiong" bird through the "Qiong" bird murals in the chieftain's official village and the hanging of the "Qiong " bird wood carving at the entrance of the official village and thus maintain the memory of their ancestral origins.

"Qiong" bird is widespread in the entire Jiarong area, especially the worship of "Qiong" bird, the expression of self-profession, the content displayed in Guozhuang and the tall stone houses and watchtowers built, all have something to do with the " Qiong" bird close relationship. The Jiarong people regard the " Qiong " bird as their national totem. They carve or paint the " Qiong " bird above the gates of their homes and on their hats.



Figure 58. "Qiong" bird line drawing

Source: Baidu



Figure 59. "Qiong" bird headdress

Source: Feng Yang

Based on the legend of the "Qiong" bird of the Jiarong Tibetan people, we designed the "MORDO" brand logo. At present, the brand logo has been registered as a trademark by the China State Intellectual Property Office, and the publicity period is January 13, 2024.



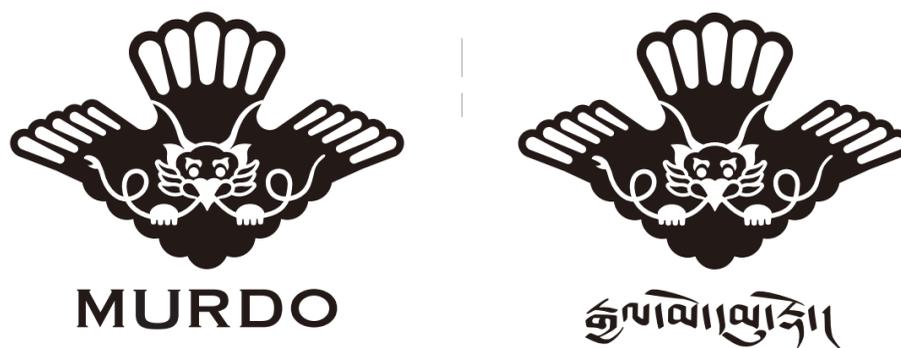


Figure 60. "MURDO" brand logo English version, Tibetan version

Source: Feng Yang



Figure 61. "MURDO" brand color logo

Source: Feng Yang

2. Product design and sample production (June - July 2023)

Product design is a key part of the entire research and development process. During the design process, we emphasized talent cultivation and introduced Hong Kong designer Lin Limin who is experienced in brand building to improve the overall quality of the team. By cooperating with professional designers, we deepened the product design plan between June and July. In this process, we integrate Jiarong

Tibetan Embroidery into product design, while using innovative techniques and materials to ensure that the product achieves the desired effect in appearance and texture.

The design principles are as follows: First, integrate innovation, combine Jiarong Tibetan traditional culture, carry out innovative research and development work, and enhance the artistic value of cultural and creative products in a way that is in line with the times. The second is to focus on uniqueness and highlight the uniqueness of the product to make it stand out in the market. The third is to pay equal attention to art and function, strengthen the artistic attributes of products, and focus on functionality at the same time, so that products can better adapt to the needs of modern life. They include:

1) Happy Journey

Product positioning. The product units of the HAPPY JOURNEY series are: travel supplies. The target market is modern travelers who value quality, fashion and cultural heritage. We target the younger generation and consumers who value quality of life and attract their interest in our products through unique designs and exquisite craftsmanship. Price: 100-900 RMB.

Product planning. Because the Jiarong Tibetan area is located on the Qinghai-Tibet Plateau, tourists face strong ultraviolet rays, large temperature differences between day and night, and changeable weather. Product design needs to take into account sun protection, warmth and practicality. Hand-embroidered products: First, clothing, including: T-shirts, sun protection clothing, jackets. The second is accessories, including backpacks, environmental bags, hats, neck pillows, gloves, etc. Machine printing products: suitcases, tea cups, thermos cups, travel diaries, umbrellas. Production of hand-embroidered products: Hand-made embroidery is used to produce samples, and later rural embroiderers are entrusted with mass production, which not only retains the characteristics of traditional handicrafts, but also promotes local home-based employment. Production of machine-printed products: Machine printing technology is used to produce patterns to control costs. It is suitable for products such as suitcases, teacups, thermos cups, travel diaries, umbrellas, etc. to ensure efficient production of products and controllable costs.

Product features. Sun protection function: Considering the strong ultraviolet rays in the Qinghai-Tibet Plateau, clothing products are designed to have good sun protection properties to protect users from ultraviolet damage. Warming performance: In response to the climate characteristics of large temperature differences between day and night, clothing and accessories have thermal insulation functions to keep the body warm. Durable and comfortable: products are made of high-quality materials to ensure durability and comfort and adapt to the special climate and terrain conditions of the Jiarong Tibetan area. Cultural inheritance: Handmade embroidery products inherit the traditional craftsmanship of Jiarong Tibetan people, reflect local cultural characteristics, and add unique artistic charm to the products.

Marketing strategy. Market promotion will be carried out through online and offline channels, including establishing the brand's official website and offline physical stores, participating in travel products exhibitions, social media marketing, etc., to increase brand awareness and attract target customers.

Future development plan. We will continue to improve our product series, introduce more innovative designs and functions, expand sales channels, expand international markets, and strive to become a leading brand in the field of travel supplies. Taken together, such product planning not only meets local climate characteristics and travel needs, but also reflects attention to local cultural heritage and home employment, and is highly practical and socially responsible.



Figure 62. HAPPY JOURNEY theme pattern

Source: Feng Yang



Figure 63. T-shirt design drawing

Source: Feng Yang



Figure 64. Jacket design drawing

Source: Feng Yang

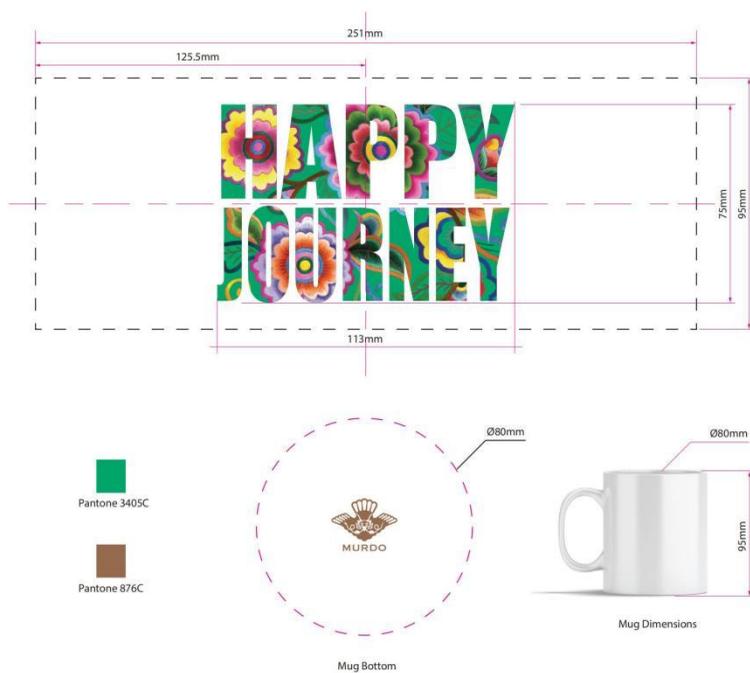


Figure 65. Coffee cup design drawing
Source: Feng Yang



Figure 66. Embroidered Travel Hat, Embroidered Travel Neck Pillow
Source: Feng Yang



Figure 67. Printed mug, printed conference cup

Source: Feng Yang



Figure 68. Men's T-shirt, Women's T-shirt

Source: Feng Yang



Figure 69. Travel eco-friendly bags, gloves, mobile phone crossbody bags

Source: Feng Yang



Figure 70. sun protection, jacket

Source: Feng Yang



Figure 71. keychain, umbrella

Source: Feng Yang



Figure 72. suitcase, embroidered backpack

Source: Feng Yang



护照钱包

旅游日记

Figure 73. Passport Wallet, Travel Diary

Source: Feng Yang



24款手帕或茶包

金属盖子

旅行茶具

Figure 74. Tea Box, Ceramic Travel Tea Set

Source: Feng Yang



温度显示保温瓶

Figure 75. Thermos cup, coaster

Source: Feng Yang



Figure 76. Printed ceramic plate, printed coffee mug

Source: Feng Yang

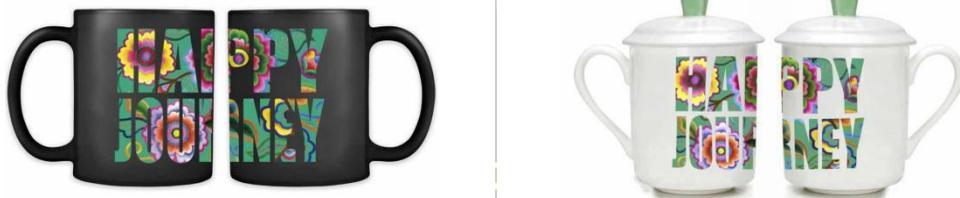


Figure 77. Travel care supplies

Source: Feng Yang

2) Aromatherapy

Product positioning. Aromatherapy products, price: 138 RMB/box

Design concept. The aromatherapy series combines the natural beauty of the Jiarong Tibetan area in the four seasons with aromatherapy products. Through Jiarong Tibetan traditional embroidery pattern packaging boxes and aromatherapy raw materials extracted from local flowers, it brings users a unique aromatherapy experience, allowing them to use aromatherapy. Feel the freshness and beauty of nature at the same time.

Product planning. Four Seasons Theme Aromatherapy: We have designed aromatherapy products with four seasons themes of spring, summer, autumn and winter, using peony, galsang flower, snow lotus and plum blossom as fragrance

raw materials respectively. Each aromatherapy has a unique seasonal floral fragrance, which makes Users can feel the changes of fragrance and the cycle of life in different seasons. Embroidery pattern packaging box: The packaging design uses traditional Jiarong Tibetan Embroidery patterns to reflect local cultural characteristics, increase the artistic value and ornamental value of the product, and also enhance the gift and collection value of the product. Aromatherapy raw materials: Aromatherapy raw materials come from peonies, galsang flowers, snow lotuses, plum blossoms and other local unique flowers in the Jiarong Tibetan area. They are carefully refined and blended to retain the pure fragrance of the flowers, allowing users to experience it more immersivity. To the fragrance of nature.

Target market. The target market of the aromatherapy series is consumers who pay attention to the quality of life and pursue a natural and healthy lifestyle, especially those who like aromatherapy products and those who are interested in Jiarong Tibetan culture.

Marketing strategy. We will conduct market promotion through online and offline channels, including establishing the brand's official website, offline physical stores, social media marketing, etc., focusing on displaying the unique design and natural aroma of the product to attract the attention and purchase of target customers.

Future development plan. We will continue to enrich our product lines, launch more aromatherapy products with regional characteristics and cultural connotations, strengthen cooperation with the Jiarong Tibetan area, further explore local natural resources and cultural elements, and bring more wonderful aromatherapy experiences to users. The aromatherapy series skillfully combines the traditional culture of Jiarong Tibetan people with modern life, providing users with a new aromatherapy experience, while also contributing to local economic development and cultural heritage.



Figure 78. Aromatherapy packaging box
Source: Feng Yang



Figure 79. Relief technology is used to reflect the embroidery patterns of flowers in the four seasons.
Source: Feng Yang



Figure 80. Four Seasons Flower Aromatherapy Essential Oil Bottle
Source: Feng Yang

3.4.4 Production and manufacturing stage (August 2023 - November 2023)

Production process optimization and environmentally friendly production. At this stage, we focused on designing and optimizing the production process, and introduced environmentally friendly materials and processes to ensure that the product

production process complies with the concept of sustainable development. Through careful process and material selection, we strive to reduce the environmental impact of the production process while improving product quality and performance. This move not only reflects the company's environmental awareness and social responsibility, but also lays the foundation for the market competitiveness of future products.

Capacity expansion and order dispatch. Based on changes in market demand, we have gradually increased our production capacity and distributed production tasks to rural Tibetan women and disabled groups in Jiarong through orders. During the production process, we not only focus on product quality and craftsmanship, but also provide home-based employment opportunities for craftsmen. Innovative cultural and creative products not only conform to the trend of the times, but also provide a new way of employment for rural women and disabled groups. Through the order distribution model, we have achieved an organic combination of the production of cultural and creative products and rural employment, increasing sources of income for local residents, and also assisting the process of rural revitalization. The work in the manufacturing stage is not only product production, but also an important measure for enterprises to fulfill their social responsibilities. By optimizing the production process, introducing environmentally friendly production concepts, and distributing orders to rural women and disabled groups, we not only achieve high-quality production of products, but also provide employment opportunities for local residents, promoting sustainable social development and rural revitalization.

3.4.5 Marketing (November 2023 to present)

In November 2023, we took an important step to market promotion and produced small batch samples of HAPPY JOURNEY series and aromatherapy series, and displayed and sold them in the market. Carry out publicity and promotion work through major platforms to attract more attention. Online publicity is mainly based on online publicity, leveraging various new media publicity platforms. Offline publicity uses the offline exhibition and sales points set up by the museum as publicity points. Through dual-line publicity, launch cultural and creative products, and make full use of various exhibition and sales opportunities to increase the influence of cultural and

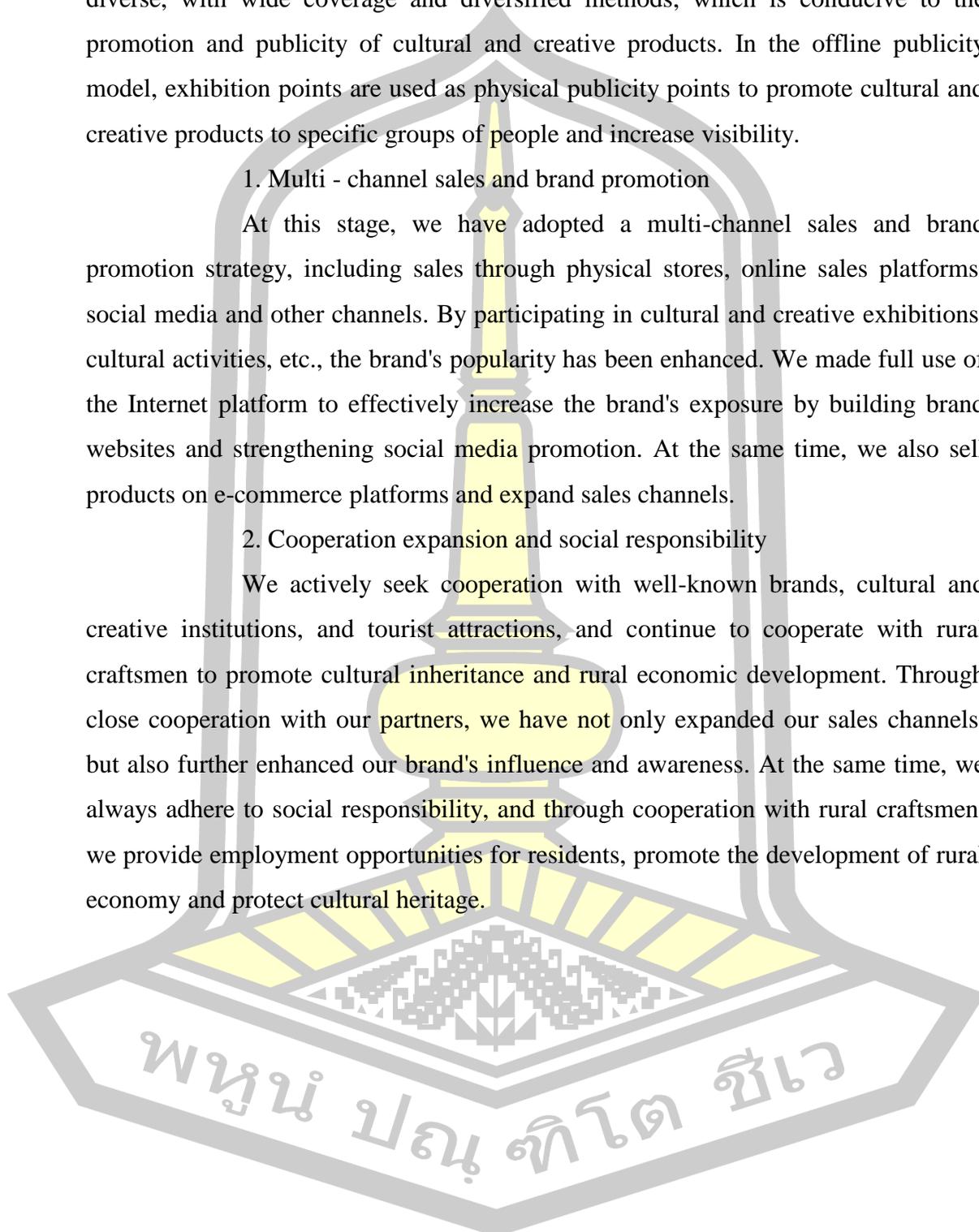
creative products and form brand characteristics. Online promotion is extensive and diverse, with wide coverage and diversified methods, which is conducive to the promotion and publicity of cultural and creative products. In the offline publicity model, exhibition points are used as physical publicity points to promote cultural and creative products to specific groups of people and increase visibility.

1. Multi - channel sales and brand promotion

At this stage, we have adopted a multi-channel sales and brand promotion strategy, including sales through physical stores, online sales platforms, social media and other channels. By participating in cultural and creative exhibitions, cultural activities, etc., the brand's popularity has been enhanced. We made full use of the Internet platform to effectively increase the brand's exposure by building brand websites and strengthening social media promotion. At the same time, we also sell products on e-commerce platforms and expand sales channels.

2. Cooperation expansion and social responsibility

We actively seek cooperation with well-known brands, cultural and creative institutions, and tourist attractions, and continue to cooperate with rural craftsmen to promote cultural inheritance and rural economic development. Through close cooperation with our partners, we have not only expanded our sales channels, but also further enhanced our brand's influence and awareness. At the same time, we always adhere to social responsibility, and through cooperation with rural craftsmen, we provide employment opportunities for residents, promote the development of rural economy and protect cultural heritage.





ORIGINAL LOGO

DIRECTION:
此为经典标志性LOGO,藉由城市素材进行创作,外观设计更能清楚看
得出是原始LOGO为雏形。



侏罗纪世界

STYLE LOGO

DIRECTION:
结合城市风格与侏罗纪中的恐龙,让原始LOGO具有中国地方风情与效果。

Figure 81. Design embroidery style "Jurassic World" logo

Source: Feng Yang

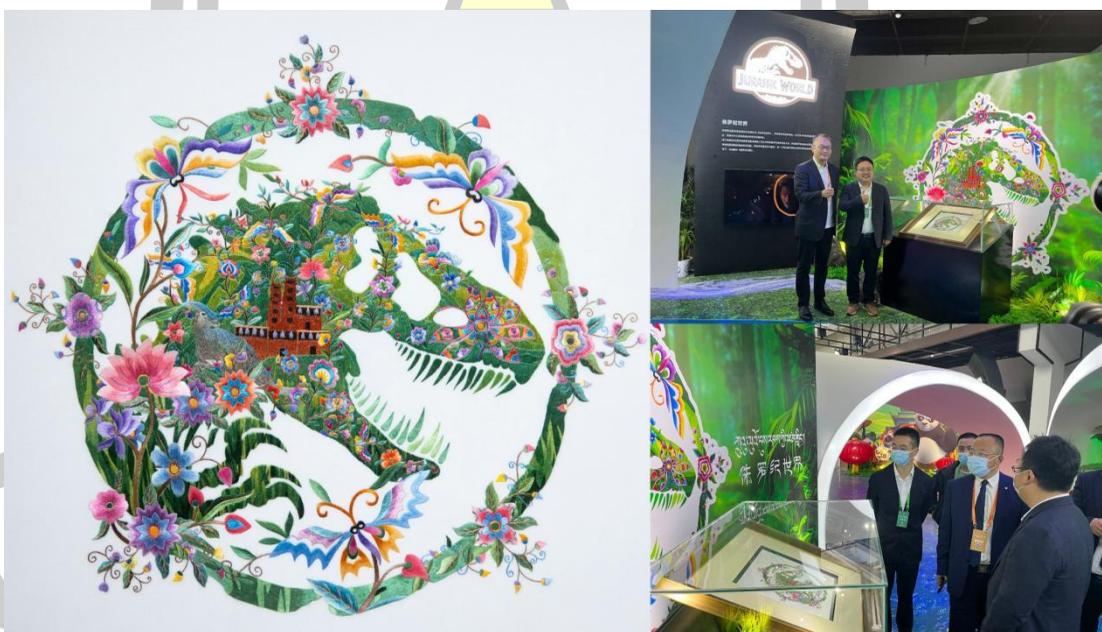


Figure 82. Jointly released embroidery style "Jurassic World" logo with Universal Studios

Source: Feng Yang



Figure 83. Design embroidery style "Kung Fu Panda"

Source: Feng Yang

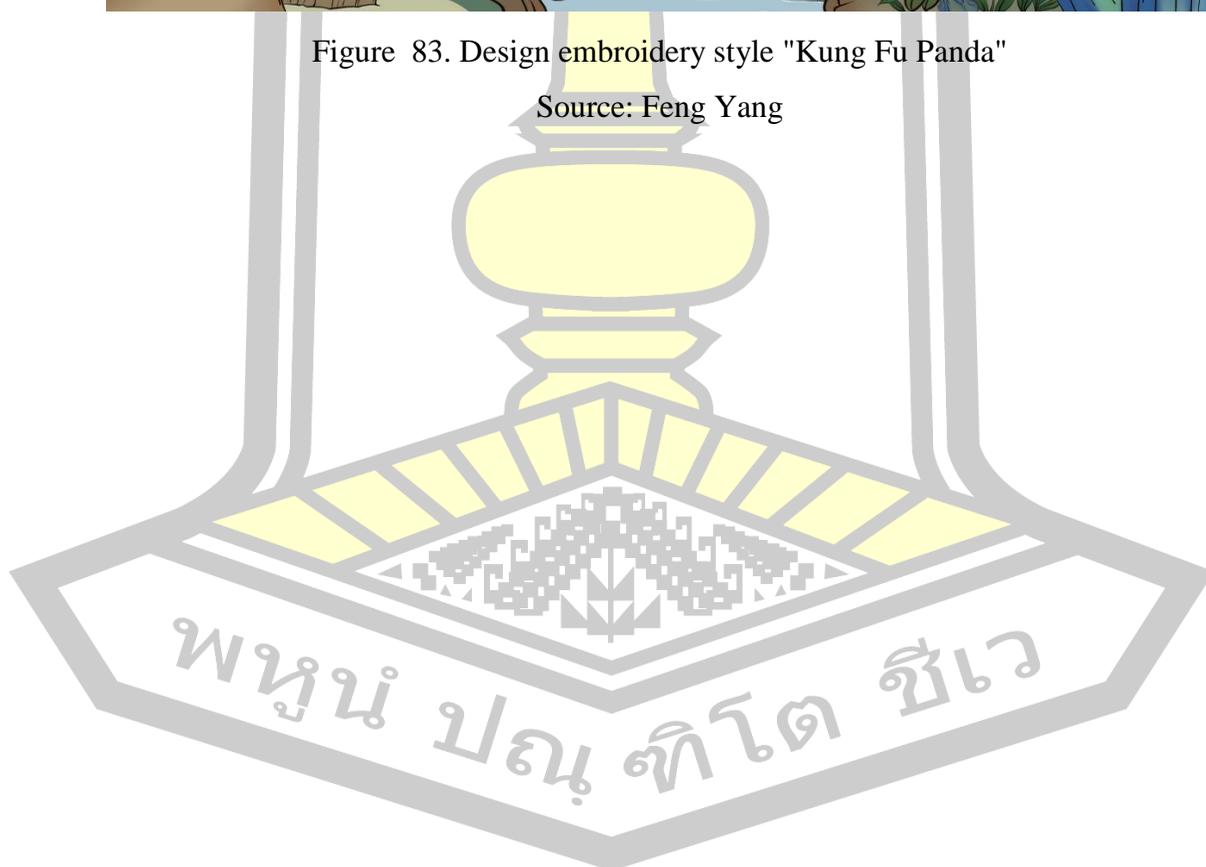




Figure 84. Released embroidery "Kung Fu Panda" with Universal Pictures

Source: Feng Yang

3.4.6 Evaluation of “MURDO” brand building results

1. Market feedback

We deeply understand consumer needs and market feedback during the sales process to guide the design and marketing strategies of future products of the "MORDO" brand. Encouragingly, the market feedback has been very well structured, indicating that our products are well-received and well-received by consumers. The following will conduct an in-depth analysis of these market feedback to discuss consumer feedback content, feedback results and implications for our future development, thereby providing strong guidance and support for our product and brand building.

2. Consumer feedback content

It can be seen from consumer feedback that consumers are generally satisfied with the samples of the HAPPY JOURNEY series and aromatherapy series. They appreciated the product's creative design, high quality, and attractive packaging. Especially for the HAPPY JOURNEY series, consumers praise its lightweight and practical design and the exquisite embroidery craftsmanship. As for the aromatherapy series, consumers express their love for the natural fragrance and embroidered pattern packaging of the products, believing that its unique design meets their expectations for aromatherapy products.

3. Impact and Enlightenment

Market feedback provides us with valuable market information and user insights, guiding our future product development direction and optimization strategies. We will focus on consumer suggestions, continuously optimize product design and quality, and enhance brand image and user experience. At the same time, market feedback has also verified that our product positioning and design concepts are correct, providing confidence and guidance for our future marketing and brand building.

To sum up, market feedback provides us with valuable experience and inspiration, guiding the development direction of our future products and brands. In the future, we will continue to work hard to provide consumers with better and more innovative products and services.

4. Achievement

The construction practice of "MURDO" brand has achieved a series of remarkable results, demonstrating its influence and innovation ability in the market.

Consumer recognition and sales growth. The "MURDO" brand has gradually won the recognition of consumers and established a good reputation in the market, with sales increasing year by year. This shows that the brand has made significant achievements in product quality, design innovation and brand image.

Attract young designers and craftsmen to join. The "MURDO" brand has successfully attracted a group of young designers and craftsmen to join, forming a team rich in creativity and traditional craft experience. Their joining injects new vitality and power into the development of the brand and promotes continuous product innovation and improvement.

Inject new vitality into Jiarong Tibetan Embroidery. The "MURDO" brand has injected new vitality into Jiarong Tibetan Embroidery, combining traditional craftsmanship with modern design, allowing it to find a broader development space in the modern market. This is not only conducive to the inheritance and development of traditional culture, but also provides more employment opportunities and sources of income for local craftsmen.

5. Products win awards

In September 2023, the product won the honor of "The Third Batch of Tianfu Tourism Products" organized by the Sichuan Provincial Department of Culture and Tourism, the Sichuan Provincial Department of Agriculture and Rural Affairs, and the Sichuan Provincial Department of Commerce. Obtaining this honor not only enhances the status and reputation of the "MURDO" brand in the market, but also lays a solid foundation for the further development of the brand.

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Figure 85. The "Tianfu Famous Tourism Product" Award issued by Sichuan Provincial Government Department

Source: Feng Yang

6. Cultural and creative products are ready for mass production

At present, cultural and creative products have been basically finalized, and we are preparing to organize Tibetan, Qiang and Yi craftsmen and related suppliers for mass production. This marks that the "MURDO" brand products have entered the stage of large-scale production, laying a solid foundation for the further development of the brand.

These practical results of the "MURDO" brand have not only achieved remarkable results in the market, but also laid a solid foundation for the brand's future development and continued growth.

3.4.7 Suggestions for future development of "MURDO"

In the practice of brand building, we deeply feel the vitality and vitality of Jiarong Tibetan Embroidery in modern society. In the future, we should continue to work on the following aspects to ensure the sustainable development of the "MURDO" brand and the inheritance and development of traditional culture.

1. Consolidate brand position and continuously innovate products

Continue to consolidate the position of the "MURDO" brand in the market and continue to launch innovative and unique products. Through continuous innovation, we ensure that the "MURDO" brand always maintains its leading position in the industry.

2. Expand the market and strengthen talent training

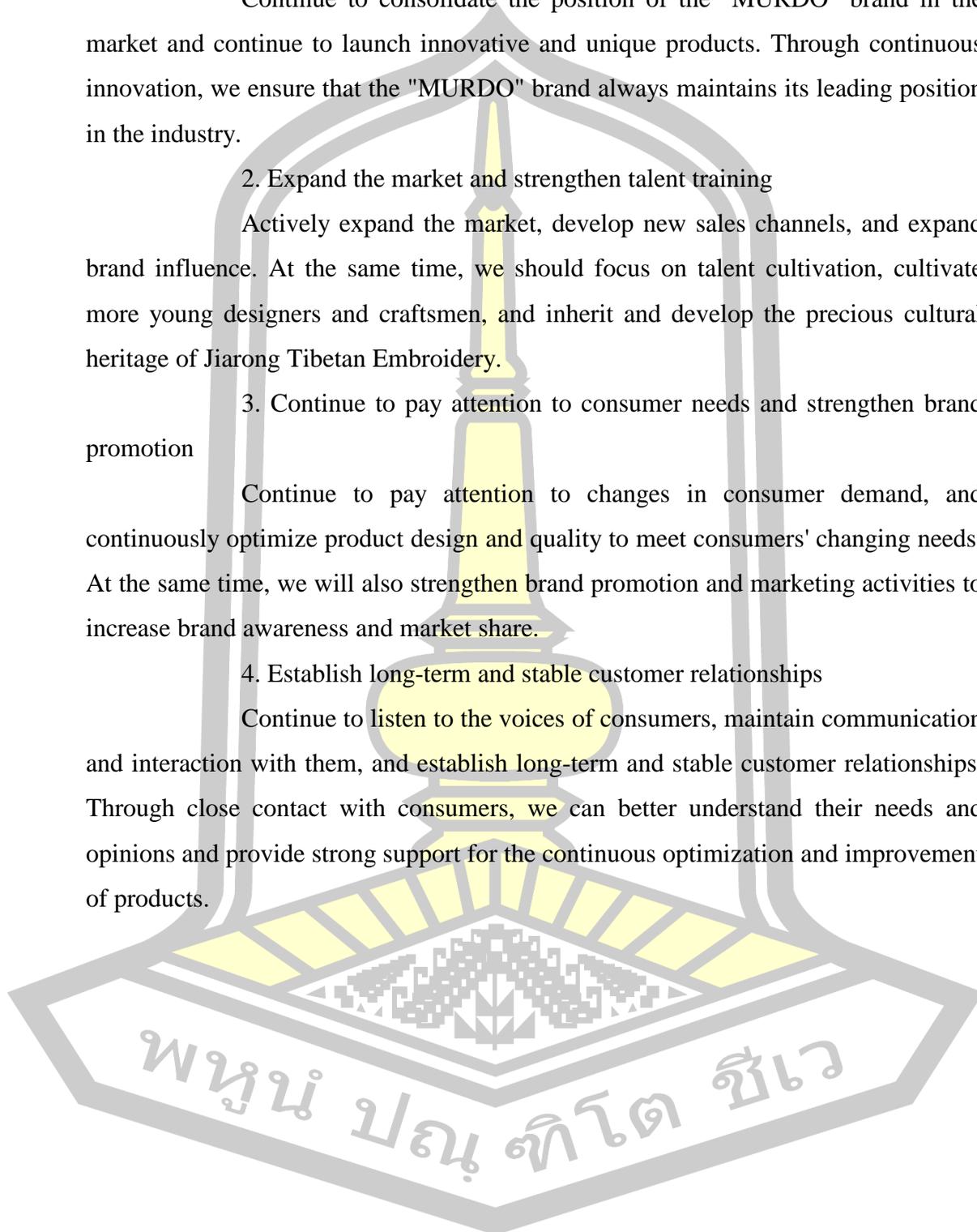
Actively expand the market, develop new sales channels, and expand brand influence. At the same time, we should focus on talent cultivation, cultivate more young designers and craftsmen, and inherit and develop the precious cultural heritage of Jiarong Tibetan Embroidery.

3. Continue to pay attention to consumer needs and strengthen brand promotion

Continue to pay attention to changes in consumer demand, and continuously optimize product design and quality to meet consumers' changing needs. At the same time, we will also strengthen brand promotion and marketing activities to increase brand awareness and market share.

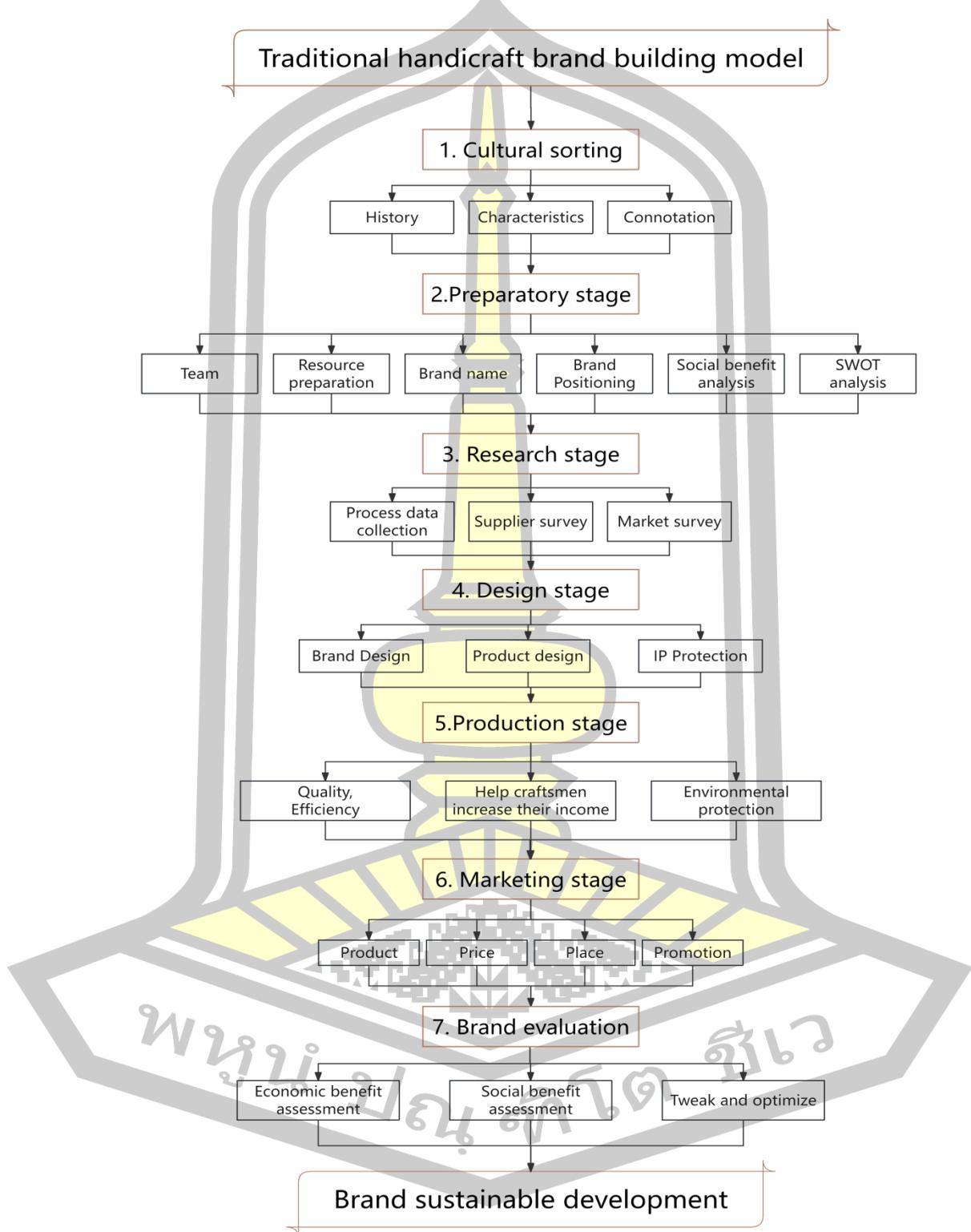
4. Establish long-term and stable customer relationships

Continue to listen to the voices of consumers, maintain communication and interaction with them, and establish long-term and stable customer relationships. Through close contact with consumers, we can better understand their needs and opinions and provide strong support for the continuous optimization and improvement of products.



3.4.7 Traditional handcraft brand building model

Table 2. Traditional handcraft brand building model



Source: Feng Yang (2024)

CHAPTER V

CONCLUSION, DISCUSSION, AND SUGGESTIONS

1. Conclusion

1.1 History of Jiarong Tibetan Embroidery

According to archaeological data , three basic elements of embroidery have appeared in the Jiarong Tibetan area during the Neolithic Age 4,000 years ago: first, bone needles, second, spinning wheels, and third, original patterns. It can be inferred that the Jiarong Tibetan ancestors at that time had learned to use bone needles and bone awls as tools to sew clothes. Due to the age, it is still unclear whether there are embroidered patterns on the clothing of this period.

From the Western Han Dynasty to the early Tang Dynasty, that is, from 111 BC to 700 AD, this area was under the jurisdiction of the Han Dynasty. At this time, Han Chinese cross-stitch embroidery was introduced into today's Jiarong Tibetan area. During the Tang Dynasty, with the spread of Tubo to the east , the area gradually merged with the Tibetan people. During the Yuan, Ming and Qing dynasties, the chieftain system was implemented in the Jiarong Tibetan area of Sichuan. In addition to strengthening political rule in the area, the central governments of the past dynasties also had increasingly frequent economic, cultural and other exchanges, which promoted the development of Jiarong Tibetan weaving and embroidery craftsmanship. In the middle of the Qing Dynasty, after Qianlong's conquest of Da and Xiao Jinchuan, Han immigrants entered the Jiarong area. These Han immigrants also brought the embroidery craftsmanship of the Han area. Jiarong Tibetans absorbed more Han embroidery because of the original embroidery. The cross-stitch embroidery technique has made the Jiarong Tibetan weaving and embroidery technique more mature and established its own system, which has been passed down to this day.

After the founding of New China in 1949, with the abolition of the chieftain system, traditional embroidery patterns were no longer subject to the hierarchical restrictions that had existed for thousands of years. In the 1990s, with the development of the economy, the impact of modern civilization, and changes in

individual aesthetics and values, traditional hand-made embroidery techniques were gradually replaced by machine weaving and embroidery. The younger generation is less likely to learn these traditional handicrafts, and the embroidery craftsmanship of the Jiarong Tibetan people has been greatly impacted. At the beginning of the 21st century, China began to pay attention to the protection of Jiarong Tibetan intangible cultural heritage, and Jiarong Tibetan Embroidery, which was on the verge of being lost, regained its vitality.

1.2 Characteristics of Jiarong Tibetan Embroidery

Jiarong Tibetan Embroidery, as an ancient handicraft art, carries rich cultural memories, connects the past and present, and has become an important means of expressing the Jiarong Tibetan cultural identity. It not only reflects the ethnic and regional characteristics of Jiarong Tibetan people but is also an important way to record the diversity and inheritance of Jiarong Tibetan culture. This craft is rooted in the special local geographical environment and climate conditions, as well as the production methods, products and folk customs of the Jiarong Tibetan people. It is not only closely connected with the life of Jiarong Tibetan people, but also one of the basic means of livelihood for women. It has taken root in the local area and is closely connected with the natural environment, lifestyle and belief system.

From a structural point of view, Jiarong Tibetan Embroidery mainly includes stitching methods, patterns, colors, materials and tools, etc. Its stitching methods include 2 major categories and 12 subcategories. The patterns are derived from local and traditional elements, and the use of bright contrasting colors shows the Tibetan people's unique view of color. The materials mainly come from local materials such as cattle wool, cotton and linen, as well as silk and other materials exchanged from Han areas.

From a functional point of view, Jiarong Tibetan Embroidery is not only a handicraft art, but also a comprehensive reflection of culture, lifestyle and religious beliefs. 1) In terms of practical functions, Jiarong Tibetan Embroidery meets the basic needs of the family, including making clothing and decorative household items for each season, reflecting women's responsibilities and contributions in the family. 2) Embroidery plays an important role in symbolic function, representing women's hardworking and educated character, and has become a symbol of evaluating

women's abilities and status. In addition, as an elegant art form, embroidery conveys emotions and blessings. In the past, it was also a symbol of the status of nobility and officials. 3) Embroidery also plays an important role in religious functions. It is widely used in religious ceremonies and temple decorations, showing the faith and piety of the Jiarong Tibetan people and becoming an important carrier of religious and cultural inheritance.

However, facing the impact of modernization, the inheritance and development of Jiarong Tibetan Embroidery is facing many challenges. 1) In terms of inheritance, the number of inheritors is relatively small and showing an aging trend. The inheritance team needs to focus on the cultivation of the younger generation. Moreover, the inheritance abilities and skill levels of the inheritors vary, and targeted training and support are needed. At the same time, traditional villages are facing the impact of modernization and urbanization. Reconstruction, demolition and commercialization have led to the destruction of the inheritance environment, and the inheritance mechanism is relatively weak in remote areas. 2) In terms of market, the design scope of Jiarong Tibetan Embroidery is narrow, the degree of innovation is low, making it difficult to meet diverse needs. There are competition challenges with machine production, higher prices limit some consumers' willingness to purchase, and there is also the problem of insufficient marketing. 3) In terms of social awareness, publicity and promotion activities have achieved certain results, but commercial promotion is relatively insufficient, and the in-depth understanding of cultural values needs to be improved.

In recent years, the government has taken a series of measures in protection, including rescue protection, productive protection, overall protection, inheritor protection, etc., and achieved remarkable results, but more innovation is needed in terms of marketization and commercial promotion.

1.3 Development of Jiarong Tibetan Embroidery

Jiarong Tibetan Embroidery carries rich cultural connotations. It conveys the rich cultural memory of Jiarong Tibetan people through patterns, colors and other elements, and is a living fossil of cultural inheritance. Therefore, the goal of this research is to explore how to promote the development of Jiarong Tibetan Embroidery

and provide new ideas and ways for the inheritance and protection of traditional Chinese handicrafts.

First of all, the researcher put forward the view that "brand building is the key way to the development of Jiarong Tibetan Embroidery" and analyzed the importance of brand building to the development of traditional handicrafts. Through the discussion of brand building, it emphasizes the importance of improving the visibility and recognition of Jiarong Tibetan Embroidery products, improving competitiveness, expanding a wider market, and how to inject new vitality into the inheritance and development of traditional handicrafts.

Secondly, the researcher chose Yang Huazhen, a national-level intangible inheritor of Jiarong Tibetan Embroidery skills, as the research subject. She is a model and leader of Jiarong Tibetan Embroidery. As a national-level intangible cultural inheritor, she has demonstrated outstanding talent and leadership. In particular, she cooperates with international brands through IP licensing, injecting new vitality into traditional art and promoting the development of Jiarong Tibetan Embroidery art on the international stage. By analyzing her artistic experience, work characteristics, and main contributions, the researcher found opportunities and directions for brand building, which provided valuable information for subsequent brand building practices.

Finally, the researcher carried out detailed planning and feasibility analysis on the construction of the Jiarong Tibetan Embroidery brand "MURDO" and carried out brand building practices. The initial results have been achieved so far, which not only enhanced the brand's influence and The innovation ability also provides strong support for the future development of Jiarong Tibetan Embroidery, highlighting the importance of brand building to traditional handicrafts. In the future, the brand will need to continue to innovate products, expand markets, strengthen talent training, and continue to pay attention to consumer needs to ensure the sustainable development of the brand and contribute to the inheritance and development of traditional culture.

2. Discussion

2.1 Jiarong Tibetan Embroidery: Exploration of Cultural Ecology

In the second research objective of this article, the author used the cultural ecological theory to study the characteristics of Jiarong Tibetan Embroidery. Before this, no scholar had used this theory to study Jiarong Tibetan Embroidery. This study shows that Jiarong Tibetan Embroidery, as a traditional handicraft, shows a rich cultural ecology from the perspective of cultural anthropology. Through the concept of cultural ecology, we can deeply explore the relationship between Jiarong Tibetan Embroidery and the environment, social structure, cultural identity, and cultural changes.

Naribilige defined national cultural ecology as a system that is closely related to and restricts each other, including the nation's language, mythology, residence, diet, etiquette, production, geographical environment and other factors. It is believed that national cultural ecology has two forms of existence: "open" and "closed", and each has its own characteristics. In Nash's view, most advanced nations around the world have an open national cultural ecology, while backward nations have a closed national cultural ecology. If a nation wants to survive, it should proactively maintain an open national cultural ecology or transform the old closed one into an open one. Otherwise, it will only die or be forced to transform. (Nari Bilige , 1989)

In this study, like Nari Bilige's viewpoint, the research on the cultural ecology of the Jiarong Tibetan people can reveal various characteristics and dynamics. As a unique ethnic group, the cultural ecology of the Jiarong Tibetan people is influenced by factors such as geography, history, and religion. However, there are also some differences compared to Nari Bilige's perspective. In the research, it was found that the cultural ecology of the Jiarong Tibetan people exhibits both characteristics of openness and relatively closed aspects. Therefore, understanding and comprehending the characteristics and evolution of the cultural ecology of the Jiarong Tibetan people require a comprehensive consideration of various factors, along with a comparison and analysis with Nari Bilige's theoretical viewpoints.

There is a close connection between Jiarong Tibetan Embroidery and the environment. The Jiarong area is located in an alpine meadow, and its natural environment provides embroidery artists with rich inspiration and materials. The

embroidery patterns are inspired by the surrounding mountains, rivers, vegetation and animals, showing the beauty of fitting in with the natural environment. At the same time, the materials used for embroidery often come from local plant fibers or animal skins, reflecting dependence and respect for natural resources.

Jiarong Tibetan Embroidery is inseparable from social structure. In Jiarong Tibetan society, embroidery often carries specific social functions and symbolic meanings. As a traditional handicraft, embroidery is women's labor in the family and is also a symbol of the identity and status of a specific ethnic group in the community. Therefore, the inheritance and development of embroidery are closely related to the stability and evolution of social structure, reflecting the operation of the social ecological system.

Jiarong Tibetan Embroidery is closely related to cultural identity and ecological balance. As a traditional cultural form, Jiarong Tibetan Embroidery not only reflects the cultural identity and pride of the Jiarong Tibetan people, but also maintains the local ecological balance to a certain extent. The materials used in embroidery come from the natural environment, and the protection and rational utilization of these resources are closely related to the inheritance of culture. Therefore, the inheritance and development of Jiarong Tibetan Embroidery is not only a reflection of cultural identity, but also a reflection of the protection and sustainable use of the ecological environment.

With the changes in society and environment, Jiarong Tibetan Embroidery is also undergoing a transformation from tradition to modernity. Under the impact of modernization, embroidery is facing challenges in materials, technology, market and other aspects. However, as a traditional handicraft with profound historical and cultural connotations, Jiarong Tibetan Embroidery's adaptability and development potential cannot be ignored. From the perspective of cultural ecology, we need to think about how to promote Jiarong Tibetan Embroidery to advance with the times while protecting traditional culture and achieve a win-win situation of cultural inheritance and ecological balance.

The development essence of Jiarong Tibetan Embroidery branding is the reconstruction of its cultural ecological system. Through theoretical analysis, elaboration and summary of the cultural ecological system on which Jiarong Tibetan

Embroidery relies today, we can see that the development essence of Jiarong Tibetan Embroidery branding is the reconstruction of the cultural ecological system, and from tradition to modern Jiarong The changes in the cultural ecological environment were analyzed during the transition process of Tibetan embroidery. The existing value of Jiarong Tibetan Embroidery today mainly lies in the national culture accumulated over the long years, not just its practical functions. With the development of branding, Jiarong Tibetan Embroidery has regained its cultural charm and become part of the reconstruction of the cultural ecological system. Brand development is the reconstruction of the current ecological environment of Jiarong Tibetan Embroidery culture and is the balance point between material production methods and cultural inheritance. In the social environment where the government advocates the protection of intangible cultural heritage, the development of Jiarong Tibetan Embroidery branding conforms to today's material production methods and retains traditional handicrafts and national cultural heritage to a certain extent.

To sum up, the cultural ecological exploration of Jiarong Tibetan Embroidery is not only the inheritance and development of traditional handicrafts, but also the response and adaptation to contemporary social and environmental changes. By deeply exploring the relationship between Jiarong Tibetan Embroidery and cultural ecology, we can better understand and cherish this traditional art form with important cultural significance.

2.2 Cultural integration and inheritance: the diverse influences of Jiarong Tibetan Embroidery

During the author's first research goal "The History of Jiarong Tibetan Embroidery", the researcher found that Jiarong Tibetan Embroidery, as an ancient handicraft, shows the characteristics of antiquity, diversity and complexity. The patterns of Jiarong Tibetan Embroidery have elements of indigenous ancestors, Tibetan culture, Han culture, and elements of surrounding ethnic minorities. This embroidery art carries the rich cultural history of Jiarong Tibetan people, and its development is influenced by the blending and influence of multiple cultural factors. In the ancient "Tibetan-Yi Corridor", the unique geographical environment and humanistic environment of Jiarong Tibetan people have shaped their cultural

characteristics. The historical changes of Jiarong Tibetan Embroidery are also a reflection of this cultural background.

First tribal migration and the complexity of ethnic origin constitute the diversity of Jiarong Tibetan culture. Because it is located in the intersection area of Han, Tibetan, Qiang, Yi and other ethnic groups, the tribes in Jiarong Tibetan area migrate frequently, resulting in a diverse ethnic composition. The evolution process from the descendants of the ancient Shu civilization to the Jiarong Tibetans reflects this diverse history.

Secondly, the influence of Tibetan culture has had a profound impact on Jiarong Tibetan Embroidery. The Tubo forces moved eastward during the Tang Dynasty and brought Tibetan culture into the Jiarong area. As a result, Jiarong Tibetan Embroidery was influenced by Tibetan culture and largely formed a unique embroidery style. Although influenced by Tibetan culture, the Jiarong area retains some unique language and customs due to its relative remoteness, forming a special area that blends Tibetan and local culture.

In addition, the influence of Han culture in the Central Plains has also had an important impact on Jiarong Tibetan Embroidery. The immigration activities during the Qing Dynasty brought the Central Plains cultural elements of the Han, Manchu, Hui and other ethnic groups into the Jiarong area, resulting in major changes in embroidery style, demonstrating the process from forced change to active acceptance.

Finally, the connection with neighboring foreign ethnic groups is also one of the important factors in the development of Jiarong Tibetan Embroidery. Long-term exchanges and contacts with neighboring ethnic minorities such as the Qiang and Yi people have made Jiarong Tibetan Embroidery styles similar to those of surrounding areas to a certain extent, showing certain regional characteristics.

Generally speaking, the historical changes of Jiarong Tibetan Embroidery are the result of the interaction of multiple cultural factors, including slow integration of contact spread and relatively rapid migration spread. This includes Tibetan culture, Han culture, contact with neighboring foreign ethnic groups, and the two-way nature of cultural borrowing. This cultural borrowing is manifested in the absorption and adoption of culture from economically underdeveloped areas to economically developed areas, while reverse borrowing does not obvious. This reflects that in

cultural dissemination, the economic and social development level of a region has an impact on the absorption and variation of culture. These factors make Jiarong Tibetan Embroidery present unique regional characteristics, which not only retains local traditional culture, but also develops and evolves under the influence of absorbing foreign culture.

2.3 Promotion of traditional handicrafts by brand development: discussion based on communication theory

In the third research goal, we have thought for a long time, how can we break through the development of Jiarong Tibetan Embroidery? Through fieldwork, the JIM THOMPSON Museum in Thailand discovered that brand development can play a vital role in the development of traditional handicrafts. From the perspective of communication theory, brand development involves a variety of factors and processes, which have a profound impact on the development of traditional handicrafts.

First, brand development makes traditional handicrafts a brand with specific cultural meanings and symbols by spreading cultural symbols and values. Through advertising, marketing, product design and other means, brands spread specific cultural symbols to consumers and create a unique brand image. For example, in the brand development process of Jiarong Tibetan Embroidery, the brand can integrate Tibetan culture, natural landscape and other elements into product design and brand image, thereby conveying the unique cultural value and spirit of Jiarong Tibetan people to consumers.

Secondly, brand development involves consumer participation and interaction. In today's digital and social era, consumers are no longer passive recipients of brand information, but are subjects participating in brand communication and shaping. Through platforms such as social media and brand communities, consumers can interact with brands, share experiences, make suggestions and express opinions. Brands can enhance consumers' recognition and loyalty to the brand by actively responding to consumer needs and feedback.

Third, brand development plays an important role in the construction of consumer identity. A brand is not only a symbol of a product, but also a symbol of cultural identity and values. By choosing specific brands, consumers can express their

identity and cultural belonging. Therefore, branding development can influence consumers' identity and purchasing behavior by shaping the image and values of a specific brand. For example, the younger generation of consumers may be more inclined to choose brands that focus on environmental protection and social responsibility to express their concern for sustainable development and social welfare.

In addition, brand development involves communication through multiple media and channels. With the development of digitalization and networking, brands can be disseminated and promoted through a variety of media and channels, including advertising, e-commerce platforms, social media, etc. Different media and channels play different roles in brand communication and can attract different consumer groups and reach different consumption scenarios. Therefore, brand development requires making full use of the communication advantages of various media and channels to enhance brand image and visibility.

Finally, brand development is of great significance to cultural exchange and globalization. Through brand development, traditional handicrafts can go to the international market and communicate and interact with consumers around the world. A brand with international influence can open up a broader development space for local handicrafts and promote international cultural exchanges and cooperation. At the same time, brand development also promotes the diversity and richness of global culture and provides a platform for mutual understanding and communication between different cultures.

In summary, brand development plays an important role in promoting the development of traditional handicrafts through the dissemination of cultural symbols and values, consumer participation and interaction, the construction of identity, the dissemination of multiple media and channels, as well as cultural exchange and globalization. Influence and other aspects have played a role, injecting new vitality and impetus into the development of traditional handicrafts. Therefore, brand development is of great significance in contemporary society and deserves in-depth study and discussion.

2.4 Discussing Wiesler's era - regional principle: an important theory of cultural inheritance

In the process of carrying out the first research goal of this article "the history of Jiarong Tibetan Embroidery" and the second research goal "the characteristics of Jiarong Tibetan Embroidery". the researcher find that the chronological-regional principle proposed by Wiesler is very correct.

The chronological-regional principle proposed by Wisler is one of the important theories in cultural anthropology and is of great significance for understanding cultural inheritance and evolution. This principle states that if a particular cultural trait spreads outward from an independent cultural center, then the most widespread cultural trait found around that center must be the oldest trait. This principle emphasizes the dual influence of time and space in cultural inheritance and has far-reaching implications for revealing the laws of cultural transmission and historical evolution.

In the case of Jiarong Tibetan Embroidery, we can see the regional principle of Wiesler's time vividly confirmed. Jiarong Tibetan area, as one of the ancient "Tibetan and Yi corridors", carries rich historical and cultural heritage. In this land, embroidery art, as an important traditional handicraft, inherits ancient cultural characteristics and shows characteristics of diversity and complexity. Based on Wiesler's principles, we can infer that Jiarong Tibetan Embroidery presents the oldest cultural traits that are likely to be the most widely distributed.

Specifically, Jiarong Tibetan Embroidery incorporates the cultural influences of Tibetan, Han and other neighboring ethnic groups, forming a unique embroidery style and pattern. These cultural characteristics have been widely inherited and developed in Jiarong area, reflecting the important position of this area in cultural dissemination. According to Wiesler's principles, we can infer that the oldest and most core cultural characteristics of these embroidery patterns are likely to be the most widely spread and the most representative. For example: Bon, the ancient Tibetan primitive religion, is more frequently displayed in the Jiarong Tibetan area and Jiarong Tibetan Embroidery patterns but is rarely seen in Tibet today. After thousands of years of historical changes, Bon religion, which originated in Tibet, has

prospered and developed in the Jiarong Tibetan area on the edge of Tibet and Han, becoming its stronghold.

Overall, Wiesler's chronological-regional principle provides an important theoretical framework for our understanding of cultural inheritance. By analyzing the case of Jiarong Tibetan Embroidery, we can not only better understand the connotation and applicability of this principle, but also deeply explore the relationship between time and space in cultural inheritance. This theory provides a new perspective for us to explain the laws and historical evolution of cultural communication and helps promote research and practice in the field of cultural anthropology.

2.5 Jiarong Tibetan Embroidery: Innovative Research on Structure and Function

As a traditional handicraft, embroidery has always attracted people's attention and love. However, research on this technique is often limited to aspects such as artistry and historical origins, while few scholars have engaged in in-depth discussions on its structure and function. Therefore, studying Jiarong Tibetan Embroidery from both the structural and functional perspectives is not only an innovation, but also brings a new perspective and understanding to our in-depth understanding of this traditional art.

The structure of Jiarong Tibetan Embroidery includes the combination and arrangement of lines, patterns, colors and other elements. By analyzing their structure, we can reveal the commonalities and differences between different styles and styles, thereby understanding their unique aesthetic characteristics and artistic expression. At the same time, the study of structure can also help us explore the inheritance and development rules of embroidery skills and understand the evolution of creative styles and techniques in different periods and regions, thereby promoting the protection and inheritance of this traditional handicraft.

In addition to being a form of artistic expression, embroidery also has rich social functions. However, there have been few studies on its social functions in the past, which has led to our insufficient understanding of the role and significance of embroidery in social life. By discussing Jiarong Tibetan Embroidery from a functional perspective, we can discover its important role in cultural inheritance, social

interaction, identity, etc. For example, embroidery, as a traditional handicraft, carries rich cultural connotations and is an important carrier for the inheritance and expression of Jiarong Tibetan culture. At the same time, cooperation and exchanges in the embroidery production process also promote cohesion and exchanges among communities. These functions not only enrich our understanding of Jiarong Tibetan Embroidery, but also provide new ideas and inspiration for us to understand the value and significance of traditional handicrafts in contemporary society.

Studying traditional embroidery craftsmanship from both the structural and functional perspectives not only fills the research gaps in related fields, but also provides us with new perspectives and ideas for a more comprehensive understanding of this type of traditional handicrafts. This innovative research not only helps promote the development of cultural anthropology and art research, but also provides important theoretical support and practical guidance for the protection, inheritance and innovation of traditional handicrafts. Therefore, exploring traditional embroidery techniques from the dual perspectives of structure and function has important theoretical and practical significance and deserves further in-depth research and discussion.

2.6 "Qiong" bird and Garuda: cross-cultural resonance



Figure 86. Qiong bird and Garuda

Source: Feng Yang

During the process of building the Jiarong Tibetan Embroidery brand, the researcher became interested in the "Qiong" bird in Tibetan culture. This pattern is also called the Dapeng golden-winged bird and was selected as the symbol of the "MURDO" brand. logo. However, when the researcher arrived in Thailand, the researcher discovered a surprising phenomenon: the Tibetan "Qiong" bird is strikingly similar to the "Garuda" on Thailand's national emblem. This prompted me to think deeply and compare the two patterns.

First, the researcher realized that the similarity might stem from the cultural connections and influences behind the two patterns. After looking up relevant information, the researcher discovered that both patterns are closely related to Buddhism, which further deepens the connection between them. In the Tibetan Buddhist tradition, the bird is regarded as one of the protectors and is often depicted in Buddhist art works and murals. Its image symbolizes the guardianship and protection of Buddhism, and also represents the desire to pursue truth and liberation. However, in Thai Buddhist tradition, Garuda is also regarded as one of the protectors, symbolizing strength, courage and protection. It is considered a sacred creature capable of defeating evil forces, protecting the Dharma, and guarding the followers of the Buddha. Therefore, although their names are different, both "Qiong" bird and Garuda play similar roles in Buddhism, and both represent the protection of Dharma and the pursuit of wisdom. Their similarities reflect the connections and influences between different cultures in terms of religious beliefs and mythological traditions.

Secondly, the researcher conducted a comparative analysis of the details of the two patterns. Although they are similar in overall appearance, there are some subtle differences in details. For example, the Tibetan "Qiong" bird usually wears horns on its head, while the Thai "Garuda" wears a crown. This may be related to the Tibetan worship of the yak and its association with the Thai royal family. In Tibetan culture, the yak is considered a sacred animal, representing wealth, strength and happiness, so the horns on the bird's head may be a tribute and symbol of this sacred animal. The Garuda in the national emblem of Thailand symbolizes the authority and power of the country, and the crown represents the status and dignity of the head of state. Therefore, the crown on the head of Garuda may be a respect and tribute to the Thai royal family. In addition, "Qiong" bird holds a snake in his hand, while Garuda does

not have a snake in his hand, which also reflects the differences between the two cultures.

In further research, the researcher considered the ethnohistorical perspective. From this perspective, the areas adjacent to Yunnan, Tibet, and Sichuan have close ethnic origins and affinities with countries in South Asia and Southeast Asia. According to Professor Shi Shuo's research, the distribution of Tibeto-Burman languages in the world is mainly concentrated in the areas adjacent to Tibetan and Sichuan in Yunnan, China and countries adjacent to its southern end, such as Myanmar, Thailand, Vietnam, etc. (Shi Shuo, 2008) This common ethnic origin and close geographical relationship provide prerequisites and basic conditions for cooperation and exchanges between China's Yunnan, Tibet and Sichuan areas and South and Southeast Asian countries.

This discovery further deepened my understanding of the similarities between the Tibetan bird "Qiong" and Thailand's national emblem "Garuda". This origin and geographical relationship may be an important reason for the similarity between the two patterns, and it also reflects the close connection between the Tibetan area and South and Southeast Asian countries in terms of cultural exchanges and historical interactions. Therefore, through the investigation of national history, we can more fully understand the connection between Tibet's "Qiong" bird and Thailand's national emblem "Garuda", as well as their importance in cultural inheritance and exchanges.

Finally, this cross-cultural similarity made me aware of the connections and interactions between different regional cultures, and also reflected the profound influence of the ruling class on the cultures of these regions. Historically, the Qiong bird was a special symbol of the Jiarong Tibetan chieftain, while the Garuda was a symbol of Thailand's royal power. Although they appear in different cultural and historical contexts and have different symbolic meanings, they all represent the authority and status of the local ruling class. This similarity demonstrates the common characteristics of ruling classes across cultures, as well as their important place in the social structure.

Overall, "Qiong" bird and Garuda are classic examples of cross-cultural resonance. They reflect the common spiritual pursuits and aesthetic interests among different cultures, and also provide valuable materials for us to understand the

diversity and richness of human civilization. Jiarong Tibetan Embroidery brand should rely on cultural symbols such as "Qiong" bird, continue to develop through inheritance and innovation, and spread the cultural charm of Jiarong Tibetan people to all over the world.

2.7 The new knowledge found in the research is as follows:

1. The theory and practice of inheritance and development of traditional crafts

Innovation is considered an important driving force in the protection and inheritance of traditional crafts. However, innovation does not simply point to the development of new technologies or products but should be based on respect and understanding of tradition. Therefore, the researcher proposed a new theory: "Inno Heritage", which aims to give new vitality and vitality to traditional crafts through the organic combination of tradition and innovation, thereby achieving the protection and development of traditional crafts. The word "Inno Heritage" is a combination of the two English words "Innovation" and "Heritage". (Feng, 2024) Its meaning is to innovate on the basis of inheritance.

2. Innovation is the inheritance

The vitality of traditional crafts lies in innovation. Only innovation that keeps pace with the times can stimulate the market potential of traditional crafts, promote the development of crafts, and make more people willing to learn to achieve the effect of protecting traditional crafts. Innovation must be "inheriting the old and establishing the new" based on tradition. Innovation cannot be divorced from tradition, but should be based on inheritance. Only by deeply understanding and mastering traditional culture can its essence and value be better reflected in innovation. The difference between "inheriting the old and establishing the new" and "destroying the old and establishing the new" is: "Inheriting the old and establishing the new" is innovation on the basis of respecting and inheriting tradition. It is a process of taking the essence and discarding the dross. It not only retains the core value and aesthetic connotation of traditional culture, but also incorporates modern ideas and elements, giving it new vitality in contemporary society.

"Destroying the old and establishing the new" means completely abandoning tradition and starting from scratch. Although it may bring some new

breakthroughs, it can also easily lead to the disconnection and loss of traditional culture. Therefore, when we innovate traditional crafts, we should adhere to the principle of "inheriting the old and establishing the new" and achieve the following points:

1) It is necessary to study and research traditional crafts in depth and master their historical and cultural connotations and production techniques. This is the basis and premise of innovation.

2) Respect tradition and retain the core value and aesthetic connotation of traditional craftsmanship in innovation. This is the soul and foundation of innovation.

3) We must actively explore and practice new design concepts and production techniques, and continuously improve the artistry and practicality of traditional crafts. This is the goal and direction of innovation.

3. There is a dialectical relationship between inheritance, innovation and development

Inheritance, innovation and development promote each other and form a virtuous cycle. Inheritance provides the foundation for innovation, innovation provides power for development, and development feeds inheritance, allowing traditional crafts to be better inherited and developed in contemporary society.

As the basis for the development of traditional crafts, inheritance carries the weight of history and profound culture. The inheritance of traditional crafts is not only the transmission of skills, but also the inheritance of culture. It is the respect and inheritance of the wisdom and labor achievements of our ancestors. On the basis of inheritance, innovations continue to emerge, giving new vitality and vitality to traditional craftsmanship. Innovation is the development and improvement of tradition, and the combination of tradition and modern needs, making traditional crafts more viable and competitive in contemporary society. Development is the goal of continuous progress of traditional crafts. Through continuous innovation and improvement, traditional crafts can gain a foothold and develop in the context of the ever-changing times. At the same time, as traditional crafts develop and grow, the requirements for inheritance become more stringent, forming a virtuous cycle in which development feeds back inheritance.

4. The practical path of Heritage theory

The practical path of the Heritage theory can be summarized as "integrating innovation and empowering industries." They include:

1) Integrated innovation

Specific practices for integrating innovation can include: Combine traditional craftsmanship with modern design concepts to develop traditional craft products with modern aesthetic appeal. Combine traditional craftsmanship with modern scientific and technological means to improve the production efficiency and quality of traditional craftsmanship. Combine traditional crafts with cultural and creative industries to develop new cultural and creative products and services.

2) Enabling industries

Through industrialization, traditional culture can be transformed into real productivity and exert greater economic and social benefits in contemporary society. Specific practices to empower industries may include: Support the development of traditional craft enterprises and enhance the market competitiveness of traditional craft products. Cultivate traditional craft talents and enhance the inheritance and innovation capabilities of traditional crafts. Strengthen the construction of traditional craft brands and enhance the influence and popularity of traditional crafts.

3. Suggestions

3.1 Suggestions for future research

3.1.1 Interdisciplinary research

It combines professional knowledge in politics, economy, culture, art, society, management and other fields to deeply explore the influence and role of Jiarong Tibetan Embroidery culture at different levels. This kind of interdisciplinary collaboration can provide a more comprehensive and diverse perspective for research and help us better understand and explain the complexity and diversity of Jiarong Tibetan Embroidery culture.

3.1.2 Historical research and archival organization

Strengthen the research on the historical origins of Jiarong Tibetan Embroidery and organize archives and restore the development process of Jiarong

Tibetan Embroidery by sorting out relevant materials and documents. Such work will help provide a richer historical background and cultural context for subsequent research, thereby more accurately grasping the development context and evolution of Jiarong Tibetan Embroidery culture.

3.1.3 Research on modern technology application

Considering the impact of modern technology on traditional handicrafts, future research can explore the application of modern technology in the production of Jiarong Tibetan Embroidery. For example, technologies such as digital design and intelligent manufacturing can improve production efficiency and product quality and will also have an important impact on the inheritance and development of traditional craftsmanship. Therefore, researchers can further explore how to combine modern technology with traditional craftsmanship to achieve an organic integration of tradition and modernity.

3.1.4 Social influence research

Pay attention to the influence of Jiarong Tibetan Embroidery culture on local society, including its impact on economy, education, people's livelihood and other aspects. Through in-depth research on the status and role of Jiarong Tibetan Embroidery in social development, we can better understand its status and significance in the local community and provide a reference for relevant policy formulation and social development.

3.2 Suggestions for applying research results

3.2.1 Policy formulation and implementation

Apply research results into policy formulation and implementation to provide policy support and guidance for the protection, inheritance and development of Jiarong Tibetan Embroidery culture and ensure the effective implementation of relevant policies.

3.2.2 Industrial upgrading and brand building

Use research results to promote Jiarong Tibetan Embroidery industry upgrading and brand building, improve the market competitiveness and added value of products, expand sales channels, and enhance brand awareness and reputation.

3.2.3 Education, training and talent cultivation

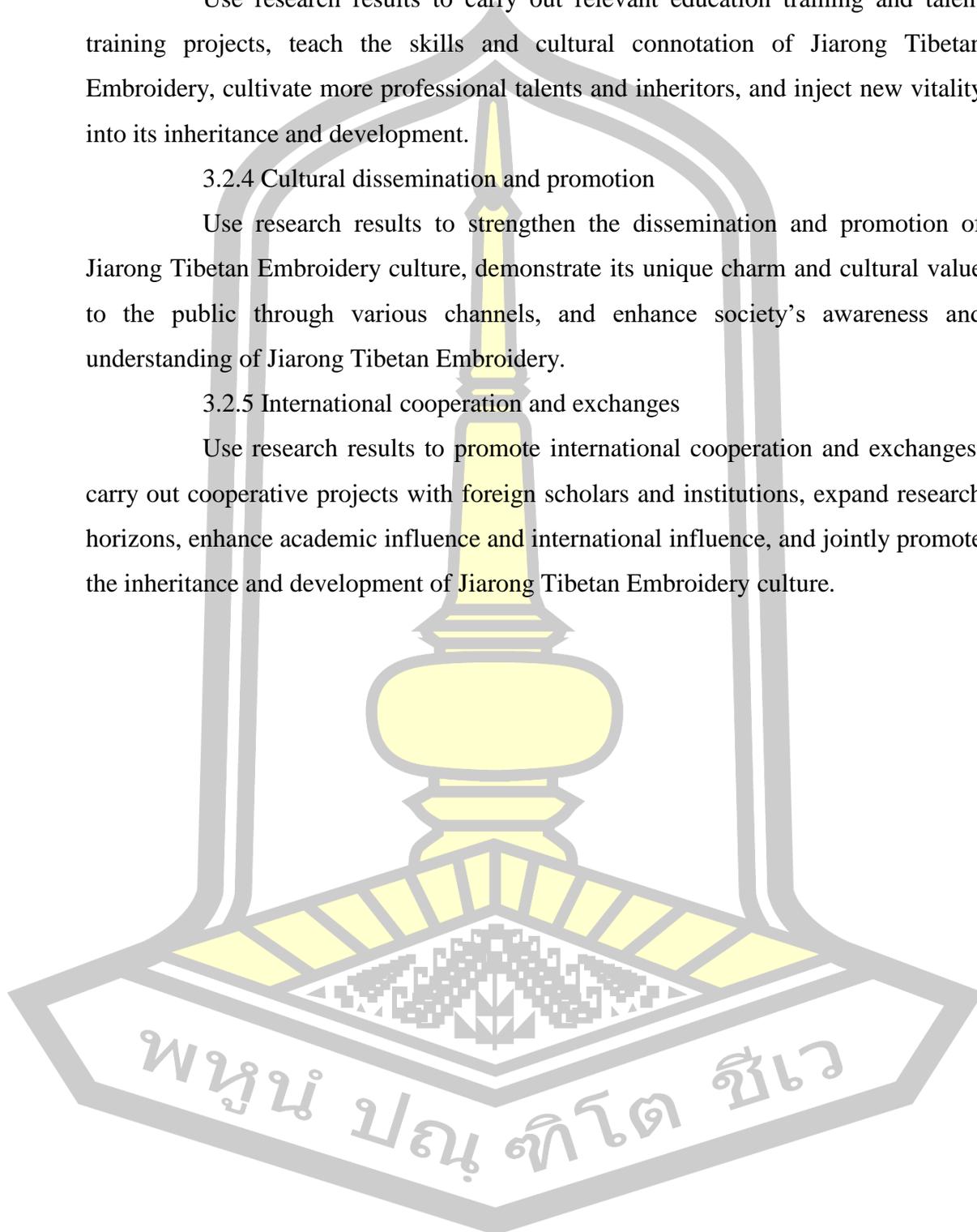
Use research results to carry out relevant education training and talent training projects, teach the skills and cultural connotation of Jiarong Tibetan Embroidery, cultivate more professional talents and inheritors, and inject new vitality into its inheritance and development.

3.2.4 Cultural dissemination and promotion

Use research results to strengthen the dissemination and promotion of Jiarong Tibetan Embroidery culture, demonstrate its unique charm and cultural value to the public through various channels, and enhance society's awareness and understanding of Jiarong Tibetan Embroidery.

3.2.5 International cooperation and exchanges

Use research results to promote international cooperation and exchanges, carry out cooperative projects with foreign scholars and institutions, expand research horizons, enhance academic influence and international influence, and jointly promote the inheritance and development of Jiarong Tibetan Embroidery culture.



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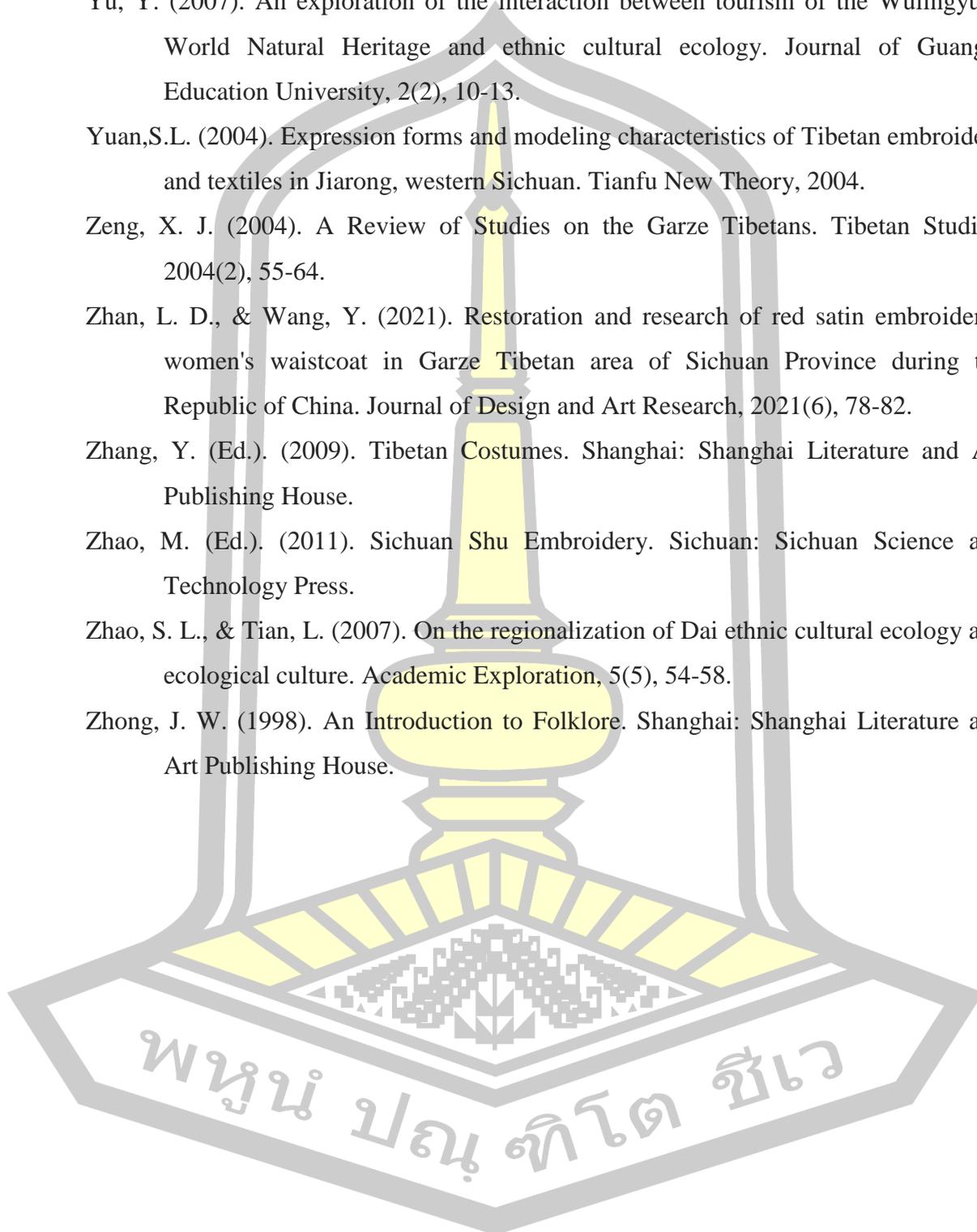
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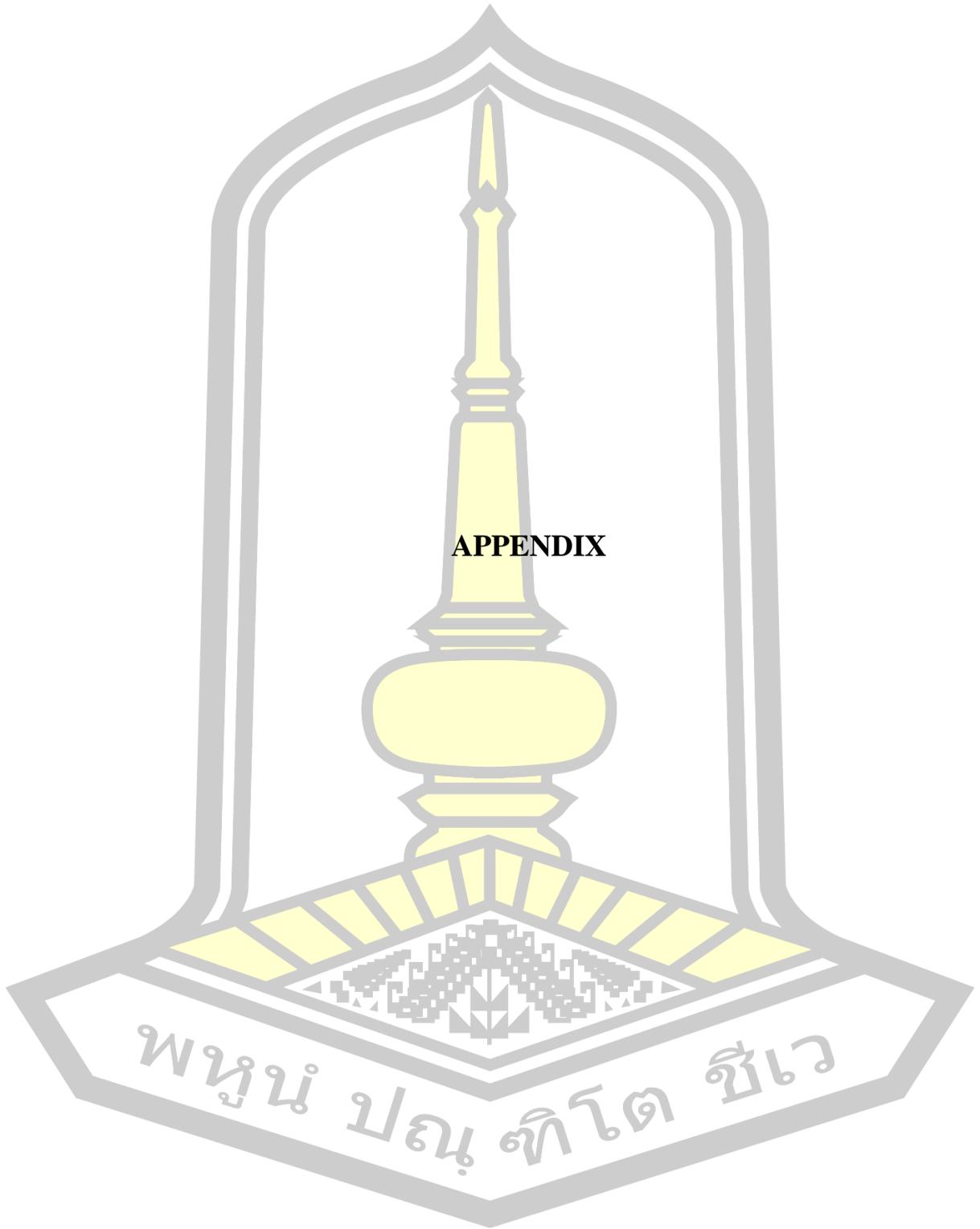
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APPENDIX

พหุบัณฑิตยาลัย

Appendix I

Interview outline for Jiarong Tibetan Embroidery intangible cultural inheritors

Title: Jiarong Tibetan Embroidery: Inheritance And Development

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

1. Inheritance of traditional crafts:

How did you start learning Jiarong Tibetan Embroidery? Is it a family inheritance or through other means?

What are the challenges you face in passing on traditional crafts? How do you deal with these challenges?

What is your understanding of the traditional craft of Jiarong Tibetan Embroidery?

What do you think the significance of traditional crafts is to local culture and communities?

2. Skills and Technology:

How did you learn and master your craft skills? What do you think is the technical difficulty of traditional crafts?

What tools and materials do you usually use for Jiarong Tibetan Embroidery? What is so special about these materials and tools?

What are your innovations and improvements in your craft skills? What impact do you think these innovations have had on the development of traditional crafts?

3. Cultural protection and inheritance:

What do you think is the current inheritance status of the traditional craft of Jiarong Tibetan Embroidery? What challenges need to be overcome?

How do you participate in and promote the inheritance and protection of the traditional craftsmanship of Jiarong Tibetan Embroidery?

What are your expectations and suggestions for the future development of traditional crafts?

4. Social impact and community involvement:

What impact do you think the traditional craft of Jiarong Tibetan Embroidery has on the local community? How has it contributed to community development and cohesion?

Are you cooperating with local communities or organizations to promote the inheritance and development of the traditional craftsmanship of Jiarong Tibetan Embroidery? If so, please share your cooperation experience and results.

5. Personal experience and feelings:

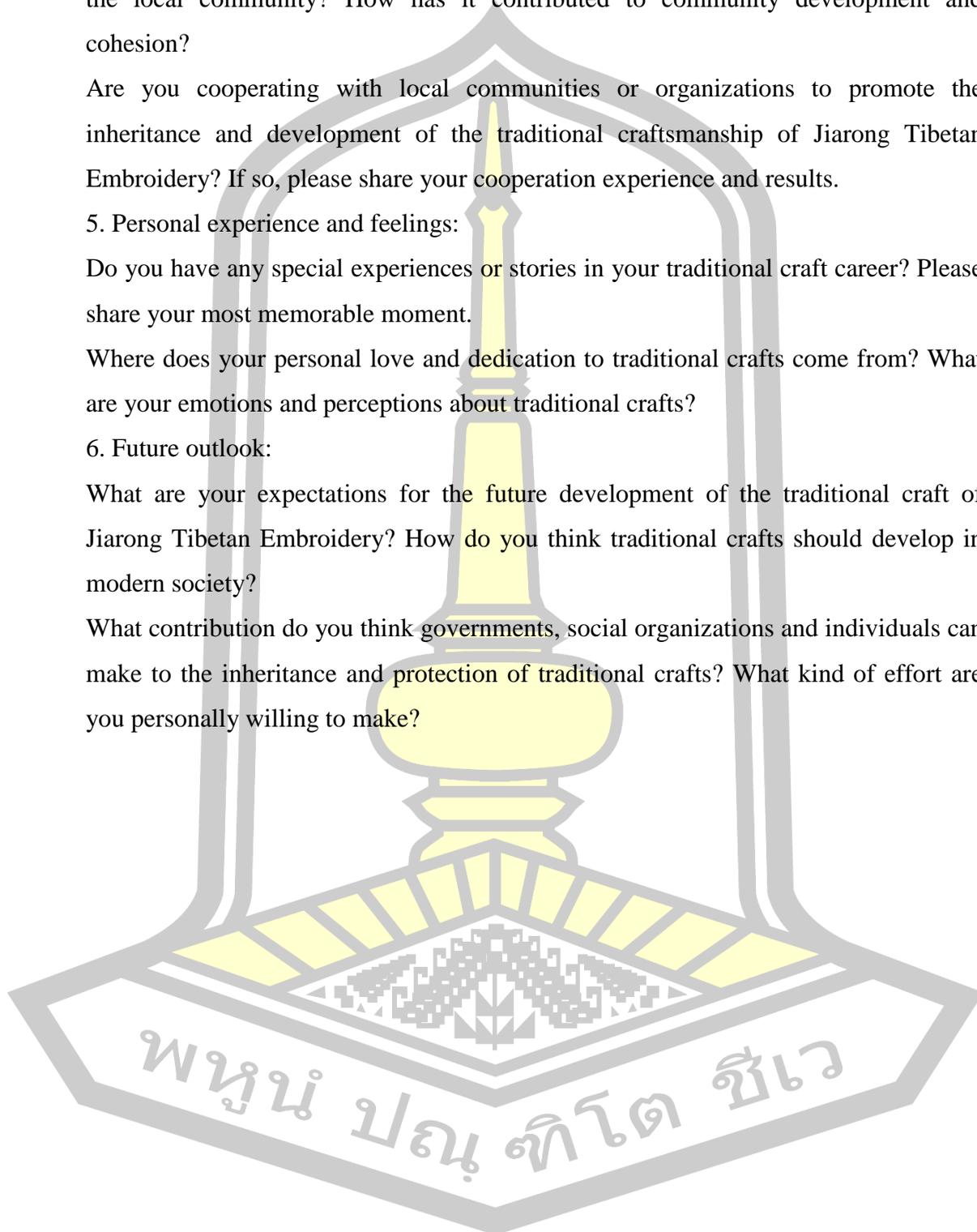
Do you have any special experiences or stories in your traditional craft career? Please share your most memorable moment.

Where does your personal love and dedication to traditional crafts come from? What are your emotions and perceptions about traditional crafts?

6. Future outlook:

What are your expectations for the future development of the traditional craft of Jiarong Tibetan Embroidery? How do you think traditional crafts should develop in modern society?

What contribution do you think governments, social organizations and individuals can make to the inheritance and protection of traditional crafts? What kind of effort are you personally willing to make?



Interview outline for Cultural experts

Title: Jiarong Tibetan Embroidery: Inheritance And Development

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

1. Research on Jiarong Tibetan Embroidery:

What do you know about the historical development of Jiarong Tibetan Embroidery?
What is its status and role in Tibetan culture?

In your research, what is the cultural ecology of Jiarong Tibetan Embroidery? How is it related to local society, economy, religion, etc.?

What are your research results or opinions on the structure and function of Jiarong Tibetan Embroidery? What is unique about its design style, pattern characteristics, and practical uses in life?

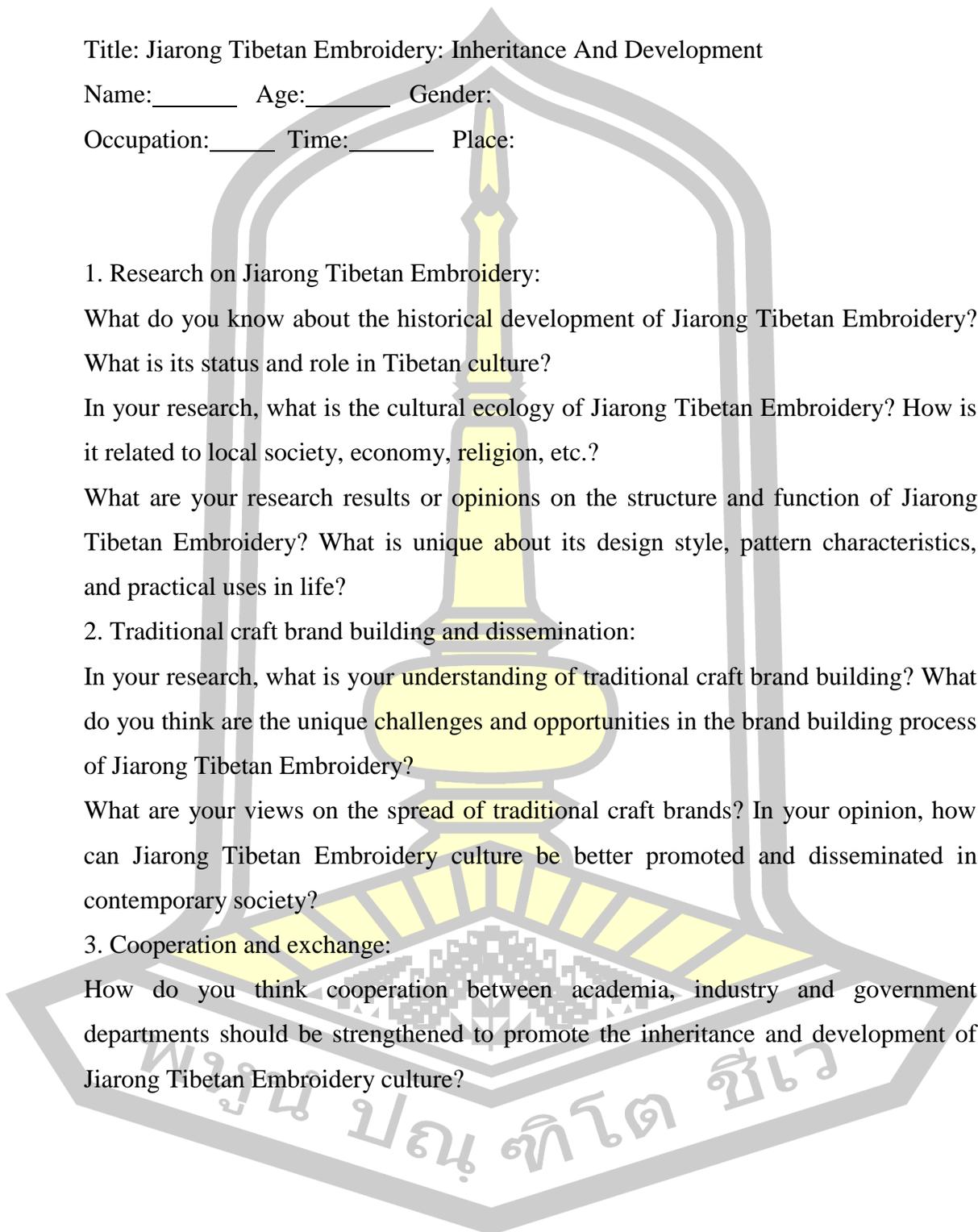
2. Traditional craft brand building and dissemination:

In your research, what is your understanding of traditional craft brand building? What do you think are the unique challenges and opportunities in the brand building process of Jiarong Tibetan Embroidery?

What are your views on the spread of traditional craft brands? In your opinion, how can Jiarong Tibetan Embroidery culture be better promoted and disseminated in contemporary society?

3. Cooperation and exchange:

How do you think cooperation between academia, industry and government departments should be strengthened to promote the inheritance and development of Jiarong Tibetan Embroidery culture?



Interview outline for Designer

Title: Jiarong Tibetan Embroidery: Inheritance And Development

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

1. Understanding of Jiarong Tibetan Embroidery:

What do you know about Jiarong Tibetan Embroidery? What are your thoughts on its history, cultural background and characteristics?

2. Design concept and style:

What is your design philosophy? When designing Jiarong Tibetan Embroidery works, will you incorporate its traditional elements into the design? Why?

Is your design style influenced by Jiarong Tibetan Embroidery? If so, can you give specific examples?

3. Views on traditional crafts:

What do you think of the status and role of traditional craftsmanship in modern design? How do you think traditional craftsmanship inspires contemporary designers? In what ways do you think the value of traditional craftsmanship is reflected in contemporary design?

4. Cooperation and innovation:

Have you ever worked with Jiarong Tibetan Embroidery craftsmen or inheritors? What difficulties and challenges did you encounter during the cooperation?

How do you think better integration and innovation can be achieved between traditional craftsmanship and modern design? Do you have practical experience to share?

5. Brand building and marketing:

What challenges do you think Jiarong Tibetan Embroidery traditional craft brand will face in the marketing process? Do you have any innovative ideas or suggestions?

6. Future prospects:

What are your expectations for the future development of Jiarong Tibetan Embroidery? What role do you think designers can play in the traditional craft brand building and design process?

Interview outline for Government officials

Title: Jiarong Tibetan Embroidery: Inheritance And Development

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

1. Please talk about your understanding of the protection of intangible cultural heritage
2. Within your scope of work, how does the government participate in and promote the protection of intangible cultural heritage?
3. What is the status and importance of Jiarong Tibetan Embroidery in your area?
4. What specific measures has the government taken to protect Jiarong Tibetan Embroidery?
5. What are your views on Jiarong Tibetan Embroidery becoming a national intangible cultural heritage?
6. After the recognition of national intangible cultural heritage, what progress and changes have been made in related work?
7. What do you think are the main challenges in protecting Jiarong Tibetan Embroidery?
8. What impact do you think globalization has on the inheritance and development of Jiarong Tibetan Embroidery?
9. How does the government cooperate with social organizations, enterprises and other stakeholders in the protection of Jiarong Tibetan Embroidery?
10. Do you think it is necessary to strengthen international cooperation and promote the international spread of Jiarong Tibetan Embroidery?
11. What are your expectations for the future development of Jiarong Tibetan Embroidery?
12. In your opinion, in the era of globalization, how to better balance the inheritance of traditional handicrafts with the needs of modern society?
13. Is there any other information or suggestions that you think will be helpful to the research?

Appendix II

List of interviewees

Key Informants

Interviewees with Ms. Yang Huazhen (Chengdu City. Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on March 8, 2023. (National level inheritor)

Interviewees with Mr. Feng Qinglong (Chengdu City. Home of Mr. Feng Qinglong) and interviewer Feng Yang on April 1, 2023. (Government officials)

Interviewees with Mr. Gesang yixi (Chengdu City. Home of Mr. Gesang yixi) and interviewer Feng Yang on Aug 16, 2023. (Cultural expert)

Interviewees with Ms. Li Jin (Chengdu City.Sichuan University) and interviewer Feng Yang on Aug 12, 2023. (Cultural expert)

Casual Informants

Interviewees with Ms. Yang Bilan (Sichuan Vocational College of Art) and interviewer Feng Yang on April 5, 2023. (Teacher & Embroidery inheritor)

Interviewees with Ms. Su Xianqin (Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on April 5, 2023. (Embroidery inheritor)

Interviewees with Ms. Feng Xiuqun (Xiang Hua Village, Xiaojin County) and interviewer Feng Yang on March 8, 2023. (Embroidery inheritor)

Interviewees with Ms. Ha Siling (Xiang Hua Village, Xiaojin County) and interviewer Feng Yang on March 8, 2023. (Embroidery inheritor)

Interviewees with Ms. Tang Suhua (Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on April 5, 2023. (Embroidery inheritor)

Interviewees with Ms. Shasha (Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on April 5, 2023. (Embroidery inheritor)

Interviewees with Ms. Li Zhongqi (Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on April 6, 2023. (Embroidery inheritor)

Interviewees with Ms. Ha Smen (Xiang Hua Village, Xiaojin County) and interviewer Feng Yang on June 19, 2023. (Embroidery inheritor)

Interviewees with Ms. Feng Tao (Xiaojin County) and interviewer Feng Yang on June 25, 2023. (Embroidery inheritor)

Interviewees with Ms. Yu Ting (Chengdu Hua zhen Tibetan and Qiang Culture Museum) and interviewer Feng Yang on April 6, 2023. (Designer)

Interviewees with Ms. Liu Junwan (Individual studio in Chengdu) and interviewer Feng Yang on June 15, 2023. (Designer)

Interviewees with Mr. Lin Limin (The Hong Kong Design Studio) and interviewer Feng Yang on June 29, 2023. (Designer)

General Informants

Interviewees with Mr. Zhou Siyuan (Chengdu City) and interviewer Feng Yang on April 2, 2023. (Government officials)

Interviewees with Mr. Zhang Jing (Chengdu City) and interviewer Feng Yang on May 16, 2023. (Government officials)

Interviewees with Ms. Xiao Ting (Chengdu City) and interviewer Feng Yang on April 2, 2023. (Embroidery enthusiasts & Student)

Interviewees with Mr. Yan Muchu (Aba Prefecture) and interviewer Feng Yang on April 20, 2023. (Embroidery enthusiasts)

Interviewees with Ms. Yan Min (Aba Prefecture) and interviewer Feng Yang on January 20, 2023. (Embroidery enthusiasts)

Interviewees with Mr. Tian Yu (Aba Prefecture) and interviewer Feng Yang on January 20, 2022. (Government officials)

Interviewees with Mr. Li Li (Aba Prefecture) and interviewer Feng Yang on February 5, 2023. (Embroidery enthusiasts & Student)

Interviewees with Ms. Luo Yangji (Xiaojin County) and interviewer Feng Yang on April 18, 2022. (Government officials)

Interviewees with Ms. Yang Mei (Xiaojin County) and interviewer Feng Yang on April 20, 2023. (Government officials)

Interviewees with Mr. Sun Haijun (Xiaojin County) and interviewer Feng Yang on February 15, 2023. (journalist)

Interviewees with Ms. Yuan Yan (Chengdu City) and interviewer Feng Yang on January 20, 2022. (sales manager)

Interviewees with Ms. Wang Tianjun (Chengdu City) and interviewer Feng Yang on April 25, 2023. (sales manager)

Interviewees with Mr. Dai Jixun (on-line) and interviewer Feng Yang on April 28, 2023. (volunteer)

Interviewees with Ms. Wang Yun (on-line) and interviewer Feng Yang on April 28, 2023. (volunteer)

Interviewees with Mr. Xue Jin (Chengdu City) and interviewer Feng Yang on April 1, 2023. (volunteer)

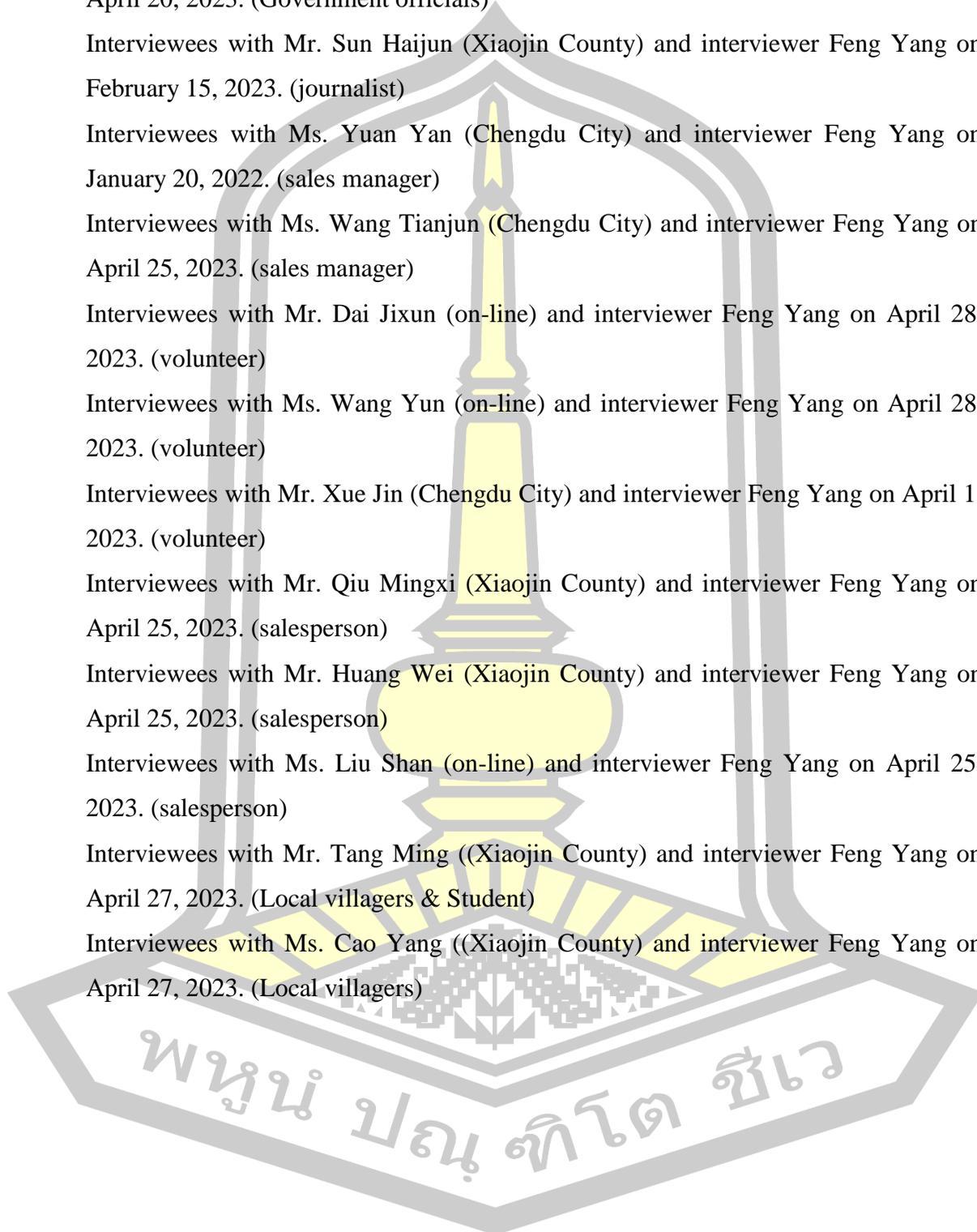
Interviewees with Mr. Qiu Mingxi (Xiaojin County) and interviewer Feng Yang on April 25, 2023. (salesperson)

Interviewees with Mr. Huang Wei (Xiaojin County) and interviewer Feng Yang on April 25, 2023. (salesperson)

Interviewees with Ms. Liu Shan (on-line) and interviewer Feng Yang on April 25, 2023. (salesperson)

Interviewees with Mr. Tang Ming ((Xiaojin County) and interviewer Feng Yang on April 27, 2023. (Local villagers & Student)

Interviewees with Ms. Cao Yang ((Xiaojin County) and interviewer Feng Yang on April 27, 2023. (Local villagers)



Key Informants

| No. | Name | Gender | Role | Age |
|-----|-------------------|--------|--------------------------|-----|
| 1 | Ms. Yang Huazhen | Female | National level inheritor | 64 |
| 2 | Mr. Feng Qinglong | Male | Government official | 67 |
| 3 | Mr. Gesang Yixi | Male | Cultural expert | 79 |
| 4 | Ms. Li Jin | Female | Cultural expert | 50 |

Casual Informants

| No. | Name | Gender | Role | Age |
|-----|-----------------|--------|--------------------------------|-----|
| 1 | Ms. Yang Bilan | Female | Teacher & Embroidery inheritor | 51 |
| 2 | Ms. Su Xianqin | Female | Embroidery inheritor | 56 |
| 3 | Ms. Feng Xiuqun | Female | Embroidery inheritor | 59 |
| 4 | Ms. Ha Siling | Female | Embroidery inheritor | 46 |
| 5 | Ms. Tang Suhua | Female | Embroidery inheritor | 41 |
| 6 | Ms. Shasha | Female | Embroidery inheritor | 38 |
| 7 | Ms. Li Zhongqi | Female | Embroidery inheritor | 40 |
| 8 | Ms. Ha Smen | Female | Embroidery inheritor | 36 |
| 9 | Ms. Feng Tao | Female | Embroidery inheritor | 56 |
| 10 | Ms. Yu Ting | Female | Designer | 24 |
| 11 | Ms. Liu Junwan | Female | Designer | 38 |
| 12 | Mr. Lin Limin | Male | Designer | 66 |

General Informants

| No. | Name | Gender | Role | Age |
|-----|-----------------|--------|---------------------------------|-----|
| 1 | Mr. Zhou Siyuan | Male | Government official | 62 |
| 2 | Mr. Zhang Jing | Male | Government official | 45 |
| 3 | Ms. Xiao Ting | Female | Embroidery enthusiast & Student | 21 |
| 4 | Mr. Yan Muchu | Male | Embroidery enthusiast | 58 |
| 5 | Ms. Yan Min | Female | Embroidery enthusiast | 40 |
| 6 | Mr. Tian Yu | Male | Government official | 47 |

| | | | | |
|----|------------------|--------|---------------------------------|----|
| 7 | Mr. Li Li | Male | Embroidery enthusiast & Student | 19 |
| 8 | Ms. Luo Yangji | Female | Government official | 43 |
| 9 | Ms. Yang Mei | Female | Government official | 31 |
| 10 | Mr. Sun Haijun | Male | Journalist | 39 |
| 11 | Ms. Yuan Yan | Female | Sales manager | 49 |
| 12 | Ms. Wang Tianjun | Female | Sales manager | 37 |
| 13 | Mr. Dai Jixun | Male | Volunteer | 35 |
| 14 | Ms. Wang Yun | Female | Volunteer | 36 |
| 15 | Mr. Xue Jin | Male | Volunteer | 41 |
| 16 | Mr. Qiu Mingxi | Male | Salesperson | 32 |
| 17 | Mr. Huang Wei | Male | Salesperson | 36 |
| 18 | Ms. Liu Shan | Female | Salesperson | 25 |
| 19 | Mr. Tang Ming | Male | Local villager & Student | 16 |
| 20 | Ms. Cao Yang | Female | Local villager | 36 |



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