
Study on the development and promotion of intangible cultural heritage tourism commodities

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Abstract

Qiang embroidery, an intangible cultural heritage, is an important cultural inheritance carrier of Qiang people. With the development of regional tourism in Aba prefecture, the existing Qiang embroidery tourism products are far from meeting the needs of tourists. This paper will discuss the development direction and promotion based on SWOT analysis of the current situation of Qiang embroidery tourism commodities.

Keywords

Intangible cultural heritage; Qiang embroidery; tourism commodities; Qiang culture ecological protection experimental area.

1. Introduction

Qiang embroidery is a national intangible cultural heritage. It has precious cultural value and is honored as “art on the clouds”. With the development of tourism and the holding of national festivals, Qiang embroidery has become a tourist commodity with national characteristics. Tourism is the pillar industry in Aba prefecture, under the policy background of comprehensive promoting regional tourism, the development and promotion of intangible cultural heritage tourism commodities became an important way to protect and develop national culture, it is also the internal requirement of the supply-side reform of regional tourism and an inevitable path to better meet the needs of tourists and improve their satisfaction and pleasure.

2. Interpretation on Cultural Connotation of Qiang Embroidery

2.1 Rich Cultural Implications

Qiang embroidery carries the material and spiritual wealth of the Qiang people, also accumulates rich cultural values and reflects such as the production life, customs and totem beliefs of the Qiang people. The high mountain canyon area in the upper reaches of Minjiang River is the main production and living space of Qiang people, so most Qiang embroidery themes reflect the natural scenery or daily life of their living space, such as plant flowers and leaves, animals and clouds patterns. Bad natural environment leads to frequent disasters, so Qiang people's expectation and expectation for a better life are embodied in their embroidery, such as “flowers in blossom”, “continuous melons”, “flowers blossom in brazier” and so on, all of these are the symbol of good life. In *Motivations of the Characters* (shuo wen jie zi) recorded “Qiang, shepherd of west Rong(area of one ancient country in ancient China) , it is a semasiography of “man” and “sheep”, voice qiang”. Therefore sheep totem worship is not only reflected in the spiritual culture of the Qiang people but also fully reflected in the Qiang embroidery art, “four sheep guarding the treasure”, “sheep horn with clouds” are the classic patterns of Qiang embroidery.

2.2 Exquisite Workmanship

There are sixteen kinds of embroidery methods of Qiang embroidery, includes cross-stitch, crochet, embroidery, jacquard, chain buckle and so on, different patterns use different methods of stitching. Qiang embroidery mainly use of paper-cut and drawing line patterns as sample, but in fact, many skilled Qiang women do not draw lines or draw patterns, they work with great skill, rich experience and bold imagination. In the traditional way of farming and collecting production and in the absence of material materials, fine and neat needles can effectively protect the wear resistance of clothes, also lengthens the service life of clothes and has both aesthetic value and practical value; With the vast wealth of material materials, most of the modern Qiang costumes are made of cotton, Qiang embroidery with bright colors, diverse patterns, more attention is paid on color matching and layout harmony.

2.3 Unique Cultural Landscape

Most of the traditional Qiang embroidery techniques are passed down from generation to generation by oral transmission, women in each household are an independent artisan. The dress of Qiang people is a beautiful national cultural landscape. At the same time, Qiang embroidery is an intermediary bridge for the social interaction of Qiang women, in addition to producing and working, small or big group of women sit together to discuss and teach Qiang embroidery skills, as a carrier of cultural heritage, this form of communication and interaction is also a unique cultural landscape. In modern society, especially in the context of tourism development, Qiang embroidery as a tourist commodity has inherent practical value, aesthetic value and economic value. In Qiang ethnic festivals and cultural exhibitions, Qiang embroidery, as an indispensable ethnic symbol and cultural element, is commonly seen in ethnic costumes, household decoration and handicrafts.

3. SWOT Analysis on the Development and Promotion of Qiang Embroidery Tourism Commodities

3.1 Strengths

1. Good mass base

In traditional society, making Qiang embroidery is one of the skills that Qiang women must master. Wenchuan earthquake has dealt a great blow to the Qiang people's culture, but after the earthquake, a series of policies, measures and activities, including government support, public welfare organizations, corporate support and non-genetic inheritance, have enabled Qiang women to earn economic income by making Qiang embroidery. This not only enhances the cultural identity and confidence of the Qiang women, but also enhances their social status. As the post-disaster recovery and development of tourism activities, more Qiang women want to be able to rely on tourism business and sell the Qiang embroidery instead of traditional farming or work as migrant worker, this provides labor security for the development and promotion of Qiang embroidery tourism products.

2. Rich experience in commercialization

It has been ten years since Qiang embroidery was listed in the national intangible cultural heritage list, and its commercialization has gone through different stages. In Wenchuan earthquake relief assistance construction, Qiang embroidery was mainly in the form of government procurement, volunteer purchase and public welfare charity sale as the assistance project, which was in the passive market operation stage; In the post-disaster recovery development period, with the arrival of tourists, people purchase Qiang embroidery in the mobile booth sporadic, Qiang women began to realize the economic value of Qiang embroidery, working hard on the production of goods, and setting up companies to increase production and variety to meet demand, transition from passive marketization to active marketization. "Puberty" exploration of Qiang embroidery market operation has

accumulated valuable experience for the development and promotion of Qiang embroidery tourism commodities.

3. Popularity acceleratory expansion

One of the important conditions for Qiang embroidery to become a tourist commodity is tourists' cognition of its value. After Wenchuan earthquake, the government attracted investment enterprises, the "One Foundation " support program and non-genetic inheritors to start their own companies, which played an important role in the promotion of Qiang embroidery. Through newspapers, television, Internet media and cultural exhibitions, the value of Qiang embroidery is gradually recognized. In 2015, through interdisciplinary cooperation with international art makeup brand Shu Uemura, limited edition of New Year cleaning oil is launched, the elements of Qiang embroidery patterns was extracted on the cosmetic packaging, this combination of traditional national handicrafts and modern mainstream fashion would push Qiang embroidery to the international market.

3.2 Weaknesses

1. Backward thinking and weak market consciousness

The production and consumption of traditional Qiang embroidery are for the purpose of "self-sufficiency", and a small number of deals are limited to local Qiang people, such as wedding dresses. As a result, Qiang women did not realize that Qiang embroidery could increase economic income as a tourist commodity. After Wenchuan earthquake, the public welfare organization One Foundation launched the Qiang embroidery assistance program, took the trusteeship way of "help support center + help support station + help support point + farmer" to carry on the propaganda and exclusive sale. As a public welfare organization, One Foundation did play a role in protecting intangible cultural heritage and increasing income at that time, but after the One Foundation campaign, Qiang women still only have skills but lack market consciousness, falling back into a loss, while still rely on the cottage industry production and hope the next possible custody underwriting of public institutions.

2. Lack of uniqueness and innovation

The different production subjects determine the difference of Qiang embroidery itself, this difference that truly reflects the "original ecology" of intangible cultural heritage; it is this difference that is the essence of "immaterial factors". However, at present, the homogenization of Qiang embroidery tourist goods is extremely serious, as long as there is a good market for certain Qiang embroidery products, it will attract imitation competition, the market is filled with uncreative imitations, or machine Qiang embroidery products pretend to be handmade. Market disorder makes the uniqueness of Qiang embroidery "different for different people" difficult to sustain, at the same time, it also discourages the creative enthusiasm of Qiang embroidery makers and greatly reduces the productive protection space of Qiang embroidery.

3. The inheritance of production techniques declined

With the speeding up of urbanization process, the Qiang traditional living style and cultural foundation to the survival of Qiang embroidery art changes, farming was replaced by the migrant workers, empty nest phenomenon of most Qiang villages is serious, traditional inheritance space of the Qiang embroidery has gone with the wind. With low marketization degree of Qiang embroidery, the economic income of Qiang embroidery is far less than that of migrant workers. In addition, compared with the traditional society, the modern society has more choices of clothing, the meaning of Qiang embroidery to Qiang women has changed, the serviceability of Qiang embroidery declined, although Qiang people subjectively do not want the national traditional culture disappear, there is inevitably a trend of inheritance decline.

3.3 Opportunities

1. Government and policy support

The Wenchuan earthquake has dealt a great blow to Qiang people's culture, but with the establishment of the Qiang people's cultural ecological protection zone, the government has attached increasing importance to the protection of ethnic culture. Aba prefecture government put Qiang embroidery training projects into the special fund of financial poverty alleviation; train Qiang embroidery skills regularly every year. The government provides funds to the identified inheritors of Qiang embroidery at different levels to carry out the inheritance activities of Qiang embroidery; Organizes inheritors of intangible cultural heritage to go out to participate in various kinds of intangible cultural heritage exhibitions, creates opportunities for exchange and learning. At the same time, by attracting investment, the government introduces the cultural enterprises that engaged in intangible cultural heritage into the local innovation design, through "bringing in, sending out" to propagandize and promote Qiang embroidery.

2. Well development of regional tourism

Aba prefecture is the main area inhabited by Qiang people in China, rich in tourism resources, the location advantage is obvious, which lays a good foundation for the development of tourism industry. With the rise of "regional tourism", Aba prefecture actively explores the way of combining tourism development with cultural protection, and cultivates cultural and ecological tourism as a pillar industry. In 2016, Aba prefecture was listed as one of the first "regional tourism demonstration areas". The ecological development mode of regional tourism makes the layout and supply structure of tourism industry optimize continuously, and brings new opportunities for the development and promotion of Qiang embroidery tourism products.

3. The continuous improvement of tourism consumption level

The price of tourism products is always the determining factor of tourism consumption. The higher the price, the less demand, and vice versa. However, with the development of economy and the improvement of education level, tourists are experiencing a gradual change from passive consumption to active consumption, from mass consumption to individual consumption, from material consumption to spiritual consumption, the structure of tourism consumption has been continuously adjusted, which can meet the tourist consumption market where tourists seek new things and seek different knowledge, there is still wide space. Qiang embroidery tourism commodity as the representation of the cultural symbol and Qiang culture can satisfy the willing of knowing different cultures for tourists, the immaterial nature of hand-made Qiang embroidery is just in line with the individualized consumption demands of tourists. The continuous improvement of tourism consumption level has laid a foundation for the development of Qiang embroidery tourism commodities.

3.4 Threats

1. Fierce competition

From the perspective of tourism market, Ganzi prefecture and Diqing prefecture of Yunnan province are both extremely competitive rivals of Aba prefecture. Ganzi prefecture and Diqing prefecture respectively take "Gongga Mountain" and "Shangri-la" as tourist attractions, with rich tourism resources and good market reputation. However, after the earthquake of Jiuzhaigou Valley in 2017, Aba prefecture suspended the reception of tourists and needed three years to rebuild. With this situation, it has lost its golden brand of tourism, and its tourist attraction has been greatly reduced, the number of tourists has been sharply reduced, and its competitors have divided its tourism demand. The reduction in the number of tourists is a threat and challenge to the sales of tourist goods.

2. Market confusion

Qiang embroidery tourism market structure is very unreasonable. The market is flooded with products known as machine Qiang embroidery but sell as hand-made ones, the value of "intangible culture" of Qiang embroidery has completely disappeared in the pursuit of low cost and high production. On the one hand, the market of Qiang embroidery tourism commodities is part of

high-end luxury goods with limited market space; On the other hand, there are some problems in the low-end tourism commodity market, such as counterfeiting, poor quality and non-localization. The market confusion has undoubtedly affected tourists' favor and desire for Qiang embroidery.

3. Absence of mechanism

Modernity and tradition are not completely separated or opposed, it is one of the choices for inheriting and protecting intangible cultural heritage through connecting it with modern society and carrying out market operation. However, in practice, the combination of development and protection is simply equivalent to "culture plays the economy", focusing on development only, ignoring protection and lacking the mechanism of coordination between development and protection. Even as a tourist commodity, intangible cultural heritage still relies on its inherent cultural value to realize its economic value, and it still needs to coordinate the relationship between protection and development. Absence of mechanisms is detrimental to both protection and development.

4. Thoughts on the Development and Promotion of Qiang Embroidery Tourism Commodities

4.1 Coordinate Contradiction

The inevitable problem in the development and promotion of Qiang embroidery tourism commodities is to deal with the contradiction between manual production and mechanization and large-scale production. In the development and promotion of Qiang embroidery tourism commodities, we should adhere to and optimize the outsourcing manual production mode, and make full use of modern technology. Give full play to the advantages of human capital and attract employment. Make full use of modern technology and pay attention to practicality on the basis of mechanization and mass production, attach the Qiang embroidery elements to products, it can not only reflect the beauty of Qiang embroidery, but also meet the needs of the mass consumer market with high yield and low cost.

4.2 Cross- boundary Cooperation

Cross-boundary cooperation based on practicality and aesthetics plays an important role in the development and promotion of Qiang embroidery tourism products. The Cross-boundary cooperation of Qiang embroidery can be divided into internal and external ones. The inner cross-boundary can be a combination of Qiang embroidery and other intangible cultural relics; for example, the grand scene of celebrating the year of the Qiang can be reflected in the Qiang embroidery work, or to combine Qiang embroidery with traditional incense making techniques, it will enriches the national connotation of the products. External cross-boundary can be the combination of Qiang embroidery with mobile phone case, bookmark, notebook, USB disk or car accessories, etc. Enrich the variety of tourism products of Qiang embroidery, realize the combination of ancient and modern, rural and fashionable, and realize the complementary gain through cross-boundary cooperation.

4.3 Guidance and Superintendence

The development and promotion of Qiang embroidery tourism products need policy support and guidance, providing support in infrastructure, brand marketing and other aspects. Focus on cultivating local enterprises to avoid loss of revenue; promote orderly operation and coordinated development of the market; encourage university participation, carry out comprehensive cooperation in design, production, production and research; incorporate the tourism commodity development plan of Qiang embroidery into the overall tourism development plan, providing key financial and tax support, such as discount loans and tax relief; improve the mechanism for industrial development and protection, and protect enterprise innovation results and intellectual property rights.

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