



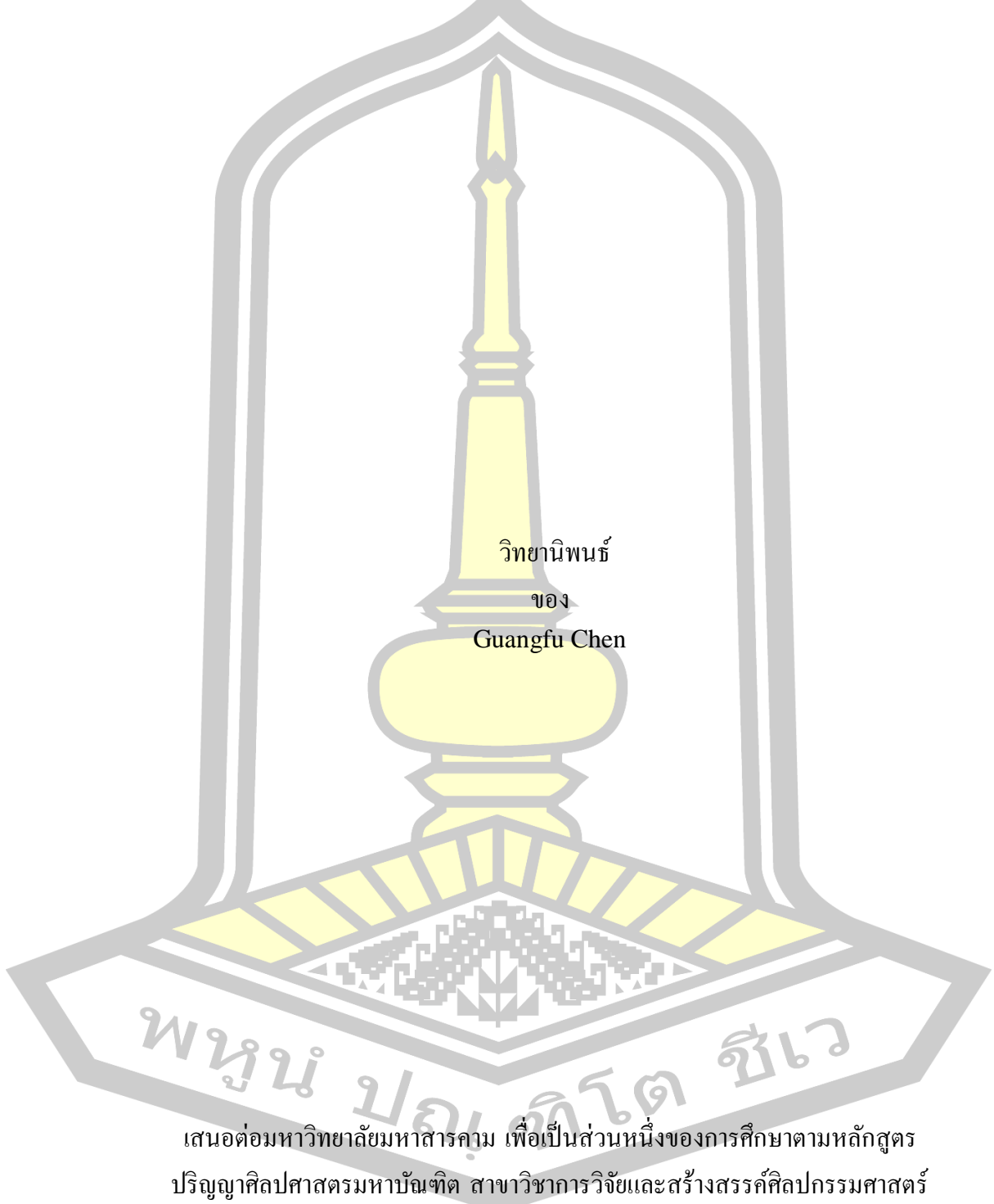
Qiang Costumes in Mao Xian, Sichuan Provinces: The Revival of Chinese Minority
Identities for Application in Design

Guangfu Chen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
December 2023

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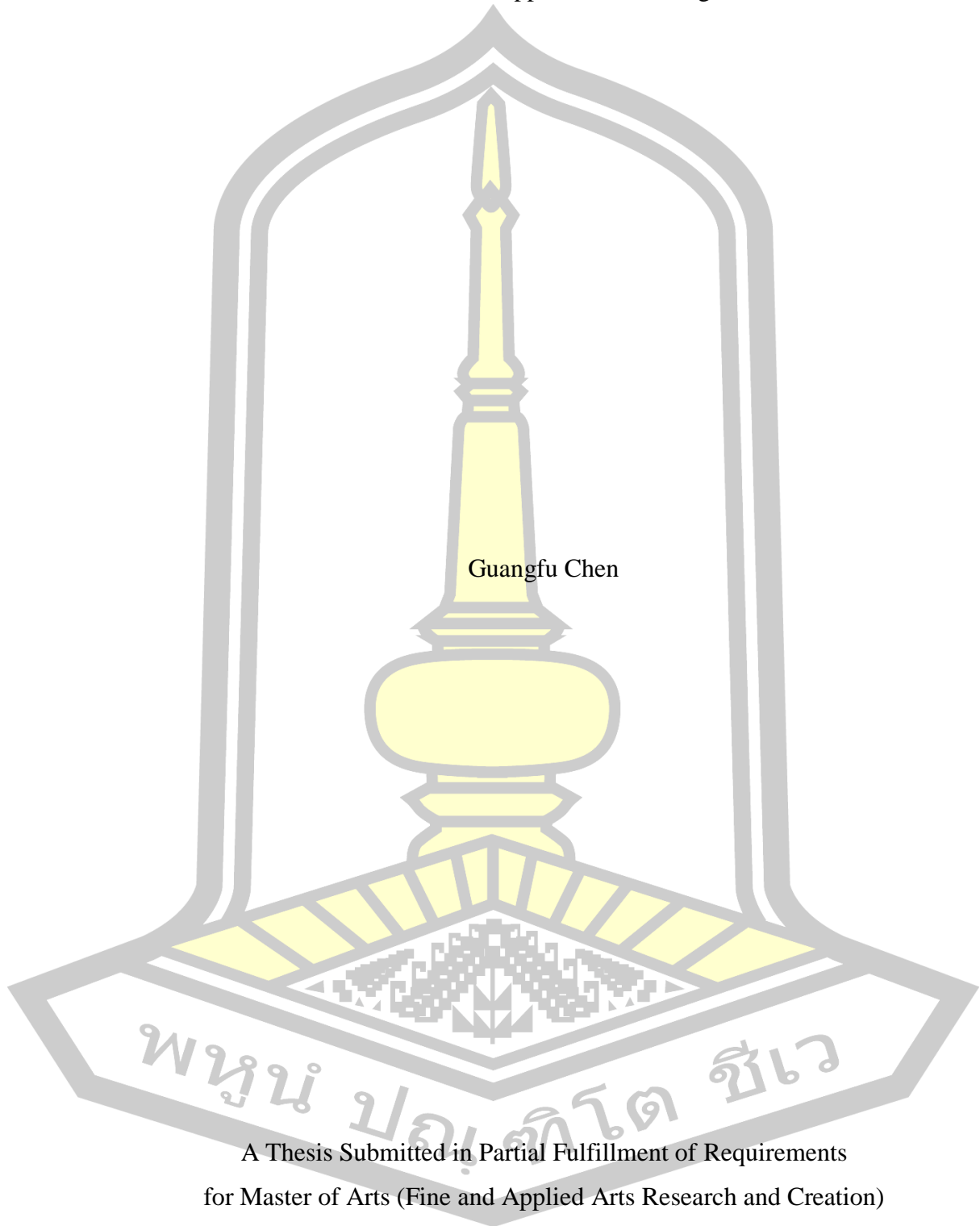


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Identities for Application in Design



Guangfu Chen

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

December 2023

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ABSTRACT

This research is qualitative and quantitative. The researcher has 3 objectives: 1) To study the characteristics, connotation and reflected history and social development of Qiang costumes. 2) Study and analysis of the cultural identity of Qiang Costumes, souvenir product market and consumer behavior. and 3) Design process of souvenir products inspired by Qiang Costumes in Maoxian County, Sichuan. The population and samples used in this research were divided into 2 groups: 1) The group used for studying Qiang costumes information, including Qiang people in Maoxian County, Sichuan Province and Local government workers. 2) The group used for analyzing data for design and evaluating satisfaction is souvenir product sellers, Designers Expert, and target consumers (Young tourists Gen Y 18 - 32 year) The sampling technique used was purposive sampling. The tool used in the research was a Surveys, interviews, observations and questionnaires. the statistics used were the means () and standard deviations.

For the research results, Qiang, as one of the ancient ethnic groups in China, the Qiang people have a long history, with records of their existence dating back to the Shang and Zhou dynasties. Nowadays, the Qiang people are mainly distributed in Maoxian, Wenchuan, Lixian, Heishui, Songpan, and Beichuan County in Mianyang, Sichuan Province, with some scattered in Danba County of Ganzi Tibetan Autonomous Prefecture, Qionglai City of Chengdu, and Jiangkou County and Shiqian County in Tongren District, Guizhou Province.

How about the development of Qiang costumes? The researchers have carried out the following tasks: 1) Research and analysis of the characteristics of Qiang clothing, in the city of Maoxian County, Aba Prefecture, Sichuan Province, these characteristics can be used for innovative design, forming a certain number of patterns, such as Huizi patterns, auspicious clouds, Flowers, etc. and 2) transform them into souvenirs that match market demand and target consumer groups (18-32-year-old young tourists Gen Y), a total of 5 projects, namely 1) keychain, 2) tableware, 3) bookmark, 4) refrigerator sticker, and 5) phone case, by using a questionnaire to assess the target group's satisfaction with the design of souvenirs inspired by Qiang costumes, it was found that: number one is Souvenir 5 (Tableware 2) within the level Very good

(=4.89),the second place is Souvenir 7 (Bookmark 1)within the level Very good (=4.87),followed by Souvenir 2 (Keychain 2)within the level Very good (=4.86),Souvenir 4 (Tableware 1)within the level Very good (=4.85),Souvenir 1 (Keychain 1)within the level Very good (=4.84),Souvenir 15 (phone case 3)within the level Very good (=4.83),Souvenir 10 (Refrigerator sticker 1)within the level Very good (=4.82),Souvenir 13 (phone case 1)within the level Very good (=4.8),Souvenir 8 (Bookmark 2)within the level Very good (=4.78),last place is Souvenir 12 (Refrigerator sticker 3)within the level Very good (=4.74), In general, within the level Very good (=4.83), Each project has different suggestions for improvement.

Keyword : Qiang people in Maoxian Sichuan, Qiang costumes application, Design of souvenirs



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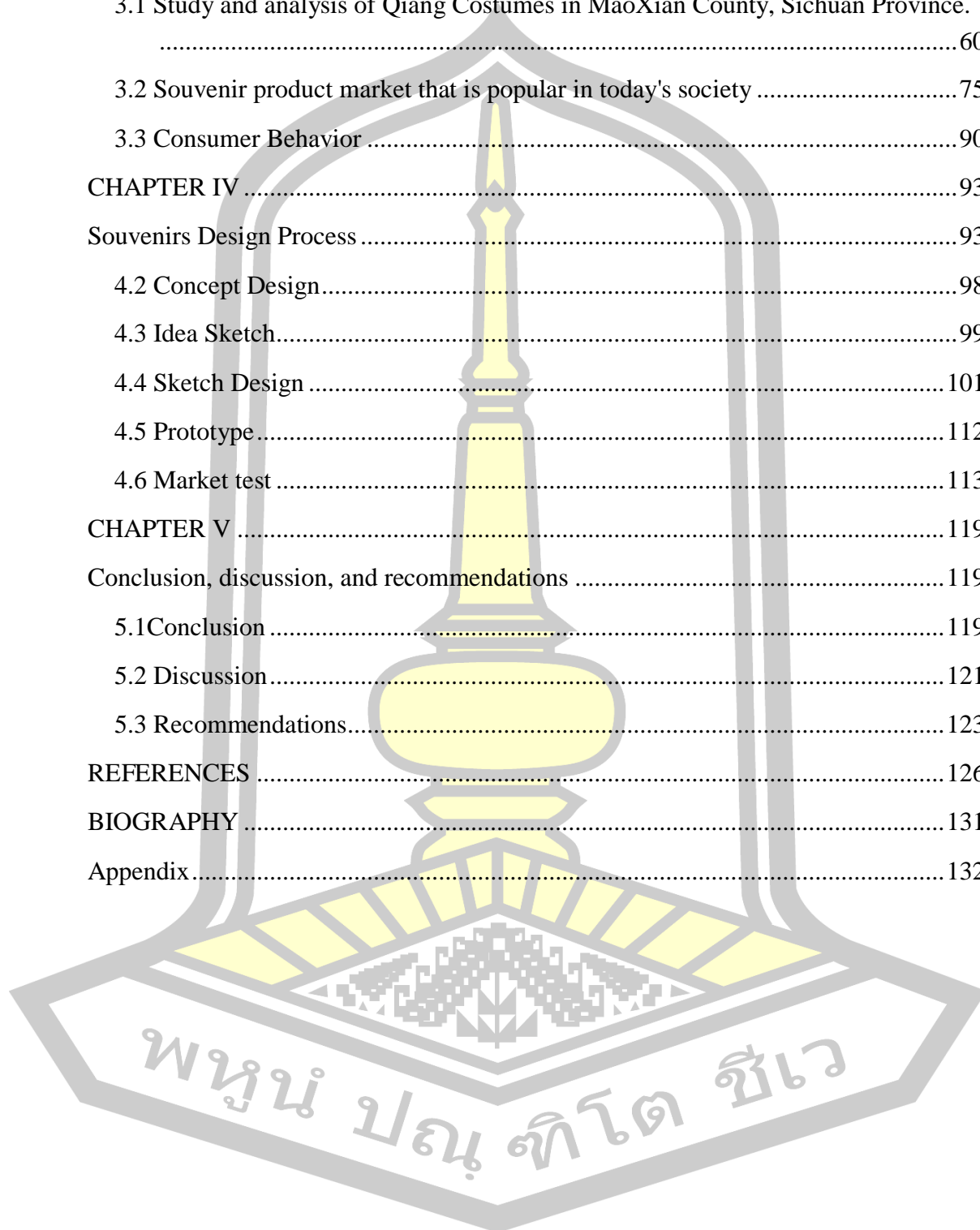
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Guangfu Chen

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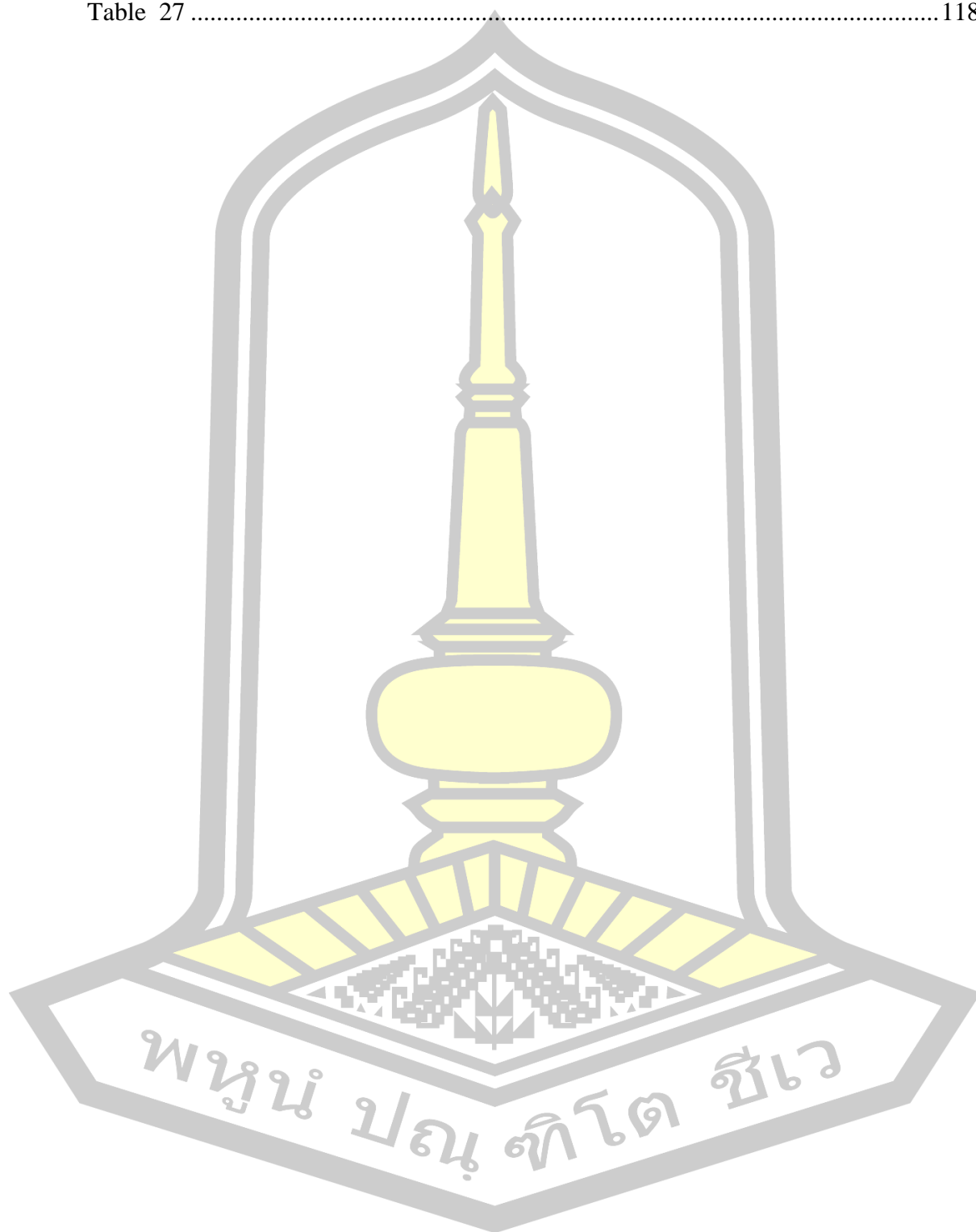


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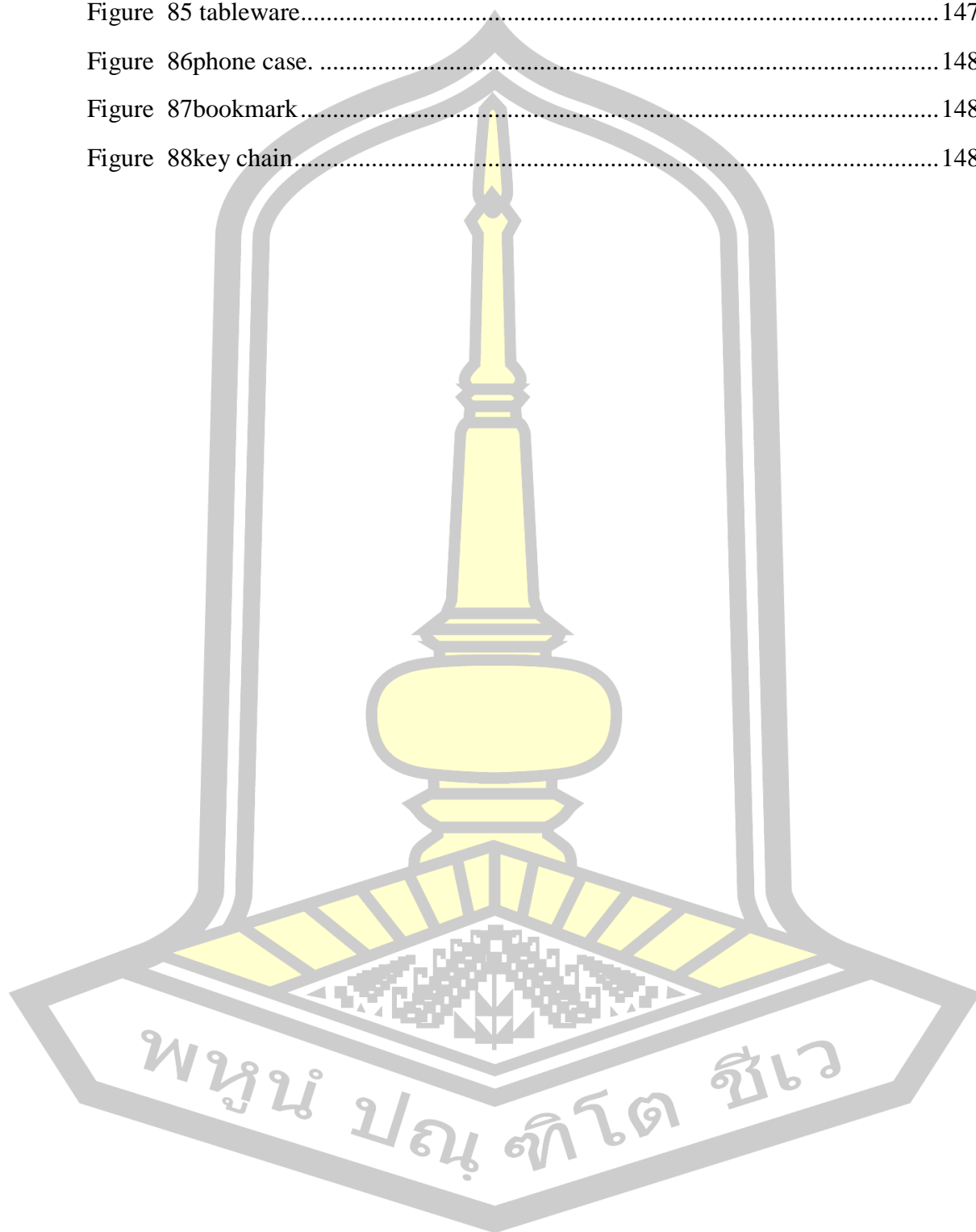
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CHAPTER I

Introduction

1.1 Background of Research

China is a country with many ethnic groups, and each ethnic group has its own unique cultural traditions, among which dress culture, as an important part of ethnic culture, is an important carrier of ethnic culture inheritance and development. As an important part of Chinese national culture, the dress culture of ethnic minorities is an indispensable part of Chinese national culture, presenting information about the lifestyles, cultural traditions, folk customs and religious beliefs of various ethnic groups in different historical periods and geographical regions through their structural shapes, production techniques, pattern decoration and wearing styles. As one of the minority groups in China, the Qiang have been closely related to the Han Chinese in the Central Plains since ancient times, and their costume culture plays an important role in the Qiang culture. Through its structural shape, pattern decoration and wearing style, Qiang costumes show the unique cultural tradition and aesthetic characteristics of Qiang, and also reflect the cultural exchange and integration of Qiang with other minority groups and Han. At the same time, Qiang costumes are a bright pearl in Qiang folk culture, and their inheritance and development not only represent the continuity of Qiang culture, but also show the richness and colorfulness of the diverse cultures of the Chinese nation. Through the study of Qiang costumes, we can understand Qiang history, culture and ethnic characteristics more deeply. At the same time, the inheritance and development of Qiang costume is also an important part of the inheritance and development of Chinese national costume culture. We should strengthen the research and protection of minority costume culture, promote the inheritance and development of minority culture, and also contribute to the inheritance and development of Chinese national costume culture. Let's work together to protect and inherit the valuable wealth of the diverse culture of the Chinese nation and let it shine more brilliantly in the new era.

Chinese civilization was founded in China, and China began with Yanhuang. History tells us that Qiang is the descendant of Emperor Yandi, and the only family name recorded in the oracle bones is Qiang. (Weiyan Zhou, 1988 : 7.) In the early period of history, it was a highly civilized tribe, and the first Chinese dynasty, Xia, was a unified state with Qiang as the main body. The formation and development of the Chinese nation was inseparable from the integration of the Qiang. Since the Qin and Han dynasties, the Qiang ancestors, who migrated from the northwest and settled in the upper valley of the Minjiang River, lived in the mountains, built rocks for rooms, created a unique national culture, and ignited the sacred fire of civilization at the source of the Yangtze River. This kind of ethnic group, which has been preserved from ancient times, is rare in China and world history, and is a living specimen for studying human society and history. The Qiang people have left an indelible glory in the process of building the profound Chinese civilization. Since ancient times, Maoxian County has been called the "Ancient Qiang Holy Land". In the territory of Yingpan Mountain Neolithic large central settlement site reveals that 5500 years ago, human beings in this fishing and hunting farming, living and reproducing, the dawn of early human civilization rose from here, illuminating the land of Bashu. 5. After the 12

Wenchuan earthquake, Maoxian County was identified by the State Council as the core area of the national "Cultural and Ecological Protection Experimental Zone". (Maoxian County People's Government, 2022:Online)

The Qiang people are one of the representatives of China's long history and cultural treasures. As early as the Shang and Zhou periods, the Qiang people were active in the northwest and central plains of China, and became an important part of the Chinese race. During the Spring and Autumn and Warring States period, the northwestern Qiang began to migrate to the southwestern region, injecting new impetus and vitality into China's multicultural exchange and development. Since the Han Dynasty, the distribution area of the Qiang has spread over a vast area of northwest and southwest China, leaving behind a lot of valuable historical and cultural heritage and traditional folk customs. In 1954, through the First National People's Congress, 38 ethnic minorities, including the Qiang, became the first members of the People's Republic of China, which not only fully respects the cultural diversity of ethnic minorities, but also cherishes and promotes the pluralistic cultural traditions of the Chinese nation. (Shaoqi Liu, 1954) As a member of the Chinese family, the Qiang people have always upheld the traditional virtues of unity, hard work, courage and wisdom, and have made remarkable contributions to the development and prosperity of the Chinese nation. Today, the Qiang people, while inheriting and passing down their traditional culture, are also actively integrated into modern society and the general situation of national construction, demonstrating the unique charm and contemporary style of Qiang culture. With their wisdom and strength, they contribute to building a community of human destiny and achieving the great rejuvenation of the Chinese nation.

Qiang originated from ancient Qiang, an ancient ethnic group in western China. Mr. Fei Xiaotong, a famous contemporary sociologist, anthropologist, ethnologist and social activist, said, "Qiang is a nation that transfuses blood outward, and many ethnic groups flow with Qiang blood." (Xu Zhou, 2011:3) The ancient Qiang has a wide and far-reaching influence on the historical development of China and the formation of the Chinese nation, and the national language is Qiang, which belongs to the Qiang branch of the Tibetan-Burmese language family of the Sino-Tibetan language family and is divided into northern and southern dialects. The Qiang people call themselves "Erma" or "Erba" and are known as "the people on the clouds". They are mainly distributed in Maoxian, Wenchuan, Lixian, Songpan and Heshui counties in Aba Tibetan and Qiang Autonomous Prefecture of Sichuan Province and Beichuan Qiang Autonomous County in Mianyang City, while the rest live in Danba County in Ganzi Tibetan Autonomous Prefecture of Sichuan Province, Pingwu County in Mianyang City, and Jiangkou and Shiqian counties in Tongren District of Guizhou Province. Most of the Qiang live in high mountains or mid-mountain areas, and a few are distributed in the vicinity of towns along highways, mixed with Tibetan, Chinese and Hui people. They call themselves "Erma" or "Erba", which means "local people". (National People's Committee website, 2020:Online)

The Qiang are one of the oldest and most mysterious ethnic groups in China. They have created a splendid pastoral civilization during their long history, and were one of the first to improve wild sheep into sheep. Their position in the world's textile history is pivotal, and their processing and weaving techniques of linen, wool, horse hair, cow hair and other cellulosic materials make them one of the important

representatives of traditional Chinese textile culture. After 4,000 to 5,000 years of inheritance, the Qiang still retain and inherit their unique and colorful costumes, textiles and embroidery culture, which are deep and heavy, ancient and mysterious, reflecting the historical and cultural heritage and national spirit of the Qiang, and have had a profound influence on some neighboring minority groups. Qiang costumes are characterized by bright colors, complex patterns and smooth lines, often using handicrafts such as brocade, embroidery and weaving, and integrating ethnic culture, beliefs and historical elements in the style, color and ornamentation of the costumes, inheriting the ancient cultural memory and national spirit of the Qiang people. Qiang embroidery is one of the treasures of Qiang culture. Its vivid colors, rich patterns, meticulous embroidery techniques and unique creative style are breathtaking. Using wool, silk and linen as the main materials, Qiang embroidery is characterized by smooth lines, distinctive shapes, dazzling colors and profound meanings, making it one of the representative art forms of Qiang culture. The profound connotation and unique charm of Qiang costume and embroidery culture not only highlight the unique ethnic characteristics and artistic talent of the Qiang people, but also reflect the diverse culture and profound cultural heritage of the Chinese nation. The inheritance and development of this cultural heritage will continue to inspire people's love for traditional culture and their aspiration for a better life.

Although the population of the Qiang is small, its remarkable cultural heritage and historical legacy have made an indelible contribution to the inheritance and development of the diverse culture of the Chinese nation. The Qiang people have a long history and are one of the representatives of cultural treasures. However, due to the lack of their own writing and the fact that they have undergone many changes in the long history, the inheritance of Qiang culture is facing great challenges. In such a situation, the intangible cultural inheritors of the Qiang people are particularly important. They are the guardians and inheritors of the Qiang culture, and are an indispensable part of the Qiang cultural heritage. However, the 5.12 Wenchuan earthquake in 2008 brought immeasurable losses to the Qiang culture, and many inheritors were killed in the earthquake, which brought a great impact on the inheritance of Qiang culture. However, because of this, the Qiang ethnic culture has attracted widespread attention from scholars at home and abroad. After the earthquake, the state has also invested a lot of energy and resources to support the inheritance and development of Qiang culture. By strengthening the education, training and protection of Qiang culture, a group of talented and responsible cultural inheritors have been continuously cultivated and selected to protect and pass on the millennial essence of Qiang culture. Such efforts are of great significance in promoting the inheritance, development and promotion of Qiang culture, and will also have a positive impact on the multicultural heritage and development of the Chinese nation. Just like the Qiang costumes, embroideries and other cultural arts, the unique charm, historical accumulation and cultural heritage of the Qiang culture have unlimited vitality and development potential. Only by inheriting and carrying forward these unique cultural traditions can the Qiang culture go farther and grow stronger.

Qiang is one of the historical minority groups in China, and Qiang embroidery is one of the unique traditional crafts of the Qiang people. (Shanshan Chen,2020:3) Qiang embroidery, with its unique artistic style and cultural connotation, has attracted the love and pursuit of many culture lovers at home and abroad. With its wide range

of subjects and bright colors, Qiang embroidery is a display of Qiang women's ingenuity and talent, and expresses the Qiang people's pursuit of a better life. Qiang embroidery is mainly distributed in Maoxian, Wenchuan, Lixian, Songpan and Heshui, especially in Sanlong, Heihu, Yonghe, Huilong and Bichang of Maoxian County. Initially, it originated from the simple decorations on the ancient Qiang tribe's "felt" costumes during the Han Dynasty, with simple geometric patterns embroidered on the collar and cuffs to distinguish tribal groups. In the Ming and Qing dynasties, Qiang folk embroidery was popular in the Qiang area and developed into various stitches such as row embroidery, flower embroidery, flower tying, flower jacquard, flower patchwork, flower hooking, chain buckle, hand embroidery, etc. Among them, pick embroidery is one of the most popular expressions of Qiang women. There are many kinds of Qiang embroidery patterns, including flowers and plants, birds and animals, landscapes and figures, etc., with various forms and distinctive styles, showing the profound cultural heritage and unique artistic characteristics of the Qiang people. Qiang embroidery not only reflects the creativity and charm of Qiang folk art, but also contributes to the development and inheritance of Qiang culture. With its exquisite craftsmanship and unique cultural connotation, it has become the image carrier of Qiang culture, and is also important for the development and innovation of Chinese cultural traditions. The Qiang embroidery is exquisite, and its embroidery is mainly used to decorate clothing, headdress, shoe mats, waistbands, and floating belts. There are as many as 100 kinds of Qiang embroidery patterns in the decorative items. Qiang embroidery is a bright pearl in Qiang folk culture, and its inheritance and development not only represent the continuity of Qiang culture, but also show the richness and colorfulness of the Chinese nation's diversified culture. In today's era of globalization, inheriting and promoting the traditional culture of Qiang embroidery can not only promote the inheritance and development of national culture, but also help promote the innovation and integration of Chinese culture, and contribute to the international dissemination and exchange of Chinese culture. (Maolan,Zhong,Xin Fan,Pu,Fan,2012)



Figure 1 Qiang women are preparing for embroidery and drawing the patterns needed for embroidery.

The Qiang are one of the major ethnic groups in southwest China, and their history can be traced back to ancient times. Studying the social history of the Qiang can provide insight into its long development, economic structure, political system, religious beliefs and other aspects. (Shuyou,Zhang,2014) The Qiang have a unique language and culture, and are an important part of China's diverse culture. Studying the language and culture of the Qiang can help people better understand and protect the cultural heritage of the Qiang. The Qiang are mainly distributed in the plateau areas of China, and their ecological environment is very special.

(Yunxing,Xin,2017:11) Studying the natural environment in which the Qiang live and the relationship between human beings and nature is of great significance for ecological environmental protection and sustainable development. As an ethnic minority in China, the development and ethnic integration of the Qiang have been the focus of attention. Studying the development of the Qiang can provide useful experiences and references for promoting the development of China's ethnic minorities and building a harmonious multi-ethnic society. To sum up, the study of the Qiang ethnic group involves several disciplinary fields, covering history, culture, ecology, society and other aspects, and has extensive research value and practical significance.

In recent years, tourism has experienced vigorous development and prosperity, and has become an indispensable part of people's lives. Buying tourist souvenirs in the process of tourism has become commonplace. In the context of the tourism economy, there is a need to innovate existing traditional tourism products to respond to the growing needs of consumers. Studying successful cases of tourism souvenir design can provide us with valuable experience and insights. By combining the study of Qiang tourism products in Maoxian County, we can create innovative tourism souvenirs tailored to Maoxian Qiang culture in terms of subject matter and shape, application and design, and carrier and branding. These tourist souvenirs not only have unique cultural connotation and historical value, but also have distinctive characteristics in appearance and material. By creating such tourist souvenirs, we can bring to the market high quality products that can stand the test of time, and at the same time, we can show the charm and characteristics of the Qiang culture. These souvenirs will become precious items for tourists to keep their memories, and also an important carrier for the heritage of Qiang culture. Let such innovative Qiang tourist souvenirs become market favorites and favored by the majority of consumers, showing the charm and pride of our national culture.

1.2 Purpose of the Research

1.2.1 To study the characteristics, connotation and reflected history and social development of Qiang costumes.

1.2.2 To Study and analysis of Costumes identity of Qiang Costumes,souvenir product market and consumer behavior.

1.2.3 Design process of souvenir products inspired by Qiang Costumes in Maoxian County, Sichuan.

1.3 Research Questions

1.3.1 What is the historical development history of Qiang? What are the characteristics of Qiang costumes? What is the connotation of Qiang costume? What kind of social development is reflected?

1.3.2 What is the ethnic and cultural identity of Qiang costume in China? What is the market of Qiang souvenirs? What is the consumption behavior of buying souvenirs?

1.3.3 How to inherit and develop the culture of Qiang costume in Maoxian with the help of souvenirs?

1.4 Scope of Research

1.4.1 Research area

Main study site: the study area is Maoxian County, Aba Tibetan and Qiang Autonomous Prefecture, Sichuan Province, China. China Ancient Qiang City in Maoxian County, China Qiang Museum in Maoxian County, Baishi Qiang Village in Maoxian County, Niuwei Qiang Village in Maoxian County, Songpinggou in Feixi in Maoxian County, and Fengyi Town in Maoxian County.

MaoXian County is a county under the jurisdiction of Aba Tibetan and Qiang Autonomous Prefecture, Sichuan Province. The geographic coordinates are 102°56'~104°10' east longitude, North latitude 31°25'~32°16', It is 116.62 kilometers long from east to west, 93.73 kilometers wide from north to south, and It is adjacent to Beichuan Qiang Autonomous County, Anzhou District, Mianzhu City, Shifang City, Pengzhou It is adjacent to Beichuan Qiang Autonomous County, Anzhou District, Mianzhu City, Shifang City, Pengzhou City, Wenchuan County, Li County and Songpan County, 190 kilometers away from Chengdu and 101 kilometers away from Dujiangyan. According to the seventh census data, as of November 2020, the resident population of MaoXian County was 109020. MaoXian governs 11 towns, a total of 149 administrative villages, It is the largest county inhabited by the Qiang people in the country. In addition to the Qiang people, 17 ethnic groups such as Han, Tibetan and Hui live in the county. MaoXian County is a national cultural and ecological protection zone. (Maoxian County People's Government, 2022: Online)



Figure 2 the author traveled to MaoXian County to conduct fieldwork.

1.4.2 Time July 2021 - March 2023.

1.5 Research Methodology

This study uses a combination of qualitative and quantitative research methods, which are structured as follows.

1.5.1 Population and Sample

1. Qiang people in Maoxian County, Sichuan Province
2. Local government workers
3. Souvenir sellers
4. Designers
5. Young tourists (Gen Y)

1.5.2 Instrumentation

Surveys, interviews, observations, questionnaires

1.5.3 Data Collection

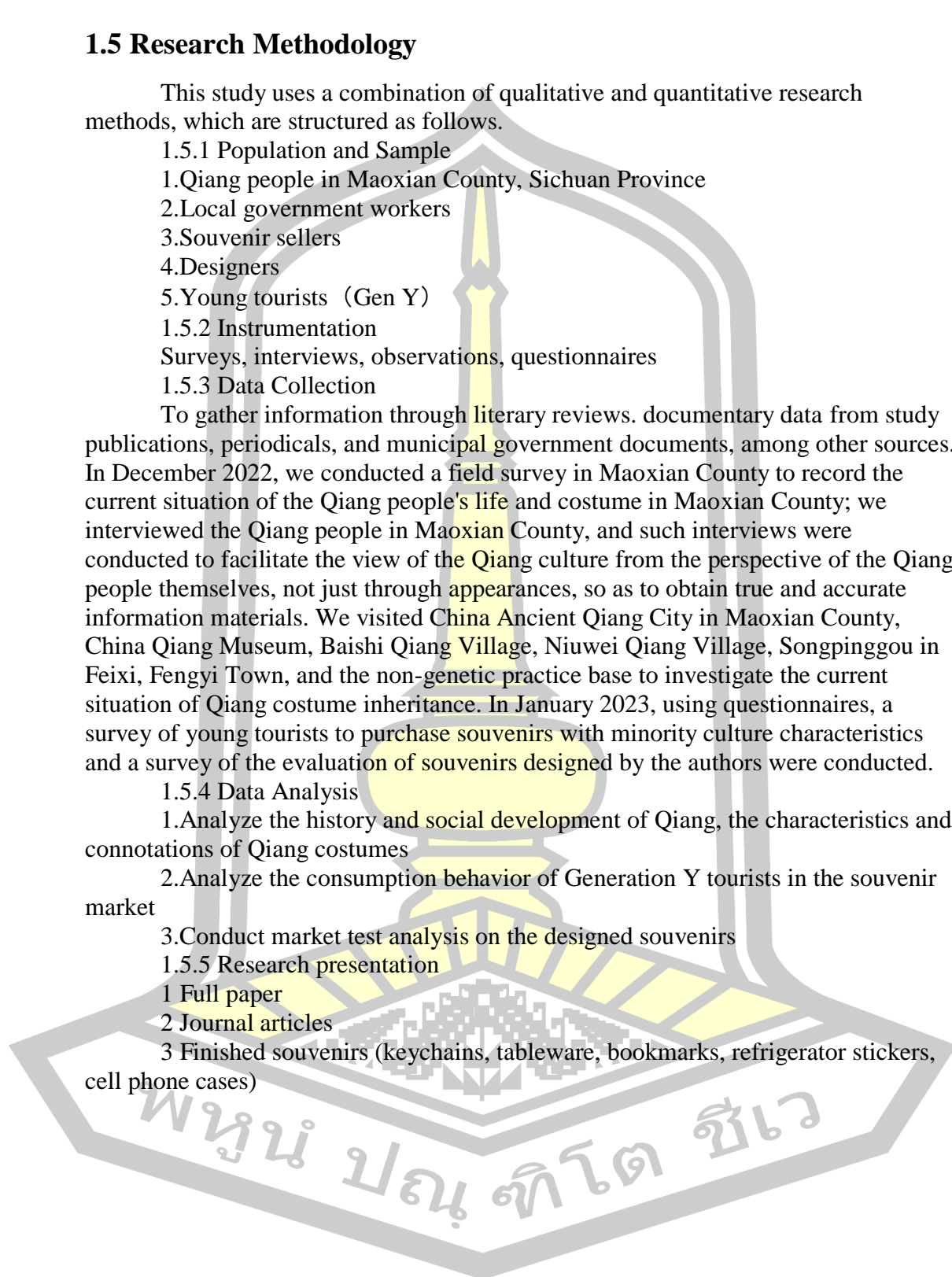
To gather information through literary reviews, documentary data from study publications, periodicals, and municipal government documents, among other sources. In December 2022, we conducted a field survey in Maoxian County to record the current situation of the Qiang people's life and costume in Maoxian County; we interviewed the Qiang people in Maoxian County, and such interviews were conducted to facilitate the view of the Qiang culture from the perspective of the Qiang people themselves, not just through appearances, so as to obtain true and accurate information materials. We visited China Ancient Qiang City in Maoxian County, China Qiang Museum, Baishi Qiang Village, Niuwei Qiang Village, Songpinggou in Feixi, Fengyi Town, and the non-genetic practice base to investigate the current situation of Qiang costume inheritance. In January 2023, using questionnaires, a survey of young tourists to purchase souvenirs with minority culture characteristics and a survey of the evaluation of souvenirs designed by the authors were conducted.

1.5.4 Data Analysis

1. Analyze the history and social development of Qiang, the characteristics and connotations of Qiang costumes
2. Analyze the consumption behavior of Generation Y tourists in the souvenir market
3. Conduct market test analysis on the designed souvenirs

1.5.5 Research presentation

- 1 Full paper
- 2 Journal articles
- 3 Finished souvenirs (keychains, tableware, bookmarks, refrigerator stickers, cell phone cases)



1.6 Concept, Theory and Conceptual framework

The main concept of this paper is cultural revival and applied design, which is a redevelopment of the Qiang culture in Maoxian County, Sichuan Province through the study and redesign of the cultural elements of the Qiang costume. While designing and developing the Qiang tourist souvenirs, it is also necessary to do a good job of preserving and developing the traditional culture of the Qiang people. Using modern design concepts to conform to the requirements of the times, the essence of the Qiang cultural connotation is integrated into it, following the pace of rapid development of the times. In the process of continuous competition in the Qiang cultural tourism souvenir market, the culture of Qiang is also spreading, which not only can drive the economic development of Maoxian area, but also can widely spread the culture of Qiang, and has unique significance to establish the culture of Qiang as a national brand.

The framework of this study is based on the Qiang costume in Maoxian County, Sichuan Province, and analyzes the consumption behavior of Generation Y for the market where Generation Y tourists are consumers, and extracts the excellent elements of Qiang costume in Maoxian County, Sichuan Province for souvenir design, in order to inherit and develop the excellent traditional culture and art of Chinese ethnic minorities.

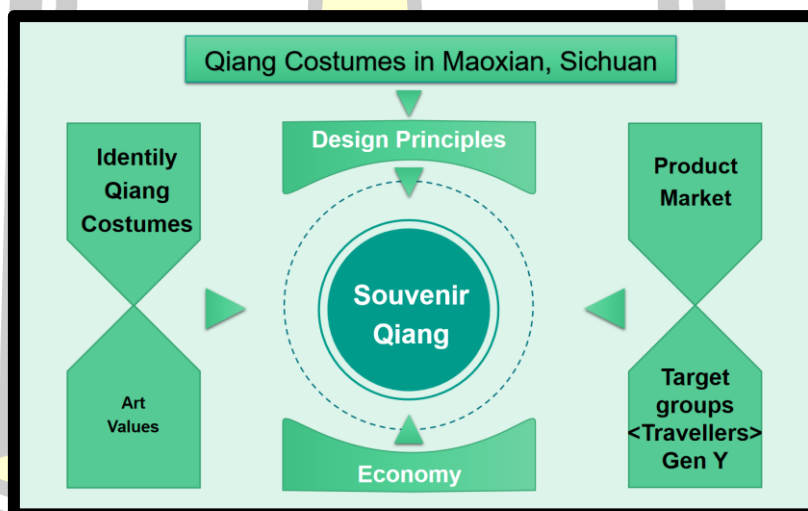


Figure 3 Research Framework.

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1.7 Research plan

Table 1 (Operation period from November 2022 to March 2023)

No.	plans/activities	Period				
		Nov. 2022	Dec. 2022	Jan. 2023	Feb. 2023	Mar. 2023
1.	TS2 Research Proposal (examination of thesis outline)	→	→			
2.	Data Collection Chapter 2 Literature Review study of documentary information and related research (Objective No. 1)		→			
3.	Chapter 3 Data Analysis (Objective No. 2) visit the area - Study and analyze the sample of the research sample (SWOT Analysis). - Explore the product market and consumer demand (Target group)		→			
4.	Chapter 4 Creativity/Design Process (Objective 3) 4.1 Inspiration/concept design and Idea sketch (preliminary screening with the advisor)		→			
5.	4.2 Sketch Design (Selected by experts and distributors)		→			
6.	Thesis progress report			→		
7.	4.3 Create a prototype Improve with the advisor (if any)			→		

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No.	plans/activities	Period				
		Nov. 2022	Dec. 2022	Jan. 2023	Feb. 2023	Mar. 2023
8.	4.4 Market test Test the market with the target audience to assess their satisfaction. Statistics used \bar{X} , SD, or Exhibition			→		
9.	Chapter 5 Conclusion, Discussion and Recommendations				→	
10.	Research presentation - Thesis defense examination - Full report -Scopus research article published				→	
11.	Graduation				According to the academic calendar	

Note: We meet with Ajarn Advisor every week on Tuesdays at 10.00 a.m. throughout the semester.

1.8 Benefit of Research

1.To study the Qiang costumes, including the historical beliefs of Qiang, the characteristics of Qiang costumes in terms of structure, color, material, pattern and handicraft, etc. Focused analysis on the cultural connotation of Qiang costumes. Changes in the social environment have had a great impact on the Qiang culture, and the Qiang national costume is slowly being Sinicized. We discuss how to inherit this ancient culture from various aspects and make suggestions.

2.Among China's ethnic minorities, the Qiang have an ancient cultural history that contains great cultural and commercial value. In domestic literature, there are many studies on the history of the Qiang, but few studies on the artistry of the Qiang culture in the Maoxian area and the application of decorative patterns, and few studies on the design of local tourist souvenirs of the Qiang. By studying and redesigning the cultural elements of Qiang costumes in Maoxian County, it is a redevelopment of Qiang culture in Maoxian County. While designing and developing Qiang tourist souvenirs, we should also do a good job of protecting and developing Qiang traditional culture. The development of Qiang costume souvenirs promotes the inheritance and development of Qiang costume culture, realizes the conversion of commercial value of Qiang costume culture, and lays the foundation for the long-term development of Qiang costume culture. To make the relevant departments in Maoxian County adjust their policies in time to promote the healthy and benign development of souvenir market.

3. Take the Qiang costume in Maoxian County of Sichuan as an example for souvenir design as practice. Using modern design concept to conform to the requirements of the times, the essence of Qiang culture connotation is integrated into it, following the pace of rapid development of the times. In the process of continuous competition of Qiang cultural tourism souvenir market, Qiang culture is also spreading, which can not only drive the economic development of Maoxian area, but also widely spread Qiang culture, protect and inherit Qiang culture, and have unique significance to establish Qiang as a national brand culture.

1.9 Definition of Terms / Concise / More Compact

Qiang costume means The Qiang costume in this study refers to the Qiang costume in Maoxian County, Sichuan Province. The headdress of Qiang men and women in Maoxian County is wrapped in headpieces, and the headdress varies slightly by region. For example, women in the area of Chibusu are known to wear "a tile", a tile-like green cloth embroidered with flower patterns and embellished with silver plates and rings, while women in Heihu Township wrap their heads in white cloth handkerchiefs, known as "Wannianxiao", which is said to commemorate the national hero General Heihu. Qiang clothing to long shirt, men and women are wearing cotton or brocade (in the past for homemade cloth or linen) long shirt, right overlapping, more loose, shaped like a cheongsam. Men's clothes are above the knee, and some women's shirts reach the back of the feet. The collar, cuffs and lapels have flowers, and the oblique lapels are embedded with patterns one to three fingers wide, and some are decorated with silver ornaments in the shape of plum blossoms, all made by hand. The patterns are varied and the colors are bright, with the middle-aged and elderly mostly in single blue and black, while the young girls like bright colors. Clothing coat without collar, sleeveless, no buckle sheepskin coat, sheepskin coat around the drape long hair, hair outward on a sunny day, hair inward on a rainy day, can be used to prevent cold, blocking rain, pad sitting, pad back and weight bearing. Qiang decoration is also very unique, women generally like to wear silver medals, collar flowers, earrings, bracelets, rings, hairpins, some also inlaid on the ring onyx, jade and coral, some chest hanging chain beads and oval "color Wu". Adult men are decorated with waist knives, tobacco bags, iron fire sickle, showing their masculinity. Maoxian County Qiang costumes are not only exquisite and beautiful in appearance, but also rich in cultural connotation, which is an important part of Qiang traditional culture. Nowadays, the Qiang costume has become an important brand and attraction of local cultural tourism in Maoxian County, attracting more and more tourists to visit, experience and learn. (Mao County People's Government, 2022: Online)

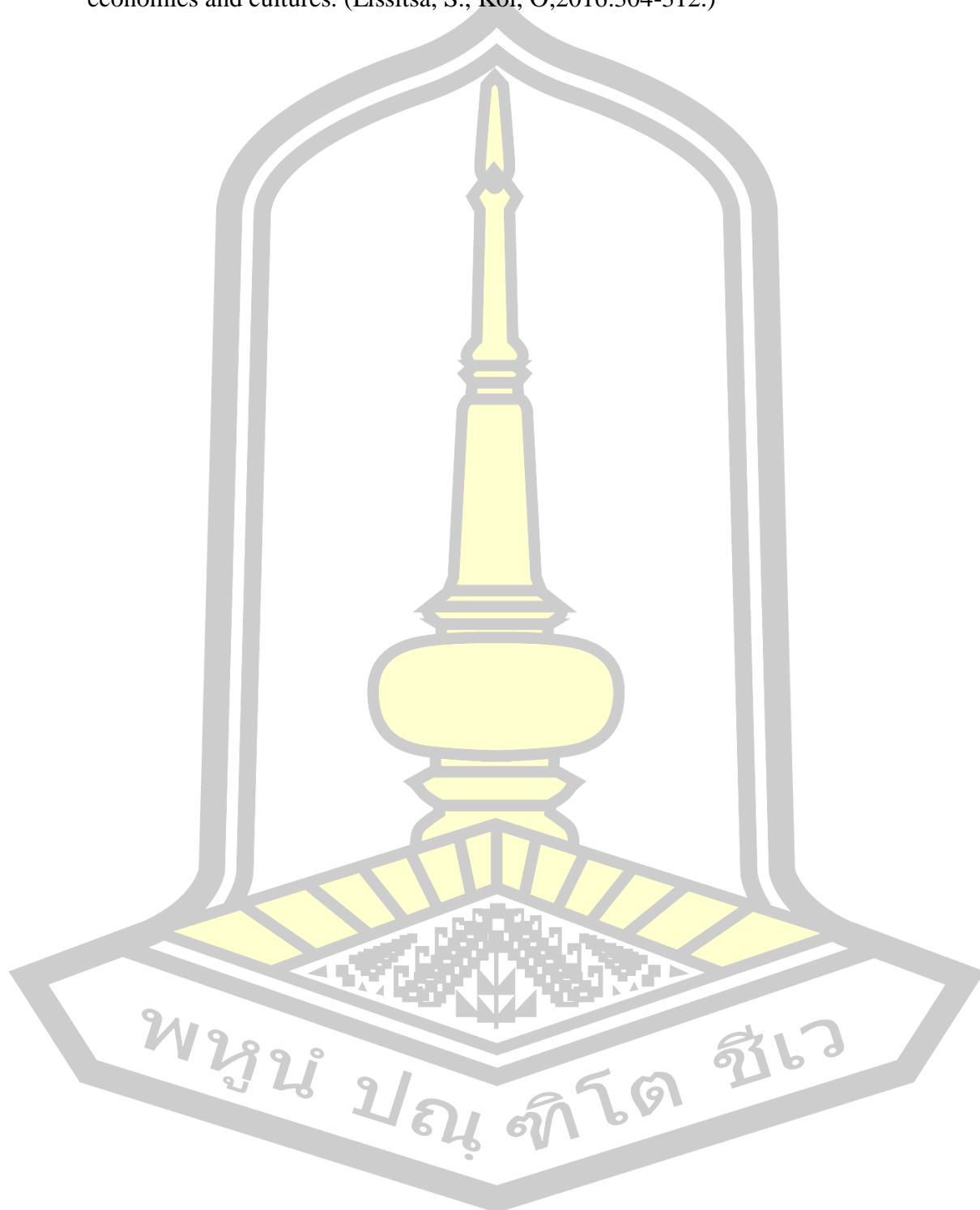
Qiang means The Qiang in this study is an ethnic minority in China, mainly distributed in the provinces of Sichuan, Gansu, Qinghai, and Shaanxi. The Qiang have a long history dating back to ancient times and are an important part of China's diverse culture. The cultural heritage of the Qiang is rich and colorful, including language, literature, art, music, dance, and costume. The language of the Qiang belongs to the Tibetan-Burmese language family and has several dialects, making it one of the most important objects for the study of Chinese minority languages. Qiang literature is also very rich, including legends, myths, histories, poems and songs, reflecting the production, life, beliefs and emotions of the Qiang people. Qiang art and music also have unique forms of expression, such as face painting, mural painting and

color painting, which show the aesthetic and cultural characteristics of the Qiang people. The economic structure of the Qiang people is mainly agricultural, mainly growing barley, corn, wheat and other food crops, and raising cattle, sheep, pigs and other domestic animals. At the same time, the Qiang people are also engaged in handicraft and trade activities, such as weaving woolen products, making bamboo utensils and running hotels. In recent years, tourism has developed rapidly in the Qiang area and become one of the important local industries. Except for the Tibetan Buddhism in the neighboring Tibetan areas, the Qiang people generally believe in primitive religions, i.e. animism, belief in multiple gods and ancestor worship. (Maoxian County People's Government, 2022: Online)

Souvenirs means Souvenirs in this study are items purchased and collected during tourism, commemorative events or other special occasions to record and commemorate an event, place, person or anniversary, etc. Souvenirs come in a wide variety of forms, including cultural artworks, handicrafts, food, clothing, books, stamps, coins, etc. Souvenirs have an important meaning in people's life. On the one hand, souvenirs can record people's lives and experiences, and are precious memories and testimonies. For example, travel souvenirs can record the sights and cities visited by tourists and show their travel experiences and feelings; anniversary gifts can record the remembrance and blessings of special days and express people's emotions and feelings. On the other hand, souvenirs also have a certain collection and investment value. Some souvenirs have certain scarcity and value due to their production process, materials, quantity and other factors, which become the heart of collectors and investors. However, it is important to note that not all souvenirs are authentic and valuable items. Some counterfeit and shoddy souvenirs may exist, and the makers of these products use low-cost, low-quality methods of production in order to make huge profits. Therefore, when buying souvenirs, you need to choose a regular and reputable merchant to ensure that you buy authentic products, and be careful not to blindly pursue the quantity and price of souvenirs, but to choose items that are meaningful and memorable to you.

Generation Y means The "Generation Y" in this study refers to those born between the late 1980s and early 2000s. Generation Y is the generation born in the late 1990s, who grew up in an era of highly developed Internet and digital technology, are highly skilled in the use of technology and social media, and are more concerned about social issues such as environmental protection, equality, and diversity. Generation Y differs in many ways from the previous "Baby Boomers" and "Generation X". They have unique characteristics and needs in terms of education, employment and lifestyle. In terms of education, Gen Y is more globally educated and places more emphasis on innovation, teamwork and multiculturalism. In terms of employment, Gen Y places more importance on work environment and company culture, they pursue meaningful jobs with room for development, and are more willing to try self-employment. In terms of lifestyle, Generation Y focuses on self-expression and creation, and pursues a more free, diversified and flexible lifestyle. At the same time, Generation Y is a group of people with strong consumption power. They are the main users and drivers of digital technology and social media, preferring online shopping and digital payment. Generation Y is more focused on personalization and sustainability, and is concerned about green, healthy eating and healthy lifestyles. Overall, Gen Y is a very important demographic globally. Their

consumption and lifestyles are having a significant impact on markets and society, and they are also playing an important role in the innovation and development of new economies and cultures. (Lissitsa, S., Kol, O,2016:304-312.)



CHAPTER II

Literature Review

The study of Qiang clothing is an important exploration of minority culture in China. The characteristics, content and reflection of the historical and social development of Qiang garments reflect the historical evolution, social development, cultural heritage and other aspects of the Qiang people. By studying Qiang clothing, it is possible not only to understand the causes and evolution of Qiang clothing culture, but also to thoroughly explore the content and value of traditional national culture. It is of great significance for the study and development of minority cultures in China.

This chapter mainly introduces the characteristics, content and reflection of Qiang clothing history and social development. Product design principles, Marketing and consumers are divided into five parts. The first part, History and way of life of the Qiang people, the second part, Cultural customs of the Qiang people, the third part, Qiang costumes, the fourth part, Product design principles, and the fifth, Marketing and consumers, paved the way for the latter.

2.1 History and way of life of the Qiang people

2.1.1 Historical sources and streams of the Qiang people

The Qiang people are an ancient and powerful people, and were first documented in the Oracle rhetoric of the Shang Dynasty. They live in the western part of present-day Henan, the southern part of Shanxi and the eastern part of Shaanxi, cohabiting with their fellow Longfang, Marfan, Turkmen and Yue people. Their men stationed in the Beijing division fought frequently with the Shang Dynasty and were often captured by the merchants for human life or as slaves for productive labor such as animal husbandry and hunting.



Figure 4 Shang Dynasty Oracle Bone Inscriptions Containing the Character "Qiang"

After the Zhou Dynasty was established, many of the Kang-named countries migrated to the East because they were split up in the East. For example, it is divided into the Qi State in Shandong today and the Shen, Lu and Xu States in Xuchang, Henan and Nanyang regions today. The widespread distribution of the Kang dynasty played a vital role in strengthening the Zhou dynasty's rule, economic development and the Pingfan policy. Until the end of Western Zhou Dynasty, Kang's surname forces continued to play a crucial role in Zhou's political life.

During the Western Han Dynasty, the Qiang were scattered throughout the Central Plains and in northwest and southwest China, mainly in animal husbandry. As a result of the blocking of traffic by the Huns and the Hun and Huang Chiang, some Qiang people migrated on a large scale, . Some became ancestors of the Tibetan nationality to the west, some became ancestors of the Qiang people to the northwest, and some merged with the local ancient Shu people and their descendants to the southwest, becoming the main source of ancestors of the Qiang people. The establishment of local government in Eastern Han Dynasty and the implementation of Han Dynasty policies promoted the development of Qiang society and the integration of the Qiang and Han nationalities. Not only were the Qiang partially integrated into other ethnic groups, but the Han people were assimilated to the Qiang people as well.

In the early 3rd century, the demise of the Eastern Han Dynasty led to the establishment of the Wei, Shu and Wu dynasties, a substantial reduction in population and frequent wars. Until the late Western Jin Dynasty, there was an unprecedented national integration, including the post-Qin dynasty established by the Yao Qiang people, a feudal rule that profoundly hardened the Qiang people and helped restore production and development through a series of policies and measures. During the period from the Western Jin Dynasty to the Northern Weekend, ethnic relations were very complex, but after a long period of war and struggle, ethnic groups formed great integration with the Han people at the centre. As the number of bureaucrats and landlords among the Qiang people increased, their participation in political activities was widespread and their beliefs changed, gradually abandoning their original religion and beginning to worship Buddhism.

During the Sui and Tang dynasties, the evolution of China's national policy showed an important historical turning point. In the process of advancing the society, ethnic discrimination appeared less intense, and the Qiang people began to integrate further into the Han, Tubo and other nationalities. Emperor Wenli of Sui focused on the administrative structure of the Kansu-Qinghai region, and focused on the establishment of defensive fortifications in the environment. Most of the Qiang areas in Qinghai were under the rule of the Sui Dynasty, which not only effectively protected the security of the border but also promoted the integration of the Qiang and Han nationalities.

In the Tang Dynasty, a fairer and more inclusive ethnic policy was pioneered. First, Taizong systematically reorganized border areas, managing the entire country in the form of prefectures and counties while stabilizing and developing borders. In the annexed ethnic minority areas, a special state was set up, with ethnic leaders as the stabbing history, to protect ethnic rights and interests while also promoting ethnic integration. Over time, Han Qiang marriages became more widespread, eventually achieving full integration with each other. Even in the late Tang Dynasty, the number of Qiang people in the Kansu-Qinghai region was reduced, but there were still many Qiang people.

During the reign of Emperor Renzong of the Song Dynasty (1038 AD), Yuanhao established a powerful Western Xia Empire, which constantly improved its defense efficiency, strengthened the Tang and Song dynasties, carried out reforms, and accelerated the evolution of the Qiang feudalism of the Party. However, in the 3rd year of Baoqing of the Song Dynasty (1227 AD), the Western Xia Empire was destroyed by Mongolia. Despite the demise of West Summer, most of the party

members remained in the former ruling areas and continued to live as coloured people.

In the Yuan Dynasty, state rule was abolished and political change took place in the Kansu-Qinghai region. Increasing military and religious influence has led to faster integration between ethnic groups. The Qiang gradually became part of the Han nationality in the Weishui basin, while the Qiang people in Ganqing and northwest Sichuan were part of the Han, Mongolian and Tibetan ethnic groups.

During the Ming Dynasty, Lamaism became a religion vigorously promoted by the ruling class. The Qiang people in the Kansu-Qinghai region were strongly infected and influenced by ideological and religious beliefs, making their intrinsic characteristics gradually disappearing. The Qinghai region is under Mongolian control, and many Qiang descendants have been incorporated into Mongolia. Although Wudu, Wenxian and other areas are still home to the Qiang people, the influence of the Tibetan people has grown and the activities of the Qiang people have declined.

In the Qing Dynasty, the Qiang people existed only in the upper reaches of the Minjiang River from Maoist Leadership to Songpan and in the western Beichuan region. Some of the other Qiang emigrated into the Han nationality, while others migrated from southwest to integrate with local indigenous minorities, such as the Yi, Tibetan, Bai and Naxi ethnic groups. In the Qing Dynasty, the Qiang district implemented the policy of land reclamation and return to circulation, establishing a feudal landlord economy, promoting productive forces, strengthening communication with the Han district, and promoting various aspects of the development of the Qiang district; handicrafts and commerce prospered, and Han Qiang merchants gathered in Maozhou and other places. For various reasons, a large number of Han immigrants from the Mainland entered the upper reaches of the Minjiang River, especially those who had filled Sichuan with lakes, , Even in Qiangzhai there were Han immigrants. With the large number of Chinese immigrants married to Qiang and Qiang Han descendants, many Chinese immigrant descendants brought with them the ancestry of Qiang several generations later.

In short, the development of the ancient Qiang people can be summarized as "tripartite migration, five integration". "Tripartite Migration" refers to the movement of the Qiang people in the three directions in the Shang Dynasty due to war and other reasons. Some Qiang moved east to the Central Plains, others west to the Qinghai-Tibet Plateau, and some southwest to Sichuan, Yunnan, Shaanxi and other places. "Five-fold integration" refers to the integration of the Qiang ethnic group with the Han ethnic group five times in the course of development. First, in the second century BC, some Qiang people in the Northwest Plateau assimilated to the Great Moon and the Huns. Most of the Qiang in the Northeast Plateau are integrated with the Han nationality. Second, at the end of the 1st century BC, the Chuanbei and Qiang ethnic groups were officially incorporated into the feudal administrative region and integrated into the Han ethnic group. The third time was in the 3rd and 6th centuries, when the Central Plains was in turmoil and the minority nationalities gradually gained strength. During this period, five states were established, which was a period of great integration of ethnic minorities with the Han nationality. The fourth period was during the Southern and Northern Dynasties and the Sui and Tang Dynasties, when some Qiang ethnic groups in the upper reaches of the Minjiang River in the west and north,

in the west and south of Gansu, and in the northeast of Qinghai merged with the Togo Valley and Tibetans. Most of the remaining Qiang people joined the Tang Dynasty and merged with the Han nationality. The fifth was during the Ming and Qing dynasties, when the rulers used troops in the Qiang district on several occasions, and a large number of Han soldiers settled in the area, , The Han nationality moved in during the “lake filling Sichuan”, which led to further integration of the Qiang and Han ethnic groups.

Throughout the development process, the Qiang and Han ethnic groups were closely connected. With the increase of exchanges with the Han people, the advanced culture and modern lifestyle of the Han people have greatly affected the Qiang culture. It can be said that Han culture has had a profound impact on traditional garments of the Qiang people in Sichuan. (NHRC website,2020: Online)



Figure 5 West Shift Map of the Concept of Qiang People from the Shang Dynasty to the Han Dynasty

2.1.2 Geographical Context of Qiang Life

The Qiang people lived in the Sichuan Basin on the eastern edge of the Qinghai-Tibet Plateau, surrounding mountains with high clouds, such as Minshan Mountains, Longmen Mountains and Qionglai Mountains, many of which were above 5,000 meters above sea level and snow-filled altitudes throughout the year. The terrain here is cliffs, the valley is deep, the river is turbulent, and it is a very spectacular natural landscape. The main water system flowing through the area is the Minjiang and Fu rivers, which originated at the junction between Songpan and Jiuzhaigou and eventually merged into the Yangtze River, and the Minshan Mountains, which injected into the Peijiang River. The natural environment here has had a profound impact on Qiang culture and life.

The Qiang people have a unique and distinctive home climate with mild winter and hot spring, with huge diurnal temperature difference in ample sunshine. Temperature varied vertically from 11-14 °C per annum in the Minjiang Valley region to 13.9-15.7 °C in the Dijiang Valley region. However, they can also be affected by catastrophic weather events such as dry morning, hail and frost.

The Qiang region has abundant animal and plant resources. Stunning species of wild animals include rare animals such as pandas, golden monkeys, and antelope. The thriving forests and low shrub forests provide vast grasslands with abundant herbal resources, including precious medicinal herbs, worms, shellfish, deer antler and hemp. In addition, there are dozens of underground deposits, such as iron, mica, gypsum, phosphorus, crystalline stone and marble.

The Qiang area has scarce and scattered arable land, located on both banks of the Minjiang and Li river valleys, below 2,800 meters above sea level, with arid and watery fields. The Qiang practised two ripe crops a year, mainly cultivating corn, buckwheat, potatoes, barley and oats. In addition to farming, they raise cattle, sheep and pigs and collect fungi and medicinal materials from mountains during the summer and autumn seasons. The Qiang people made efficient use of these limited land resources and survived and developed on the basis of wisdom, labour and nature.

The environment in the Qiang area is complex and diverse, and the Qiang people living there need a multi-purpose lifestyle adapted to this environment, combining various occupations such as animal husbandry, agriculture, gathering and hunting. Their traditional clothing is also of great practical value to ensure comfort in walking in dense woodlands, protection against winds and cold, and protection against thorns and scratches. They wore fabrics such as hemp, self-woven wool cloth and sheep skin, which were extremely wear-resistant and warm, and were designed with strong and durable features, making Qiang clothes very bright. (NHRC website,2020: Online)

2.1.3 Qiang Diet

The Qiang diet has its own national characteristics and is a reflection of the material and cultural life of the Qiang people. The Qiang people eat mainly rice, eat special flavors, eat alcohol, and love to smoke home-made orchid cigarettes. The Qiang jade eats corn and potatoes, supplemented by wheat, barley and buckwheat. Secondary foods are vegetables, legumes, meat, etc. The flavors are pepper, pepper, etc. The common way to eat is for maize to be added. Make barley and wheat fried noodles.

Most of the folk of the Qiang people go out to work two meals a day after breakfast and bring with them steamed bread (corn bread), , At noon, they eat it in the ground, which is called "tipping the tip". Go home for dinner in the afternoon. Most of the main staple food of the Qiang people can not be separated from "surface evaporation".

Eat cabbage, turnip sauce, and green pickles all year round.

Meat is eaten mainly by cattle, sheep, pigs, chickens, and also by fish and hunting animals. The Qiang diaspora generally eat not fresh pork, but "pig finish". Pig fat "is a traditional flavour of the Qiang people, , After slaughter, pigs are haired off, cut into two halves or several pieces, hung on a roof beam and dry with fireworks. The longer the storage time, the better the taste. Fry small pieces of food together with vegetables and add extracts such as pepper and capsicum. Storage is generally one year.

The Qiang people pay special attention to medicinal diets, typical medicinal diets include: soup with sheep pieces attached to meat; soup with sheep returned to sheep; and stewed pork gaduchong 1-2. Each of these three supplements the kidney. Astragalus stew chicken or Astragalus stew (angelica or ginseng) plus a few two stew

pork can also supplement blood qi. Stewed ducks can nourish yin and lung and kidney.

The alcohol usually consumed by the Qiang people is known as catching alcohol, which is made by cooking and mixing alcohol songs with barley, sealed in a forum and ready to drink after 7-8 days of fermentation. When drinking alcohol, pour a small amount of water into the altar, absorb it with a fine bamboo tube, and the whole family takes it in rotation. After absorption, add water until the taste is bland, and then eat the sludge. It is commonly known as "combined sludge with drunk water, drunk twice".

Besides the abundance of food, wine is necessary for every festival, wedding or funeral, sacrifice, party, guest or change of work. Married to eat "make alcohol", banquet eat "drink alcohol", the alcohol produced at Chongyang Festival is known as heavy sun alcohol, it needs to be stored for more than one year before drinking. Chongyang alcohol because of its long storage time, alcohol is purple red, alcohol flavour, is an essential wine during Chongyang Festival.

Orchid tobacco is a kind of tobacco tobacco made by the Qiang people, , Its leaves look like orchids, , Therefore, it is commonly known as "orchid tobacco". When smoking, wrap cigarette leaves with other leaves and smoke them with cigarette pipes, which taste rich and hot. In almost every Qiang adult, teenagers smoke the cigarette. (China Intangible Cultural Heritage Network,2008: Online)

2.1.4 Current Status of Qiang Studies

Historiography

Jie Gu(1980:36) China is a multi-regional country. Before the Xia Dynasty, there were countless tribes of different races, political and social organizations and cultural transmission on the eastern continent of Asia, and it took one or two thousand years of cultivation and management by the Xia, Shang and Zhou dynasties to gradually establish a unified China and to cultivate the national consciousness of "Huaxia".

Shaoming Li(1963:18) nowadays, the Qiang are about 40,000 people, distributed in Maowen, Songpan, Heshui and other counts in the upper reaches of the Min River in northwestern Sichuan. Among them, about 40,000 live in Maowen. After the liberation, the Maowen Qiang Autonomous County was established. The Qiang are one of the ethnic groups with a long history in China. As early as 3,000 years ago, during the Yin and Zhou Dynasties, the Qiang people were active in the northwest of China and had a close relationship with all the tribes in the Central Plains and made great contributions to the creation of the motherland.

Shaoming Li, Guangrong Ran, Xiyin Zhou(1980:10) The economic development and regional integration of ancient Qiang society is an important research topic. The Qiang is a large ethnic group in ancient China, which has been described since the Yin and Shang dynasties. In the course of history, some Qiang people were identified by other groups, notably Han Chinese, and gradually integrated with Han Chinese and other ethnic groups. After that, some Qiang people were active in the historical stage, and then they were gradually integrated again.

Mingke Wang(2008), through a multifaceted examination of the social, cultural, and historical aspects of the Qiang in western Sichuan, tells the story of the changes of ethnic groups in the western Sichuan region of China and the integration of multiple ethnic groups in China.

Guangrong Ran, Shaoming Li, Xiyin Zhou (1985) divide the Qiang in to two parts: The first part is about the Qiang since the Shang and Zhou dynasties, thus illustrating that the descendants of the ancient Qiang later made one of the constituent parts of the Han and Germany other ethnic minorities; the second part describes the history of the Qiang and their society and culture in the upper reaches of the Min River. It can say that, to some extent, this History of the Qiang can be regarded as a textual representation of the rights of the Chinese nation, and it is the most systematic and detailed work on the history of the Qiang to date.

"A Brief Discussion on the Economic Development and Ethnic Integration of Ancient Qiang Society".

2. In folklore

Based on the theory of folklore, Ma Ning (2005) taking a Qiang village as a case study and using a combination of folklore fieldwork and sociological questionnaire survey to study the life rituals and their operation in Qiang society in a more in-depth and systematic way, achieving the organic combination of e phemeral and common time research. The study also provides for the use of multidisciplinary knowledge in sociology, religion, literature, etc., and for the requirements of comprehensive research. In terms of research methodology, this study starts from a small place, based on a typical individual of the Qiang people, and ideas from point to, analyzing the changes and development of the Qiang life rituals from various perspectives. It also involves the height of sociological theory, explores the development rules of Qiang society in the new era, points out the existing problems, and some effective strategies.

Cai Wang(2022) The Qiang "Val O'Foot" Festival is an ancient national festival, which originates from the worship of Qiang women to the goddess Salang, and is organized by women on the fifth day of the fifth lunar month every year. This paper takes the music of the festival as an essential part of the festival, and this paper takes the music of the festival as the starting point to tell the origin of its culture, analyze the characteristics of the music, and explore the feasibility of vocal singing.

"A Study on the Life Etiquette of Qiang Society: A Case Study of Taoping Qiang Village in Li County, Sichuan Province" is a series of discussions on the life etiquette of Qiang village from the perspective of folklore, and studies the development rules of Qiang society, and some forward observations for some problems. Wang Cai's "Exploring the Artistic Characteristics of the Qiang "Val O'Foot"" Festival Music" is an investigation of the national intangible cultural heritage of the Qiang "Val O'Foot" festival, which is based on the integration of the theory and practice, and the study of its national connotation and its protection and development. The study also addresses the importance of national festivals and national intangible cultural heritage.

Sociological aspects

Kun He(2009) On May 12, 2008, the world-shaking Wenchuan earth quake took place in the Qiang region, and the main Qiang settlements such as Wenchuan County, Beichuan County and Maoxian County identified the hardest hit areas. The earth quake not only changed the local natural ecological environment, but also damaged the socio-economic and daily life of the Qiang people, and affected the heritage of Qiang culture. The Wenchuan earth quake aroused widespread active and support from all over the country, and both government ministries, civil organizations

and individual volunteers involved the protection of Qiang culture in the process of assistance. The sudden rise of the Qiang culture reserved boom has been made the Qiang people in the mountains reawaken to value of their own culture. Based on a field study of Taiping in the northern mountains of Maty, this paper focuses on how Qiang society has achieved the first of its kind in the villages to overcome a natural huge disaster and life crisis. After the earth, the Qiang society was affected and economic damage caused by the earth quake, the Qiang society was preserved and preserved in the process of protection, which was greatly protected. When the family was not the most affected, it was not the crowd with the social crisis-structure with the people not the main social security structure, which was not the main security relationship with the people. After all, the Qiang people were able to achieve the full range of resources, which could not be achieved by the Qiang society. After all, the Qiang culture of Qiang culture and the main Qiang culture and the main Qiang culture were completely protected from the Qiang culture of the Qiang county and the Qiang culture of the country, and the Qiang culture of the Qiang culture and of the Qiang culture of the Qiang culture and the cultural process of protection and protection of the hardest hit areas.

Xueshu Xu, Mingying La(2010:146-151), the high-level culture and natural ecological tourism resources of Qiang area are concentrated, and it has obvious coverage in developing culture and tourism industries, so as to build "Qiang culture and ecological tourism area", vigorously developed and tourism industries, combine the economic development of Qiang area with productive protection, living heritage and sustainable development of Qiang culture, so as to realize the development of Qiang culture in protection and development.

Yongxue Lu(2022:10-12) Under the impetus of whole-area tourism and rural revitalization, rural tourism in Qiang culture and ecological reserve in China has been developed rapidly in recent years.

He Kun's article, "Qiang Culture Protection in Post-Wenchuan Earth quake Reconstruction: The Case of Taiping in Maoxian County, "investigates the impact of the 2008 Wenchuan earth quake on the Qiang settlement in Sichuan, considered on the Qiang community's response to the disaster and the Qiang society's response to the sudden increase in external attention to Qiang culture. Xu Xueshu and La Mingying's" Research on Building Qiang Cultural Ecotourism Area "published in Chinese Culture Forum is a study on the cultural and tourism resources in Qiang areas from the aspects of ecotourism in order to build Qiang cultural ecotourism area, and outputs some ideas to make Qiang culture fully developed in a protected state.

Costume

Daiming Peng, Pandanli Peng(2008:90-96) The Qiang costumes and the accompanying embroidery patterns have their unique religious and cultural meanings, which make the ecological outlook of the areas where the Qiang Live and also make the Qiang's deep emotion for the resting environment.

Hui Zhong, Wei Geng, Jun Zhou(2009:13-15) The Qiang are one of the oldest ethnic groups in China, and their unique national costumes have a deep cultural connotation. It is only by integrating the vivid ethnic elements of the Qiang costume into the modern costume design that the Qiang costume can have a long history.

Wei Zhang(2010: 114-115) The symbolic semantics of the decorative art of Yunyun shoes carries distinctive Qiang cultural information. Yunyun shoes are not

only objects in life, but also a carrier of folklore images and unique aesthetic thoughts of the nation. Its rich semantic connotation and simple artistic emotion are expressed at three different levels, i.e., through cultural semantics, graphic semantics and colour semantics, the image system of Yunyun shoes is constructed, and the symbolic semantic system of its decorative art expression is estate.

Jialin Fan(2022:134-136) The Qiang ethnic costume is a bright pearl in the traditional Chinese costume culture. Due to the impact of modern culture, it faces the crisis of how to inherit. By studying the use of Qiang ethnic costume culture in culture and creative products, we promote the inheritance and development of its culture. We analyze the current situation of the application of Qiang ethnic costume culture in culture and creative products, and explore the path of cultural and creative product design on Qiang ethnic costume patterns.

Peng Daiming's "Religious Cultural Meanings in Qiang Costumes and Embroidery Patterns" is an examination of Qiang costumes and embroidery patterns and analysis of the cultural meanings contained in them; Zhong Hui, Geng Wei, and Zhou Jun's "Characteristics of Qiang Costumes and Their Application in Modern Fashion Design" is an analysis of a group of cases in which Qiang cultural aspects are used in fashion design based on the analysis of Qiang costume characteristics. Zhang Wei's "Symbolic Semantic Analysis of the Decorative Art of Qiang Yunyun Shoes", he is examining the Qiang Yunyun shoes, analyzing the art symbols on the shoes individually and stationing the decorative art for performance by them.

In Arts and Crafts

Xiaofei Luo(2022:97-99) Qiang paper-cut art is a folk cultural form of the Qiang people and a representation of Qiang ethnic culture. As a national cultural heritage, Qiang paper-cut art is a witness and expression of the folk life of the Qiang nation. Based on the character resources of art education based on regional cultural features, Qiang paper-cut art contains deep and rich national cultural spirit. Taking art education as an entry point, we sort out the existence and significance of Qiang paper-cut art as a character economic resource, conform to the requirements of art education of the times, and its aesthetic and cultural nature.

Yong Zhou, Yuping Zhang, Weiyu Yang(2009:84-86) Qiang embroidery coalesces the heavy love of Qiang people, has strong national spirit, regional flavor and folklore meaning, and also conveys the deep cultural psychology and rich emotion of Qiang people. The art of Qiang embroidery shows the real life of the Qiang people, and each stitch conveys the human spirit of the Qiang sons and daughters expressing human feelings, family elings, love and friendship, forward to life and paying attention to nature.

Qingbin Hou(2021:57-58) show that traditional Qiang embroidery has a high aesthetic value and is gradually valued by young audiences, especially in the context of the "One Belt and One Road" initiative, the traditional Qiang embroidery art in southern Shaan xi has been digitally protected and inherited, and the Qiang embroidery art in Shaan xi has been digitally applied and promoted in the design of Xi'an cultural and creative products.

Luo Xiaofei's "Inheriting and Innovating Ethnic Culture in Art Education-Taking Qiang Paper-cut Art as an Example" introduced es Qiang folk embroidery and paper-cut craft, talks about the function, cultural connotation and artistic value of Qiang folk craft products from both, and looks forward to the prospect of enhancing

Qiang culture in modern culture. Zhou Yong, Zhang Yuping and Yang Weiyu's "Qiang Embroidery Art from the Perspective of Human Care" is a sensual analysis of Qiang Embroidery from the perspective of human thought and sensibility. Hou Qingbin's "Visual Language Characteristics of Qiang Embroidery Patterns and The Application in Their Cultural and Creative Product" is a study of Qiang Embroidery from the perspective of heritage, protection and development of Qiang Emroidery.

In recent years, especially after the Wenchuan earth quake in 2008, the Qiang have attracted more attention from scholars around the world, with books, articles and papers published in the fields of history, folklore, sociology, costume and arts and crafts.

Regarding the status of research on Qiang costumes, domestic scholars' research on Qiang costumes One is the characteristics of Qiang costumes and the other is the culture of Qiang costumes. Qiang costumes vary slightly from place to place. Among them: Longxi, Mianjiao and Yanmen in Wenchuan County, Puxi in Li County, Chibusu, Heihu, Sanlong and Weimen in Maoxian County, Qingchuan in Beichuan County and Zhenping in Songpan County are representative. Headdress, men and women wrapped in headpieces. The woman in the area of Chibusu are popular with a tile, a tile-like green embroidered with flower patterns and embellished with silver plates and rings. Women in Heihu Township wrap their heads in white cloth handkerchiefs (known as "Wannian Xiao"). Legend has it this is to commemorate the national hero. The women in Puxi use black head wraps with a white shadow, which is called pie head wraps.

From the literature review, most of the research on Qiang culture is from the perspectives of history, intangible cultural heritage protection and Qiang embroidery, but there is still much room for research on the application of Qiang costume culture in tourism souvenirs. This paper is to convey the local cultural through the design of Qiang tourist souvenirs in Maoxian County, Sichuan Province, and to study the Qiang tourist souvenirs in Maoxian County area with the purpose of inheriting the Qiang culture while attracting more consumer groups.

2.2 Cultural traditions of the Qiang people

2.2.1. Holidays

Ethnic festivals traditionally held by the Qiang people include: Mountain Festival, Tower Club, Linguo Festival, and Qiang Calendar Year. The Hill Festival, a traditional festival unique to the Qiang people, is held on the first day of April of the lunar calendar each year. It was a celebration of the Year, on which day the roofs of each family were plugged with spruce branches, and paper cut flowers were hung on indoor shrines, igniting Matsushita and Berry to sacrifice the god Mupita. During the sacrifice, sheep were slaughtered as sacrifices, , The wizard knocked the bark drum and sang the epic of his people. On the same day, men, women and children throughout the territory should drink alcohol, sing alcohol, dance in pots and dances, and pray for good harvests.

1. For thousands of years, the custom of leading song festival, known as "Valois Football Festival", has been practiced in West Lake Village and Hexi Village in Qugu Township, north of Maoxian County, , For the purpose of sacrificing the goddess Sharon to the sky, every year in the first five months of the lunar calendar, a "Valois Football Festival" is held, commonly known in Chinese as the "Fairy Festival" or

"Leading Syllable Festival". Because it is a customary activity that is fully attended by Dai women, it is also called "Dai Women's Day". Varufu is an ancient traditional festival of the Qi people, which is mainly presided over and organized by women. It is derived from the religious culture of the ancient Chinese people. At the end of the Qin Dynasty and early Han Dynasty, the Kun nationality migrated from the river to settle in the middle and upper reaches of the Kun River, and in the development of long-term nomadic and farming culture, it gradually formed the "Valor Foot" with unique folk connotations today, with the prayer song and dance goddess Shalang sister "Introduction Song" as the main line. During the festival, all the women in this village, regardless of age, are wearing bright local ethnic costumes, and the silver ornaments are going to participate, and the atmosphere is very warm. The main activities of Varufu are: 1. The program of the eve of the "Valor Foot": Zhizhong women gathered around the fire hall to make the sacrificial goddess of the sun, the moon and the mountain shape; 2. "Valor Foot" this day's activity program: to the goddess beam worship; held sacrifices, sacrificial goat rituals; honorable old people singing, paying God, praying God; lead the song and dance; the village has the prestigious old mother to tell the story of the song and dance goddess Sharon sister, so that people clear love, fertility, housework and other traditions; men cooking, serving; transmission of song and dance. On the third day of the fifth month of the lunar calendar, the head of the meeting organized several clean women, holding incense, wax, wine, cedar incense, bamboo shoots, knife heads and other tributes, and went to the stone tower of the goddess Liangzi to worship the song and dance goddess Sharon, asking the goddess to give song and dance, so-called "song introduction". Return to the village, and then inform the information on a house-to-house basis, so called "take the song". At the beginning of May, women are busy preparing food for the next day; unmarried women are carefully preparing hand embroidered gifts for their lovers. On the morning of the fifth day, in the morning sun, open the dusty heavy sun wine. Blessings to the people and livestock of the whole village and the five grains of Fengdeng. Varsofo is the main part of the activity, led by elderly women, and then taught to the next generation one by one. The men were accompanied by songs and dances, and served with bacon, wine, cod, and other foods. In the interval of activities, married women teach young women about sex and family stewardship. Or lovers strolling around whispering; or women laughing at each other. Tired, the women sit around a group of three or two, taste each other's food, drink wine, laugh about life. The whole festival lasts for 3 days. During the three-day celebration, the women showed their abilities and forgot to jump in the salon, and the farming and housework were all controlled by men. In accordance with the ancient tradition of "Val Russian Foot", if a woman aged 13 to 50 years old dies in this village, "Val Russian Foot" is not held in that year.



Figure 6 Val Russian Foot Celebration Ceremony.

On the fifth day of May of the Lunar calendar, the celebration of “Val Russian Foot”, the national non-heritage list of Maoxian County, kicked off in the ancient Chinese city of Abamaoxian County, Sichuan Province. In Maoxian County, tens of thousands of ethnic Dong people and tourists celebrate the "Val Russian Foot" festival to protect and promote the Dong national culture and inherit the intangible cultural heritage. The exhibition activities are based on the moving story of Song Xian Shalang sister of the Dong ethnic folklore, singing and practicing dance, and are presented in the form of dialogue between the grandchildren of the Dong ethnic group. The exhibition content covers the customs culture, etiquette culture, song and dance culture, and costume culture in the Dong ethnic festival culture. Source: CCTV News Official Account, 2021

"Lunar New Year" (Lunar New Year), the Lunar New Year, "Lunar New Year", "Lunar New Year", "Lunar New Year", "Lunar New Year", "Lunar New Year", etc., is the most grand festival of the Lunar New Year to celebrate the harvest, send blessings, and pray for peace. Lunian is mainly distributed in Maoxian, Wenchuan, Lixian, Songpan and other Lunian settlements. "Lunian" has a long historical origin. It is said that Mu Siuzhu, the daughter of the Jade Emperor, fell in love with Anzhu, the young man of the Lunar tribe. Although opposed by Mu Sizhu's father (Tian Shen Mu Pita), the two not only overcame many difficulties, but also overcame the difficulties of the gods with wisdom and courage, received the blessing of the gods, and finally obtained the freedom of marriage. Prior to their departure, their parents gave them tree species, grain and livestock to marry. When Mu Jiezhu came to the mortal world, he quickly thrived on human beings, and the trees he planted suddenly became forests, with abundant grain and herds of livestock. Not forgetting the blessings of his parents, Mujiezu placed the grain and the fat livestock on the field after the harvest to bless the heavens. This day is the first day of the 10th lunar month. Henceforth, the Dai people made this day their festival. It is a great day to celebrate and give thanks for God's blessings. However, this day is also the "cow king's meeting", from this day on, let the cattle rest, feed the noodle soup, corn, and then cultivate again in the next year. In some places, to do the sun and moon hanging on the horn, and then let it out of the circle free movement. The master went to the cow

king's temple to burn incense and burn paper, and slaughtered one sheep and one chicken, praying for the cow prince to protect the cow from the plague. The "Lunar New Year" is a traditional festival of the Luan people, which is held on the first day of the tenth lunar month of each year for 3-5 days. During the festival, the Dong people worshiped the gods and prayed for vegetables, which demonstrated harmony with nature and respect for nature, and promoted social harmony and family harmony. Under the careful guidance of Xianbi, the villagers dressed up in festival costumes, held solemn sacrificial ceremonies, and killed sheep and sacrificed gods. Then, under the leadership of Xianbi, the villagers drank wine, (smashing wine is an indispensable wine for the Xun people in the new year, and the Cantonese word "Ri Mashi" means "Xunren wine", and the Calendar Banquet is also called "Harvest Wine". The wine is made from green plants and barley, cooked and mixed with wine songs into the altar, and made from grass cover. When drinking, first inject water into the altar, and then suck it with a fine bamboo tube. After relatives and valued guests come, we take turns to drink, and then add water, until the taste is light, and then eat alcohol dregs, commonly known as "even dregs with water, drunk and full." Singing while drinking. When singing, the guests sit side by side, singing in turn, while the drums are playing together, which is extraordinary.) Sheepskin jumping and Sharon. During the event, people sang, drank, and enjoyed the traditional epics of the Dong people. The head of each family presides over the worship ceremony, offering sacrifices (sheep, chicken) and offerings (knife, incense, cherry, money, paper, moon, sun, mountain, etc.). Through the celebration of the New Year, the traditional historical accumulation and cultural information of the Qiang people were inherited and disseminated, the social habits of the Qiang people were consolidated, and the Qiang people expressed respect and worship for all living beings, their motherland and their ancestors. In 1988, the "Year of the Qiang" was designated by the Aba Tibetan Qiang Autonomous Prefecture People's Government as a statutory festival for our compatriots. The Year of the Qiang Dynasty was effectively protected. 2008 Included in the non-bibliography at the national level. Included in UNESCO's List of Intangible Cultural Heritage in Need of Urgent Protection in 2009.

3. Qiang putter and traditional Qiang sports "putter" are mainly distributed in 21 townships and 149 villages in Maoxian County, in addition to Wenchuan, Li County, Beichuan and other Qiang areas. "Put" is a traditional competitive sports project. According to legend, the Qiang moved from northwest to upper reaches of the Hooligan River, where they fought the indigenous "Gokis". After repeated defeats, the Qiang defeated the Gods with the help of White Stone God. At the celebration, White Stone gods rewarded the warriors for their meritorious service, but they gave each other merit, and the task of recommending them was difficult to complete. Later, White Stone gave warriors a 'putting' match to determine who was to be rewarded. Later, this form evolved into traditional sports. Site requirements are not high and rules are simple. 'Putting' competitions can be conducted either one-on-one or one-on-many or many-on-one. There is a division of attack and defense; competitions may be conducted between one person and one person or persons. In September 1982, cultural workers of Maoxian County collected, sorted out and standardized for the first time the "putting" of folk sports of the Qiang ethnic group prevalent in the two zones of Chiwisu and Sha Dam in Maoxian County, and formed the first "putting" performance team of the Qiang ethnic group to participate in the first traditional

sports of the country and won a silver prize. At the same time, the "putting" of the Qiang ethnic group was designated by the State Sports Bureau as a reserved programme for the performance of the National Civil Games. Since then, the "putting" of the Qiang ethnic group in Maoxi County has been a necessary programme of ethnic literature, art and sports shows organized by Sichuan Province and the State, and has been performing in Taiwan and other parts of the country, with increasing influence and winning gold prizes consecutively for the sixth and seventh traditional sports of the minority nationalities. In 2008, as the opening performance of the 29th Olympic Games held in Beijing, the "putting" of the Qiang ethnic group appeared in the main stadium of Beijing, "bird's nest", and started to move to the world. The "putting" set of competitive and recreational integration is the long-term practice of the Qiang people in a specific environment and region and in a specific community of social life. With the development and accumulation of society, it contains the psychological, temperamental, economic, cultural, moral and social forms of organization of that people, is highly appreciative, and is a valuable cultural heritage in the folk sports of our nation.



Figure 7 On February 5, 2023, the Maoxian Cultural and Sports Tourism Administration launched a wide range of folklore activities in Ancient Qiangcheng, China, to celebrate and celebrate the festival together with tourists from all over the country. During the event, traditional folklore such as dragon dancing lions, the multi-voice department of the Qiang people, and classical interpretation than the most skilled, while putting, climbing and other traditional sports of the Qiang people rotate to make citizens visitors celebrate the New Year festival in lively, happy, and interesting, and feel the new taste of traditional culture.

Source: Maoxian Publicity Department, 2023

2.2.2 Etiquette

The most important rituals of the Qiang people are the ceremony of adulthood, the wedding and the funeral respectively.

1. The Qiang ritual of adulthood is an astonishing ceremony during which a Qiang man is required to perform a crown ceremony to show that he is of age. The ceremony was presided over by Shebi and included house cleaning, sitting around a fire church for relatives, slaughter of chickens by sheep as a sacrifice, worshippers sacrificing gods such as Tien and Mount, accepting ancestral gifts, and describing Qiang history and sacrificing gods. That evening, the crowned worshippers sacrificed gods and other gods on the roof of their homes, and through this ceremony instilled spirits and emotions in their peoples. This ceremony, which was held from October to December of the Lunar Calendar, was a new starting point for the life of Qiang men.



Figure 8 Qiang Adult Ceremony

Source: Beichuan Qiang Autonomous County People's Government, 2022

2. The wedding ceremony of the Qiang people was complex and solemn, and was extremely ethnic in nature. The traditional wedding ceremony of the Qiang people is complex and prominent. It is roughly divided into engagement and marriage. There are generally three procedures for betrothal: "open-ended wine", "small wine" and "large wine". In preparation for the ceremony, "Red Master" (a media practitioner) was invited to the family home, where the woman waited for her uncle's consent before marrying. When the Red Master came back, the two sides exchanged the Heptachlor's Book and each placed the Heptachlor's Book under the temple furnace, , Within seven days, they forbade breaking things, , Then the two families made verbatim statements, made a financial speech and agreed on Ji Days. At that time, the man went to the woman's house to do "Skolfjord", or "open-mouthed alcohol" (permitted to drink alcohol), and the unmarried met the parents of Yue. A few months or years later, both parties have reached the age of marriage, and the man officially determines the marriage period at the woman's home with banquets and gift ceremonies, and the Qiang word "ordered Russia" means "booked wine" or "given gift". Then, the man went to the winery run by the wife to make "dragon golgers", that is, "large booking wine", and invited the wife's family, etc., and each family member from the same village also came to the dinner with one person. At the time of engagement, the girl must not appear in her girlfriend's room or family and friend's

house. At the end of the Qing Dynasty, the man had to send five hundred and two hundred yuan to attend a reception for her relatives and friends in the Black Tiger area of Maoxian County. Three years later, the man would host another reception for her relatives and friends in a wine table. There are two or thirty seats for the wealthy, and ten seats for the wealthy, too, and the time of marriage shall be fixed at the banquet. Next, the man had to slaughter one sheep and send the silver nineteen and nineteen two to the woman's house for the wine room, which was known as the "day of delivery". There are three ceremonies: "Flower Night", "Main Feast" and "Back to the Door". Before and after the wedding, the owner asks for cooks twice to help each other. The couple of men and women joined together to drink and call the cage "open". "Flower Night" on the first day of the regular feast, divided into male and female flower nights. On the same day, both men and women paid family and friends at home, guests mostly gave clothes, embroidered shoes, jewelry and other gifts, and parents paid guests a tribute to the wine. In the Qiang Dynasty, "Girls and Flowers Night" means "happy", that is, "married daughters", , A man comes to a girl's house to "pay tribute", , The bride receives flowers from parents and friends, kneels to relatives and friends, and then feastes. After dinner, a seven-star lamp was set in front of the hall to drink alcohol, sing songs, jumping salons until late at night. The bride and groom in Black Tiger, Goukou, Wenchuan Jishan and other places in Maoxian County still have to bump their heads for their parents and return late at night. The "male flower night" of the newborn son-in-law is regarded as a woman, performing the same ritual in content and form as the "female flower night". "Zhengyang" "Qiang means" "Gülog" , that is, marrying a relative. The next morning, the woman fired three guns. Her relatives and friends helped the bride wear red clothes and embroidered shoes. After decoration, her uncle put red silk on her uncle. The female singer sang the song of crying and marrying on behalf of her parents. The bride was sent by her brother-in-law out the gate and the bridesmaid on the man's horse or sedan. The four relatives, bridesmaids, uncle and cousins of the bride sent their relatives all the way to the man's house. The man's relatives and friends fired a gun at the bride in Zhaikou, during which the man was required to give the woman money for opening the door, dismounting the horse's money and entering the door. Upon arrival at the house, the two uncles and elders of the bride and groom worshipped the gods and sent blessings to the bride. The bride and groom then entered the cave in the chapel, where the bride was responsible for putting the matrimonial objects in public. Afternoon, the banquet begins, sending the bridegroom to the guest seat first, followed by the male guest, during which the bridegroom respects the guest. After banquet, the whole villagers' household "divided guests", or "Ruoyur" in Qiang's words, respectfully invite guests for accommodation and dinner with guests' seats. It is regarded as a disgrace to the whole village if the guests have not been divided or slowed down. That night, relatives and friends gathered at the boyfriend's house to drink alcohol, with the old man singing alcohol songs, the boyfriend's parents saying gilly words to the newly married couple, the guest singing "praise the bride" and the guest singing "praise the groom" and singing and dancing until late at night. The next day, the master set up a banquet to thank the guests, after which he fired a gun to send them. Generally married couples live in different rooms that night, and the bride lives with the bride. Back to the door. Three days after the marriage, the groom carries her brother with him and returns the bride to her family. Girls in the bride's village

prepare wine mats "tease" bridegroom: use four feet of oil bamboo pole to make chopsticks, placed on the shoulder of the bridegroom, big chopsticks behind several potatoes as a fall, the table in the vegetable bowl has several lamps, lamp pockets made from the surface, diameter of more than one inch, containing oil and cotton lamp core, the bridegroom need to use large chopsticks twist vegetables, bowls with granular meat and vegetables, difficult to twist, harder to eat mouth, easy to burn the chin. Such "teasing" often made the groom uncomfortable and laughing, before four girls captured the groom's limbs and began screening them. The newly married couple would then play at their home for ten and a half days before returning to their mother-in-law. After the founding of the People's Republic of China, with the strong support of the Party and the government, the education of the Qiang people gradually improved. They abandoned the old and backward meal of marriage customs and preserved outstanding aspects with cultural characteristics. Particularly with rapid economic and social development, the minds of the younger generation have also evolved with the times, free love is popular, locals are known as "playing friends", and parents are generally uninterfered with. Once young men and women meet well, please ask your parents to make a formal statement, but the old ceremony still needs to be held as usual, so the marriage custom, which is extremely rich in Qiang culture, is still relatively intact.



Figure 9Qiang Wedding Ceremony

Source: Sichuan Local Magazine Work Office, accessed 2022

3. The funeral ceremony of the Qiang people took two forms: cremation and earth burial. Burning is the traditional funeral custom of the Qiang people, , Three days after their death, they are cremated, buried in ashes or sealed in cliffs. However, for nearly a hundred years, due to the influence of the Han nationality, most areas have maintained earth burial as the main burial pattern. The bereaved family must promptly notify their relatives, and if they die underground in Fengshui Bao, they shall be celebrated with a bonfire three days later, and further sacrifices shall be prepared. Three days later, the cemetery shall be arranged and the funeral ceremony shall be completed. The Qiang people paid tribute to their loved ones who died with strong tradition and respect. Their funerals, which included cremation or burial, reflected their deep cultural heritage and high esteem for the dead. Every step, from timely notification to relatives to sheep sacrifices to careful calculation of burial dates, is proof of their love and dedication. The end result was heartbreaking memories of

the dead, including sacrifices, incense fires and branches of cypress burned in the wind. It is a celebration of life, love and heritage and will never be forgotten.



Figure 10 Funeral ceremony of Qiang people
Source: Chen Guangfu, accessed 2022

2.2.3 Musical instruments

There are many instruments of the Qiang people, including Qiang flute, mouth strings, sheepskin drums, as well as beef horn, drum bell, blowing, etc. These instruments will be used in Qiang's areas in the event of happiness and anxiety and during festivals.

1. Qiang Di, Qiang Di is one of the most frequently appearing images in Tang poems and an important cultural symbol of interaction and integration among all ethnic groups in history. Ma Rong wrote in Long Desert Assignment: "From the Qiang Double Dizzy in recent times, the Qiang people harvested bamboo before the end of the year"; Wang Zhiyao, Liangzhou Word: "Why should Qiang Dizhi complain about Yangliu, spring breeze not too much Yumen gate closed". The ethnic memory and cultural traditions of Qiang Di are deeply embedded in the cultural history of the Chinese nation, , It is a pleasant instrument and witness to the intermingling of the nation. Qiang Di is an ancient single-spring air-sounding instrument invented by the Qiang people in the Northwest Plateau during the Qin and Han dynasties, , It has been known for more than 2,000 years. Today, the Qiang Flute popular in the Qiang-inhabited areas of Aba Tibetan Autonomous Prefecture in northern Sichuan Province is mainly used for solo performances, , There are more than 10 old song cards, , The music is extensive and mainly conveys the thoughts and aspirations of the Qiang people. On May 20, 2006, Qiang's performing and production skills were approved by the State Council for inclusion in the first batch of the National Ethnic Affairs Commission of the People's Republic of China (2006).

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Figure 11 Qiang Di in China's Qiang Ethnic Museum

Orchestra, also known as “orchestra”, is a wonderful instrument of folk music and has a long history. It is the favourite of Qiang women and its beautiful melody can be heard everywhere during festivals, marriages and youth relationships. Oral strings are a small instrument made of bamboo, , The chosen bamboo is thick and elastic. It resembles a pedal organ and is only two-thirds long. Players change the color of sound by pulling twine and controlling tongue position, mouth, and air flow weakness. Male youth had expressed their trust to women in verbal chords, and women were also able to control themselves. The sound color of the chords is curling, the rest sound is continuous, and the sound range is narrow and extremely distinctive.



Figure 12 Bamboo Sinusoids in China's Qiang Museum

3. Amniotic drum, a symbol of the Qiang people, not only demonstrates their social life and national beliefs, but is also an important tool to carry on the Qiang culture. It embodies the unity and harmony of the Qiang people, their love of life and their respect and awe for God, and is an important part of preserving the Qiang culture. The parchment drum is not only a representative of Qiang culture, but also a symbol of the unity, love and respect of the Qiang people for life and belief.



Figure 13 Old Qiang people are making sheepskin drums

4. Disc bell, a masterpiece of music in religious ceremonies of the Qiang people, represents the mysterious religious art of the Qiang people. Its bright, brittle tone, feminine elegance, like a soft voice, brings people into the mysterious religious world. Disc bell is a spiritual and historical ritual tool, it is an indispensable part of Qiang culture and the promotion of Qiang folk religious art.

Religious beliefs

The religious beliefs of the Qiang are mysterious. It is a multi-god admiration based on the belief that all things have souls. The Qiang people do not have unified religious institutions or organizations or clergy separated from production, but they have a complete spiritual system and the ratio of communicators to gods, forming a brilliant culture of faith. Such religious belief is a reproduction of mysterious aspirations and noble aspirations in Qiang life and an astonishing spiritual experience.

The Qiang people's worship of gods can be divided into four broad categories: gods of nature, gods of animals, gods of family and gods of labor and crafts. Among them, gods of nature include gods of heaven, earth, mountain gods, tree gods, fire gods, sheep gods, etc.; gods of animals include gods of horses, cows, sheep, monkeys, etc.; gods of home belong to ancestors, such as gods of peace in the home, gods of blessing for men's work, gods of blessing for women's work, gods of managing living human souls, gods of managing dead human souls, etc. God of labor and craftsmanship such as architecture god, stone maker, iron maker, carpenter god, etc.

White stone, or natural milky quartz, is a symbol of the Qiang people's admiration for the gods. Such rocks are visible everywhere in the Minjiang River basin and can be placed on mountains, underground, on roofs and in shrines in temples, as well as on the top and around small towers. Legend has it that the Qiang

people, with the assistance of God, defeated the enemy Goki people with white stone, which became a symbol of the admiration of the Qiang people.

"Release Ratio" is the Qiang's respectful name for male priests and enjoys a high position in Qiang society. As an intermediary between God and Man, Ghost and Man, the classic interpretation includes traditional texts and drawing texts, such as the Qiang Expression Book. In practice, the ratio usually wears short coats and white dresses, golden monkey skin caps, and a variety of instruments, such as flap drums, costumes, gods knives, gods sticks, etc. Protected God is a monkey head teacher, supported by a monkey head cap on the head. (Xinglong Chen, Hanwen Liu, Cai Dan, Maoqiang Chen, 2010)

The traditional religious beliefs of the Qiang people are extremely obvious, and the most striking feature is the worship of white stone, sheep and fire. In clothing, these gods are fully embodied, The Qiang mainly wear white long shirts and white headscarves, wearing sheep skins and shoulders, with mostly fire-sickle designs on the clothes. These special costumes symbolize their loyalty and admiration for religious beliefs.

2.2.5 Qiang Medicine

From the matrilineal society of the "Youmu" tribe to the "Imperial Patriarchal Tribe", the Qiang people have documented continuous traces. He has a brilliant footprint in the Kunlun Mountains, the Qilian Mountains, the Yin Mountains, the Qinling Mountains, and the Yellow River Basin. In the historical Yangtze River, the Qiang people now live in the Minjiang, Fu, Jinsha and Dadu river basins in the upper reaches of the Yangtze River in the Yokohama Mountains. An ancient nation that is strong enough to survive forever is inextricably linked to the medicine and medicine in his possession. Qiang medicine and medicine are an important part of Qiang culture. The inheritance of Qiang physician comprises more than 100 kinds of characteristic therapies including Qiang physician's characteristic orthopaedic surgery and massage, burning lamp fire therapy, puncture therapy, bloodletting therapy, stimulus therapy, acupuncture therapy, moxibustion therapy, fire can therapy, chicken osteoplasty therapy, Qiang live fish willow graft bone therapy, external application therapy for gastrointestinal diseases, animal skin (somatic) combination therapy, Qiang medicinal coating therapy, scraping therapy, chemohydration therapy, health therapy without disease, dietary homology therapy, etc., covering internal, external, maternal, child and preventive fields.

An ancient nation that is strong enough to survive forever is inextricably linked to the medicine and medicine in his possession. Qiang Pharmaceutical Diet is a therapeutic diet made by cooking drugs and food based on traditional Chinese medical knowledge combined with cooking experience. It has nutritional value, as well as disease prevention, fitness and life extension, by treating medicines as food and giving them medicinal use. Therefore, medicinal diet is a special diet with both drug efficacy and food taste. It enables consumers to enjoy the food, be fed up physically and be treated for disease.



Figure 14 Boying Qiang Medical Center in Ancient Qiang City, Maoxian County, Sichuan Province

2.2.6 Building

Qiang architecture is best known for its bunkers, stone houses, soda, trestles and dams. The tower is a landmark building of the Qiang people, , The tower is referred to in Qiang language as the “Deng Cage” and is known as the “Oriental Pyramid”. As early as 2000, the Legend of the Southwest Han Dynasty (Han Dynasty) in the Han Dynasty reported that the Qiang people had "stopped by mountains and rocks as houses, the tallest of them being more than a dozen abbots". It can be seen that the building has a long history and a long history. Some buildings are built separately or in combination with residential buildings. According to the functions of the buildings, they can be divided into war rocks (military defence rocks), communications warning rocks (observation rocks, outposts, beacons and fire rocks), civil servants such as Zhaiyan, Zhaiyuan, Rock, boundary rocks, wind rocks, sacrificial rocks, and key pass rocks. Often, the location of buildings varies from place to place, , Some buildings are built on ridges with a wide field of view and can be seen in the north, east, south and west; others are built in the center or at the end of a village; while others are built in dangerous areas and serve to stifle the throat. The buildings are divided into earth rocks (yellowstone) and rock rocks, whether earth rocks or rock rocks, which are not suspended, plotted or supported by column frames during construction. All these rocks are highly skilled and experienced, and fully reflect the intellect and exquisite architectural skills of the Qiang people. Most of the towers were built next to village houses, with a height of 10 to 30 metres, to resist the enemy and store grain and firewood. The tower has four corners, six corners and eight corners. Some are as high as 13th floor. Building materials are stone and loess. The wall is 135 meters deep and made of stone. The inner side of the stone wall is perpendicular to the ground, and the outer side is slightly inclined from bottom to top. Do not support it with drawings, suspension lines and column frames, and rely on superior skills and experience. The buildings are firm and firm and enduring. (Wenguang Wang,Guoqiang Zhai,2004:3)



Figure 15 Octagonal Tower

2.2.7 Traditional Qiang Embroidery Process

The Qiang people have created their own unique embroidery culture in the long history of the river. Qiang embroidery is a traditional embroidery art popular in Qiang areas. The subject matter of Qiang Embroidery is wide-ranging and brightly coloured, demonstrating not only the intellect of Qiang women, but also the desire of the Qiang people to admire beauty. Embroidery of the Qiang people is mainly distributed in Maoxian County, Wenchuan County, Li County, Songpan County and Blackwater, . In particular, the townships of Sanlong, Black Tigers, Yonghe, Huilong and Zhiyuan in Maoxian County are unique. Embroidery of the Qiang people originated from simple decorations on “felt” clothes of the Guqiang tribe during the two Han Dynasties. At the collar and cuffs, embroider a simple geometric pattern to distinguish tribal groups. Thereafter, the beauty and decoration of embroidery craftsmanship on clothing promoted the development of embroidery. By the Ming and Qing dynasties, folk embroidery techniques of the Qiang people were prevalent in the Qiang area, and various stitches were developed, such as embroidery by arrangement, embroidery by nanhua, tie-down, jacquard, spelling, buckle and hand embroidery. Embroidery of the Qiang people is rich in content and serves as the image carrier of Qiang culture. Embroidery of the Qiang people is a traditional technique in which patterns and patterns are embroidered with stitches in various coloured lines on fabrics. There are many kinds of stitches for Qiang embroidery, . Among them, stitch embroidery is the favorite expression method for Qiang women. Cheerful embroidery mainly features flowers, grass, birds, fish, birds and animals in reality, . Colorful patterns are embroidered. Pick embroidery, also known as cross embroidery, is a pattern embroidered at equal distances in a tight stitch in strict accordance with warp and weft patterns on fabrics. The Qiang embroidery is exquisite in craftsmanship, . Its embroidery products are mainly used for decoration of clothing, head decoration, shoe cushions, waist envelopes, drift belts, etc. The patterns of Qiang embroidery include as many as 100 kinds of decorative articles.



Figure 16 Qiang Women Embroidery

2.2.8 Qiang Language

Qiang language is a group of languages within the Tibetan and Burmese ethnic group of Chinese and Tibetan languages in China. In the early 1960s, some scholars who studied minority languages in China, in order to solve the problem of affiliation of Qiang language, initially proposed the establishment of a Qiang branch within the Tibetan-Myanmar language group by means of a horizontal comparison with other languages of relatives. Later, as research progressed and the languages studied increased, the Qiang language was formally introduced in some literature and writings in the early 1980s.

Qiang branch languages are all distributed throughout the country, including 12 existing languages and one literature language. They are Qiang, Pumi, Muya (ancient name “medicine”), Kavú, Ergong (Daofu), Za (Zaba, Zaba), Kokang, Quejong (Fish), Ersu (Chestnut, Multi-consecutive), Namuyi, Shixing, La Ujung and Xixia (Literature Languages). The Qiang branch itself can be divided into the north branch, which is heavily influenced by the Tibetan branch, and the south branch, which is heavily influenced by the Yi branch. Some scholars believe that Kavú should belong to the Tibetan branch, while others believe that Xisha should belong to the Yi branch.

The Qiang branch language has obvious common features: the vowel side is rich in multiple consonants, the mono-consonant sound has small tongue plugs and wipes, there are four sets of plugs, the vowel sounds have length, rolling tongue, nasalization, but rarely tight, the rhythmic tail has largely been lost, the tone role is not very large; the grammar side, the personal pronouns are lattice, the quantifiers and numbers are combined into numbers, but not as rich as the Yi branch, the verbs are said, number, body, form, form, trend and other grammatical scope, expressed in prefix mode, each language represents the same syntactic meaning prefix has obvious origins of common, the adjectives have no hierarchical scope, structural assistants are richer than Tibetan branch language; the vocabulary side, there are more Chinese words and borrowed words, the common-source words between languages are generally around 20% , up to 30% .

2.2.9 Qiang literature

The Qiang people do not have their own script, so oral literature, which is circulated among the people, occupies an important special place in Qiang literature. It is inherited primarily by the masses of the people through their intergenerational oral and long-standing songs. Folk literature of the Qiang people is the collective creation of the Qiang people, reflecting the history, life, customs and ideological feelings of the Qiang people, demonstrating the aesthetic and artistic feelings of the Qiang people, and having distinctive national style and artistic characteristics. The Qiang folk literature is rich in content, wide in subject matter, diverse in style, romantic or realist myths, legends, fables, stories, special epic and folk songs, etc., thus becoming a valuable cultural heritage created by the Qiang people collectively.

In summary, the Qiang garment culture is a bright pearl carefully carved over the centuries. It is not only an illustration of the history and geography of the Qiang people, but also a profound manifestation of their cultural practices. From the study of the formation of Qiang clothes, it can be discovered that it is a crystallization under various influences: climate, folklore, religious beliefs, social structure and other factors. It is the most unique symbol of Qiang garment culture and an indispensable part of Qiang garment culture.

2.3 Qiang costumes

2.3.1 Structure of Qiang clothing

The garment structure of the Qiang people is a historical testimony, it carries the imprint of the times and the unique culture of the nation. The Ancient Qiang people, nomadic people, transformed wild sheep into family sheep, made felt with wool, hung up on them, and devised unstructured traditional clothing. During the Western Xia Dynasty, the nobility of the Qiang Dynasty wore the same straight-line clipping as the traditional Chinese culture of lingering clothes, and exhibited semi-structural traditional clothing. The evolution of Qiang clothing is not only a beautiful history, but also a respect for national traditions. During the Qing Dynasty, the Qiang style of clothing basically formed, similar to today's Qiang style of clothing. Both men and women wear headscarves, long sleeves (men's and knees, women's shirts and ankles) and sheepskin shoulders, referred to as "leather coats", as shown in Figure 2.14, and they wear trousers. Figure 2.15 As can be seen from the long shirts of Qiang women, Qiang clothes were greatly affected by the robe of the Manchu people in the Qing Dynasty, , They were similar in structure, , They appeared H or small A-shaped, without waist, wide and flat on the upper and lower sides of clothes until they reached full strength. Sleeves are connected to clothes without sloping shoulders. Erect a straight right front, trousers wide crotch, easy to work.



Figure 17sheepskin jacket
Source: Huawei Zhi WeChat Public No.,2021



Figure 18Longshirts with Black Thousand Children in the Qing Dynasty at the Museum of the Chinese Qiang Ethnic Group

In clothes, Qiang is called "Pu". The Qiang men and women wear long shirts, mainly white, black, blue and red, and the fabrics are mainly wool, hemp or cotton cloth. Elderly people prefer to wear black and blue long shirts, which are more plain and less decorative, while young men wear white long shirts and are decorated with red cloth, black cloth, blue cloth lace and Qiang peach embroidery. Young women's clothes are coloured, mainly white, red and blue, with lace decorations in various parts, depending on the color of the clothes at the bottom. Pantyhose, Qiang word "Ascot". Both men and women of Qiang nationality wear long trousers, men's trousers are hemp or cotton cloth, blue, black or white, not decorated; women's trousers are red, blue, white, black, etc., and some are decorated at the foot of trousers.

2.3.1.1 Long robe: Qiang women love to wear self-woven linen long robe, which shines like a beautiful flag robe. Long and back of feet, sheepskin vest outside. The collar is inlaid with beautiful plum-shaped silver decorations, , The flap, cuff and collar are all embroidered with exquisite lace, with fine embroidery. The waist was covered with aprons and drifting bands, which were also embroidered with magnificent patterns, as shown in figure 19, making the beautiful robes even more attractive. The male robes are shown in Figure 20.



Figure 19 Longshirts for Qiang Women



Figure 20 Men's Wool Shirts of the Qing Dynasty at the Qiang Museum in China

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2.3.1.2 Coats (shoulders), known as "collar coats"(shoulders), are of two types: long coat and short coat. Short coats are the most famous coats made of goat skin, and are made of tailored sutures by diluting and rubbing by men. White wool is exposed at shoulders, front, bottom, etc., which is very tolerant in contrast to blue and black shirts. The sheepskin jacket protects against rain and snow, with the wool facing inward and outward in the rain. In addition, there are cotton fabrics and short silk satin jackets, mainly in black and blue, with cloth sandwiches or white lamb skins, which are more often worn by the elderly and children. Women's shorts are mostly black, with decorative lace at the collar, shoulder, front and bottom. They are extremely beautiful.



Figure 21 The Queen's Vest Coats are diverse in style, characterized by no sleeve
Source: Huawei Zhi WeChat Public No.,2021

2.3.1.3 Waist surrounding, which is an important part of Qiang clothing, where there are two options: waist surrounding, waist belt and drift belt. The long waist is made of black cloth as the base color and embroidered with white patterns, while the short waist is made up of black, white, blue, red and other colors, , Embroidery is full of auspicious intentions, flowers resembling brocade, fish and water harmony and other beautiful patterns. In addition, two pockets can be fitted over the waist to place small objects. Male waist patterns also have a number of simple and fine patterns. This made the Qiang costumes vibrant and vibrant.



Figure 22 Extraordinarily bright waist in costumes of Qiang women in Niuzhai, Maoxian County

2.3.1.4 Waist belts, also known as "delivery", shall be made of ramie, hemp cloth, cotton cloth and silk, mainly white, black, red and blue. The hand-woven belt is embroidered with exquisite patterns. Men wear belts with ramie and hemp cloth, while women wear belts with a width of about two to three fingers, which are like Malta, hence commonly referred to as "Maltese floating belts". The ribbon is mainly white and red in color and embroidered with eye-catching patterns of Qiang embroidery.



Figure 23 Manually Embroidery Choosing Flowers for Marketing in Maoxian District, Sichuan

2.3.1.5 In the religious culture of the Qiang people, witches also refer to them in the Qiang language as "Xuebi", "Xu", etc. They are the heirs to Guqiang culture and the product of the Qiang people's white worship and spiritual belief in everything. In the practice of sacrificing gods, she usually wears short coats and white dresses, a golden-wire monkey hat on her head, and various instruments in her hands. They dress mysteriously and simplistically, embodying a microcosm of ancient Qiang costumes, representing the history of the Qiang people and their imagination and pursuit of heaven and nature. The ancestors of the Qiang people formulated rituals and sacrificial norms in distant ancient times, and the leaders leading priests gradually became interpreters. Shelby was in charge of all arrangements for worshipping gods, suppressing evil spirits, treating illnesses, delivering poverty, adult ceremonies, and weddings and funerals. (Husan Jiao,2014:6)



Figure 24 Shop of Shoby Priesthood in the Museum of Chinese Qiang Ethnic Group

2.3.1.6 The belly wrapping, also known as the "Grandson of Gudu", is a decoration worn by men of the Qiang ethnic group and hung in front of the lower abdomen obliquely on the waist. It has both leather and cloth materials. The leather belly is decorated with black cloth clipped patterns, and the cloth belly is made of black or white cotton cloth embroidered with beautiful Qiang embroidery patterns. It can carry items such as cigarette bags and coins.



Figure 25 Men's bellies

2.3.1.7 The headwear of the Qiang people is very diverse, ranging from very artistic women's headwear to simple and simple male headwear. Women's caps, which are mostly green or white, can be entangled in a variety of patterns and can also be stacked on the head with tile-shaped blue cloth, whereas men's caps are generally mostly white and black without any decoration. The color of the head rope is also strictly regulated. The red head rope is used by the unmarried, green head rope is used by the married, and black head rope is used by the elderly. These colors and patterns all have a clear meaning for the life status, age, etc. of the Qiang people. The diversity and richness of Qiang headwear highlight the high development of Qiang culture.



Figure 26 Chiba, Qiang Museum, China

2.3.1.8 Cloud shoes, known as "Dagan" in Qiang language. Traditional shoes of the Qiang people are not only exterior, but also rich in cultural flavor, and each detail reflects the unique lifestyle of the Qiang people. Shoes are decorated with red cherry flowers on their shoes, followed by vivid embroidery, Five coloured lines of embroidery are well-arranged in romantic colors. Some shoes are decorated with beautiful cloud patterns, while unhelpful shoes are embroidered with black or white-line lug stitches, The shoes show a unique and simple flavour. These shoes are not only a decoration, but also a manifestation of the traditional culture of the Qiang people.

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Figure 27 Cloud Shoes in China Qiang Museum

Beautiful and artistic Qiang cloud shoes are a symbol of traditional Qiang culture. The shoe back is tall, like a small boat, with cloud-shaped shoe decorative patterns, bright embroidery, slightly warped tips, and colorful shoes. It is the favorite shoe for young people in festivals. Among the middle-aged and elderly, they wear black and white round-mouthed shoes sewn with hemp or cotton cloth and embroider a simple but delicate pattern, which respects the traditions of the Qiang people. In summer, there was also the style of wearing ear shoes. The tall top of the shoes was decorated with bright spherical thread colors. There were beautiful Qiang embroidery on the shoe grips, mainly red. These shoes are not only a shoe, but also a representative work of Qiang culture.

2.3.1.9 Leg binding, also known as foot packing. The legs of the Qiang men and women were tightly wrapped. They were decorated with elegant black or white marshmallow cloth for men, while women were wrapped with bright red, pure white and solemn black cotton cloth, sometimes with pure white marshmallow cloth, which was even more elegant. Most Qiang people live in high mountainous areas. They can keep their legs warm and avoid thorn scratches and mosquito bites. They are also important garments and decorative articles. Men tie their legs handsome and powerful, while women tie their legs heroically.

Leg-bound materials are usually wool woven felt or hemp cloth. Color matching, embroidery decoration and tie-up of legs are elaborate. For example, the Qiang men in Niuwei Zhai tied white felt to their lower legs, wrapped them with red and green vertical embroidery stripes and tied legs, and then tied and fixed them with manually woven flowers and feet. Men in the pine groove tied their legs with white felt, embroidered black legs with rainbow patterns, and then fixed them with weaving straps.

Qiang women usually also tie white felt or hemp cloth to their legs and tie red and white stripes to them. Unmarried Qiang girls in Yonghe Township, Maoxian County, are quite different from those elsewhere, mainly beating red legs, which is probably the legacy of Qiang of the Party. Older women had clean legs, with white legs on the lower legs, black legs on the upper part of the lower legs, and finally fixed with white legs.



Figure 28 Qiang Mabou Banded Leg Exhibited by Sichuan Provincial Museum
Source: Huawei Zhi WeChat Public No., 2021

2.3.1.10 Petition, Qiang people love decoration, they generally use exquisite silver decoration to decorate themselves. Women wear glittering silver hairpins, silver ear drops, silver earrings, silver necklaces, silver signatures, silver bracelets, silver rings, giving a unique atmosphere. Qiang people also prefer to use gold ornaments, as well as rare pearl, agate and jade ornaments, to express their love for beauty. Adult men wore waist knives, cigarette boxes and fire sickles, all of which were embedded in shiny silver, demonstrating the Qiang's love for white.



Figure 29 Silver Ornament of China Qiang Museum



Figure 30 In 1999, to celebrate the 50th anniversary of the founding of the People's Republic of China, the State Post Office of China issued 1 set of 56 stamps, stamp symbols 1999-11 and 28.275 million stamps on the National Day of October 1, 1999. Using the style of craftsmanship and painting, the stamp depicted 56 young men and women wearing traditional national costumes wearing singing and dancing in celebration of the 50th anniversary of the founding of the People's Republic of China. It had a bright colour, well-structured and excellent set of stamps for the National Day celebration. Source: China Post, 1999

2.3.2 Handicraft of Qiang clothing

The main form of Qiang clothing is embroidery. Qiang Embroidery is a traditional handicraft of the Qiang people and the crystallization of traditional culture and art of the Qiang people. Qiang Embroidery has distinctive regional features and ethnic style, , It is famous for its unique techniques and colors, , It forms its own system, as the Sichuan folk embroidery art says, “Southern Yi and Northern Qiang”. Qiang embroidery patterns have rich cultural connotations, highlighting the long history of Qiang culture. The pottery cans with rope patterns unearthed in Maoxian County and Wenchuan, as well as the “taotie” pattern on bronze ware unearthed in Xizhou in Longxi County, can confirm that Qiang embroidery was widely used for generations in the ancient Qiang community in the upper reaches of the Minjiang River. The historical record of “the world of gods and peasants, men farming and eating, and women weaving and clothing” is a true illustration of the familiarity of the ancient Qiang with the use of folk crafts to decorate and beautify their own lives. Women of the Qiang people were good at weaving exquisite embroidery works with stitches, , Choice and embroidery of the Qiang people peaked in the Ming and Qing dynasties. It reflects the real life of ancient Qiang people in decorating and glorifying their lives with folk handicrafts.

Maoxian County is an autonomous prefecture of the Aba Tibetan and Qiang ethnic group in Sichuan Province. Located in the northwest of Sichuan Province and southeast of the Qinghai-Tibet Plateau, Maoxian County is located in the arid valley of Minjiang and Fuliang River on the northwest plateau of Sichuan Province,

covering an area of 3,903.28 square kilometers. The county has 11 towns with a total population of 113,000. The Qiang ethnic group accounts for 92.4% of the county's total population and 30% of the country's total Qiang ethnic group. It is the world's largest Qiang residential area and core reserve of Qiang culture, the only Qiang museum in the world and the only ancient Qiang city in China. Domestic cultural tourism resources are abundant. There are 3 national 4A scenic areas (Pingtuo Qiang Village, Ancient Qiang City, China, Pinghua Pinghou), 3 3A scenic areas (Baishi Qiang Village, Yangliuhua Village, Niuwei Qiang Zhai), 2 provincial scenic spots (Pinghua Pinggou, Jiuding Mountain-Wenzhengang Grand Canyon), 1 provincial ecotourism demonstration area (Pinghui Pinghua), 1 provincial geological park (Pinghui Pinghua), 3 national cultural protection units (Camp Pan Mountain ruins, Black Tiger Eagle Mouth River Sculpture Cluster, Sanyuan Bridge of the Red Army Long March ruins), and 1 wild panda distribution area. With 222 intangible cultural heritage items at the national, provincial and state levels, it is the largest intangible cultural heritage site of the Qiang ethnic group in the world. According to the representative project protection unit for provincial intangible cultural heritage announced by the Sichuan Provincial Department of Culture and Tourism on February 18, 2022, the traditional embroidery technique of Qiang Embroidery at Maoxian Cultural Center is among them. (Sichuan Department of Culture and Tourism, 2022: Online)

Qiang Embroidery is a traditional embroidery technique with classical flavour, famous for its unique structure and color. The stitches of Qiang embroidery include framing, knitting, napping, skipping and decorating. Frame flowers are delicate, with black-and-white comparisons as the main color, and sometimes a few lines are added. The colors of the flowers are sharp, contrasting in colour lines, and glorious. Skirting flowers are bright and beautiful, with wonderful and simple woven characters, Tailoring is robust and simple. The framing mostly uses cotton thread, which looks simple, generous and concise. Through these delicate stitches, Qiang embroidery is astonishing. (Wujun Tang, 2014:2)

The Qiang embroidery originated from ancient history and is a manifestation of the life and work of Qiang women. In Qiangzhai, women almost always “embroider the Qiang”, as shown in Figure 32, it has become a symbol of the mental skills of Qiang women, and its inheritance is almost always family-inherited. It is a representative of the talents of Qiang women and represents the excellent folk art of the Qiang people. Qiang embroidery is an integral part of the Qiang garment craftsmanship, It is widely used in various parts of clothing, It has a simple, strong native flavour and strong decorative properties. It is characterized by primitive and simple techniques, exquisite and wonderful designs, beautiful and beautiful colors, meaning auspicious and happy, expressing the aspirations and desires of the Qiang people for life, and showcasing the wisdom and artistic talents of Qiang women.



Figure 31 the Qiang women who are embroidering

Embroidery of the Qiang people is the crystallization of art inheritance in the millennium, has a unique charming art style, is a treasure of traditional Chinese culture, in our country folk art and crafts in an important part. In 2008, it was included in the Second National Inventory of Intangible Cultural Heritage, a cultural treasure to which great importance has been attached. (Central People's Government of the People's Republic of China,2008: Online)

2.3.2 Colors of Qiang clothes

The colors of Qiang men's clothes are impressive, , They combine the three colors of black, white and blue skillfully and present an impressive color show. The Qiang men were confident and hegemonic. They wore black headpieces, pure white long shirts, pants tightly wrapped in dark blue or black long trousers, and soft sheepskin or cloth jackets. The clothes were embroidered with colorful stitches, , All the clothes showed the noble and traditional style of the Qiang men.



Figure 32Qiang Men's Clothing

Traditional Qiang women's clothing is a perfect combination of simplicity and beauty. The color of clothing is mainly highly contrasting blue and black, demonstrating their practical character. However, with the improvement of life, the costumes of modern Qiang women have been freed from the simplicity of the past, The costumes are more colorful, mainly red, blue and black, and several kinds of comparative decorations make them glorious in the crowd. Main tones are used for long shirts, while contrasting colors are used for headpieces and decorative patterns. For women of different ages, their costumes are of different styles: older women wear black long shirts with plain embroidery, while younger women wear colorful red long shirts with brighter headwear. This magnificent beauty is astonishing.



Figure 33 Qiang Women's Clothing

2.3.4 Pattern of Qiang costumes

The Qiang costumes are famous for their exquisite designs. Its design presents the unique culture and history of the Qiang people and is the essence of Qiang clothing. These patterns are not only decorative, but also represent the faith, family, fertility and prophecy of good luck of the Qiang people. The patterns of Qiang clothes were carefully designed during manual production, and each track was a little bit of memory in the life of Qiang people. Inherited from centuries of tradition, Qiang clothes are always symbolized by beauty, uniqueness and vitality.

2.3.4.1 Topic of patterns

Three aspects are selected in the Qiang clothing pattern.

Toten worship, , The patterns of Qiang clothes show magnificent and symbolic features. They apply patterns to clothing to show their worship and admiration of the gods. The most representative of these patterns is the "sheep head pattern", which is regarded as a god blessing the Qiang people, and is featured in the center of the pattern. As shown in Figure 35, the Qiang wizard Shibi had an amniotic drum in his hands, which had a sheep head pattern. The Sun, Sun, Moon, Stars, etc. are also frequent patterns reflecting the Qiang people's admiration for sunlight and light, as shown in Figure 37. In general, the application of Qiang clothing patterns is brilliant and symbolic.



Figure 34 The Qiang wizard Shibi had a sheep head pattern on the sheep skin drum in his hands





Figure 35 Sheep on the window of a Qiang house



Figure 36 Embroidery on Lumbar with Sun, Moon and Star on the Museum of the Chinese Qiang Ethnic Group

The Qiang people especially admire the alpine rhododendron, also known as lamb, which is regarded as a flower of their marriage and often shines its beautiful image on young girls' clothes. Their worship and love of fire deeply underscore their inseparable and inextricable feelings. Artistic inspiration of the Qiang people derives from the mysterious power of fire, which has always been regarded as a symbol of life from the days of sword cultivation, flint extraction and cooking with fire. There is always pyrotechnic fire in the fire ponds of the Qiang people, symbolizing the continuation of life. They believed that the sun brought fire to humanity. Folklore and oral literature "Burning Biva to Burn Fire" of the Qiang people reflect their worship of fire. In their lives, fire is an enduring partner, not only a necessity for survival, but also a symbol of life, light and strength. From the years of sword cultivation to the extraction of fire from flint, from the small details of life to the great sacrifices, the existence of fire is regarded by them as a symbol of Heaven, and the leap of bear flame and bright light are the gifts of God to the lives of Qiang people. In the heart of the Qiang people, fire is undoubtedly the source of life and the beauty of life. The

ancient flames extolled the legendary history of the nation." Chebyshev "sang the classic" Burning Beeva "stealing fire, drumming, the sheepskin drums are deaf. The magic of art rose in the heat of fire, inspiring folk artists. Inspired by the colour and beauty of the fire, they created a pattern resembling that of fire, a pattern widely visible on the clothes of Qiang witches and male Qiang people, as shown in Figure 38, which is a worship and admiration of fire. (Ming Li,1991:2)



Figure 37 Cloud and Fire Stripes on Release Ratio

On the other hand, flowers, herbs, fish and animals are seen in everyday life. The Qiang people living in mountains are deeply attracted by the beauty of nature, , They embroidered the details of flowers, grass, fish, birds, animals and animals in their daily lives onto their heads, clothes and shoes, making themselves more beautiful and embodying the beauty of human beings. They live in the arms of nature, as colorful and astonishing as flowers.

Better life is a dream, and the Qiang people have shown their desire for happy life through embroidery drawings. They combine auspicious meanings with beautiful designs to create patterns symbolizing good life, such as "four sheep treasures", "collegiate flowers like brocade", "fish and water harmony", "moth opera flowers", "phoenix wearing peony", "magpie boarding branches", "spark pot blossom", and "ten thousand characters". "Longevity Chrysanthemum Reunion Pattern" represents a wish for the elderly to live a long and healthy life and the happiness of their families, , These themes have inspired Qiang artists to aspire to and pursue a better life. (Hui Zhong ,Wei Geng , Jun Zhou,2009:3)

2.3.4.2 Colour of patterns

The Qiang clothes have bright colors and exquisite designs. The design is the essence of Qiang clothes, , Every line is beautiful incarnation, , It is the presentation of the mind. The Qiang people have a keen sense of color and aesthetic requirements about things in life. Qiang embroidery deals with the sequence of colors and the hierarchy of tones. A typical example is the flower pattern, in which the tone of the litter transitions from pink to yellow, while the petals range from dark pink to bright white, creating depth and order, as shown in Figure 39. Embroidery of the Qiang people is organized in color sequence, and there is a sense of space from afar. When

choosing embroidery patterns, the Qiang people were keenly colored. The designs can be divided into two categories: colored embroidery and peaceful embroidery. Colored embroidery is bright, fast, contrasting, well-structured, lively and widely used in Qiang clothing. On the other hand, flat embroidery mainly uses a single line with darker colors (usually black, dark blue, or blue) as the background, contrasting with low-intensity white and black-and-white, with a concise appearance. Background color highlights the role of color in embroidery, making the body more prominent and separating the body from the background, such as the pattern on the shoe. In addition, dark background is more prominent in the shape of objects, and the Qiang people wisely choose dark background, making the pattern clearer, more orderly and more visual impact. Separate themes from backgrounds, such as patterns on shoes. In addition, dark background is more prominent in the shape of objects, and the Qiang people wisely choose dark background, making the pattern clearer, more orderly and more visual impact. That phrase became even more shocking. Separate themes from backgrounds, such as patterns on shoes. In addition, dark background is more prominent in the shape of objects, and the Qiang people wisely choose dark background, making the pattern clearer, more orderly and more visual impact. (Junmei Luo,2019:4)



Figure 38 Qiang Embroidery in China's Qiang Ethnic Museum

2.3.4.3 Pattern form and application

The patterns of Qiang clothes are diverse, with a single pattern, suitable patterns, two-way continuous patterns, and four-side continuous patterns. Single patterns typically appear in the center of the belt, as shown in Figure 40, while continuous patterns typically appear at the clothing neckline, flap, shoulder, and pendulum. These patterns can also be used on the headscarf to add an additional aesthetic sense, as shown in Figure 41.



Figure 39 Separate patterns of embroidery around the middle of the waist



Figure 40 Continuous Pattern of Three-Dragon Headscarf Embroidery

2.3.3 Materials for Qiang clothing

The Qiang clothes have witnessed great changes in the productivity and lifestyle of the nation since ancient times. From the initial nomadic life to the subsequent farming life to modern industrial production, the materials of Qiang clothing have evolved significantly, highlighting the continuous improvement of the productive forces of the nation. For example, every evolution, from sheep skin and wool felt to hard wear-resistant hemp cloth to comfortable and easy-to-obtain cotton cloth and finally to colorful chemical fiber satin, reflects the continuous improvement of the life of the Qiang people. Of course, the simplicity and magnificence embodied in the garments of the Qiang people also record the rise, fall and development of the national culture and can be regarded as a national history museum. (Maolan Zhong ,Xin Fan ,Pu Fan,2012)

2.4 Product design principles

Product design principles refer to some basic principles followed in order to meet users' needs during design. The correct application of product design principles not only improves product quality and competitiveness, but also meets user needs, improves user experience, and promotes product sales and market share. This paper will describe the importance and practice of product design principles in terms of user needs, product functions, product availability, sustainability, and ergonomics. (Xiaolei Jia ,2022:35)

2.4.1. Centered on user needs

Focusing on user needs is critical in product design. Product designers must have a clear understanding of the needs of target users, including aspects of their needs, expectations, and behaviors, in order to meet their needs and expectations. This requires extensive market research and user studies by product designers in order to gain a better understanding of users' needs and expectations and to match product design to users' needs. At the same time, user needs need to be incorporated into every aspect of product design, including product functions, product appearance, product operation, etc., in order to improve product availability and user satisfaction. (IMC International Metal Cutting Dalian Co., Ltd 2022: 46-46)

2.4.2. Focus on product functions

The function of product is an important aspect in product design, and a good product should be practical. In designing product functions, user-friendly functions need to be designed based on users' needs and expectations, and based on technology and market conditions, taking into account such factors as product feasibility and cost. Product functions also need to be designed with a focus on product innovation and differentiation in order to increase product competitiveness and market share. (Yuheng Bai ,Qiong Wu,2022:4)

2.4.3. Attention to product availability

Product availability refers to whether the product is readily understood, learned, and used by users. Product design needs to focus on product availability in order to improve user satisfaction and use experience. Specifically, product designers should optimize the user experience of the product by adopting simple and easy-to-understand interface design and operational logic, while providing appropriate instructions and guidelines for users to better use the product. (Huling Jiang ,Haixin Zhou ,Dongpo Chen ,Wen Fang ,2022:4)

2.4.4. Product sustainability focus

Product design processes need to focus on the sustainability of products in order to achieve sustainable development goals. Specifically, product designers should adopt environmentally friendly materials and processes to reduce the environmental impact of products. At the same time, products should be designed with a longer useful life, capable of reducing product obsolescence and maintenance costs in order to improve product sustainability. (Jiachen Wang,2021)

Principles of ergonomics

Ergonomics is the science of human-machine interaction and one of the important principles in product design. The correct application of ERE principles improves product availability, availability, and humanization to meet user needs and expectations. Specifically, ergonomic principles include the following:

Interface design: In interface design, human visual, auditory, tactile and sensory features need to be taken into account to improve user experience. At the same time, attention needs to be paid to the aesthetics and functionality of interfaces in order to achieve optimal user-product interaction.

Operational logic: In the operational logic of the product, user behavior and psychological habits need to be considered in order to improve the ease of use and humanization of the product. Specifically, the operational logic of the product should be consistent with the user's habits and expectations, while the operation process should be simplified as much as possible in order to improve the user's efficiency of use.

Control and feedback: In product control and feedback, it is necessary to focus on product accuracy and sensitivity in order to achieve good interaction between users and products. Appropriate feedback is also needed in order for users to understand the status and operational results of the product, thereby increasing user satisfaction and usage effectiveness.

In summary, product design principles are the basic principles that designers need to follow when designing products. In product design, designers must understand the characteristics and needs of the target user and create products that are creative, aesthetic, and can induce consumers to buy. With regard to color matching, designers should flexibly use primary colors suitable for product characteristics, and follow the basic principle of color matching to demonstrate the unique charm of the product in a simplified and generous manner. In material selection, designers should adopt the concept of sustainable development and select renewable, environmentally friendly materials to reduce waste of resources and create green products. This will not only drive the sustainable development of resources, but also provide endless impetus for the sustainable development of the industry, and lead the trend and make products more spectacular in the market. In the design of Qiang cultural products, attention should also be paid to the balance between cultural symbols, cultural features, material selection, cultural practices, and the pursuit of practicality and aesthetics. Combining Qiang culture with product design can create unique products with cultural content and artistic value, meet consumer needs and aesthetic requirements, improve product market competitiveness and consumer satisfaction. (Aiping Li,2021:1-4)

Innovation is an indispensable ability of every designer. It is the driving force for the sustainable development of the industry, especially in the transmission of Qiang culture. We should pay more attention to innovation, not be uniform in all words and features. A good designer must not only be good at integrating many aspects of considerations, achieving the perfect integration of function and aesthetic feeling in shape, color, materials, etc., but also deepen understanding of the status and significance of various elements in product design and create unique design works. And truly outstanding designers give the product emotional and cultural significance, making it a vehicle for emotional output and truly moving. Instead of staying in superficial aesthetics, they transform the product into a soul and living work through in-depth reflection on the product. Therefore, each designer should keep challenging himself/herself, find innovative directions and methods, continuously improve his/her design level, become a leading player in the industry and make greater contributions to the development of the industry. (Qingxia Wu ,2022:3)

2.5 Marketing and consumers

2.5.1 Marketing

Marketing is the process by which an enterprise or organization uses various means and marketing strategies to achieve marketing objectives by studying market demand and trends. Marketing typically aims to maximize sales and profits from products or services, but also to improve brand visibility and customer loyalty. Marketing includes various aspects, including market positioning, market research, product strategy, price strategy, promotion strategy, channel strategy, etc. Enterprises need to understand the characteristics and needs of target markets in order to develop appropriate market positioning and product strategies to meet consumer demand and gain competitive advantage. At the same time, firms need to develop appropriate price and promotion strategies to attract consumers and promote sales. Channel strategies relate to how best to market products or services.

Marketing also needs to pay close attention to market changes and consumer demand and continuously adjust marketing strategies to market changes. Marketing success also depends on the brand image and reputation of enterprises, which need to continuously improve the quality of products or services and respond positively to consumer feedback and advice to improve customer satisfaction and loyalty. In short, marketing is an important means for enterprises to succeed in market competition and requires careful planning, active implementation, continuous improvement and innovation. (Jie Liu ,Zhigang Wang,2022)

2.5.2 Consumers

Consumers are the end-users of goods and services and are one of the subjects of a market economy.

Consumer behaviour decision-making processes: Research in this area explores consumers' psychological processes, behavioural patterns and decision-making patterns in making purchasing decisions. Studies have shown that consumer behavioural decisions are influenced by a variety of factors, including personal, social and cultural factors.

Consumer psychology and attitudes: Research in this area explores the impact of consumer psychological processes and attitudes on purchasing behaviour. Studies have shown that consumers' emotional attitudes, cognitive attitudes, belief attitudes, etc. can have an important impact on their purchasing behavior.

Consumer satisfaction and loyalty: Research in this area explores consumer satisfaction and loyalty to products or services. Studies have shown that consumer satisfaction and loyalty are one of the key factors for a firm's success, affecting its market share and brand value.

Consumer cultural differences: Studies in this area have explored the impact of consumer cultural differences in different countries and regions on purchasing behaviour and marketing. Studies have shown that consumer demand and preferences for products and services vary considerably across cultural contexts and that businesses need to understand and adapt to the cultural specificities of local consumers.

In sum, consumer research is an important basis for marketing and product design, and through in-depth knowledge and research on consumers, enterprises can better meet consumer needs and improve the competitiveness of products and services. (Zihen Zhang,2020:1)

2.5.3 Marketing and consumers

Marketing is the process by which an enterprise or organization uses various marketing tools and instruments to develop and implement strategies to achieve marketing objectives by studying consumer demand and market trends. Consumers, for their part, are central to marketing, and they are the ultimate decision makers in purchasing products or services.

Marketing must be well informed about consumers' needs and psychology in order to develop appropriate strategies to meet their needs and promote sales. Through market research and analysis, enterprises can understand consumer preferences, purchasing power, behavior pattern, etc., and formulate corresponding positioning, product design, price strategy, promotion strategy, etc.

In an increasingly competitive modern market environment, businesses need to keep abreast of changes in consumers and demand and adapt marketing strategies flexibly to market changes. Consumer feedback and evaluation are also crucial in this process, and businesses need to listen to consumer advice and feedback in order to improve products and services and consumer satisfaction, thereby enhancing market competitiveness. (Gang Liu ,Lifeng Xiong,2013:13)

Conclusion:

In this chapter, the history and lifestyle, cultural customs, clothing, principles of product design, marketing and consumers of the Qiang ethnic group are discussed. First, we have learned the long history and unique way of life of the Qiang people, and deeply explored the meaning and characteristics of Qiang culture, especially Qiang clothing and cultural practices, which have important significance for the Qiang identity and cultural heritage. Secondly, we discussed product design principles and put forward factors to be considered in product design from the perspective of Qiang culture, such as the application of cultural symbols and the choice of materials. Finally, we introduce marketing and consumers, explain key factors in marketing and consumer behavior patterns, and propose the importance of businesses to fully understand consumer needs and adjust marketing strategies in a timely manner. Through our research on the history, culture, product design and marketing of the Qiang people, we find that cultural values are increasingly becoming an important factor in people's choice of products and services in modern societies, and businesses need to provide consumers with products and services that are better suited to their needs by gaining a better understanding of consumers' needs and cultural backgrounds in order to achieve market success. Therefore, we believe that in future development businesses should pay more attention to the cultural needs of consumers and take these factors fully into account in product design and marketing strategies, which will help improve the competitiveness of markets and consumer satisfaction for products and services.

CHAPTER III

Design Data Analysis

Maoxian County is a county under the Aba Tibetan Qiang Autonomous Prefecture of Sichuan Province, where the Qiang population accounts for 92.7% of the total population. Maoxian County is an important heritage site of Qiang culture. In Maoxian County, Qiang clothing, as an important part of Qiang culture, has a wealth of historical and cultural connotations. In recent years, with the development of tourism and the attention paid to ethnic culture, the Qiang costumes in Maoxian County have gradually become a hot spot for research and attention. At the same time, with the growth of tourism and the demand for tourism souvenirs, the prevailing market for souvenirs in today's society is receiving increasing attention.

This chapter is divided into three parts, the first part is the research and analysis of Qiang clothing in Maoxian County, Sichuan Province, the second part is the commemorative goods market popular in today's society, and the third part is consumer behavior. This will help deepen understanding of the characteristics and traditions of Qiang culture, market demand and consumer behavior patterns, thus better promoting local economic development and cultural transmission.

3.1 Study and analysis of Qiang Costumes in MaoXian County, Sichuan Province.

Qiang clothing is a precious treasure of the culture of the nation, and its evolution reflects the economic, political, military, life and ideological changes in the historical development of the nation. Qiang costumes withstood the test of cultural intersection and constantly improved and enriched their cultural and aesthetic ideals. It is not only an integral part of our national culture, but also an important record of our culture. Qiang clothing is a perfect presentation of the history, culture and life of our nation, and a beautiful heritage worthy of our eternal love and guardianship.

"About five thousand years ago, our country developed the Neolithic culture of Yangshao, where people gradually tended to settle down in life, with the consequent production of agriculture, textiles, and began to twist the wild hemp fibers collected with stone spinning wheels into fine lines and then make rags and make clothes." The development of Qiang clothes has likewise gone through long historical years. Archaeological discoveries of the Neolithic Site of Yingpan Mountain in Maoxian County, the same as in the Yangshao Culture Age, revealed that the indigenous Qiang people of Maoxian County lived here for about 5,000 years, where brown pottery pots with sand and luxury mouths were one of the cooking utensils more than 5,000 years ago."The site is rich in unearthed relics, including pottery, jade, fine stone, bone and clay ware. The shape includes luxury tank, deep belly tank, bowl, spinning wheel. Bone instruments include hairpins, cones, needles, cutting, arrows, etc. " From the unearthed cultural relics, ancestors living in Panshan Mountain, Yingpan County, Maoxian County, mastered sewing techniques more than 5,000 years ago and produced production tools such as pottery, stone and bone ware, as well as raw clothing. Of course, the analysis of the original original clothes more than 5,000 years

ago should have been based on the premise that the production tools were underdeveloped, the animal skin sewn with bone pyramids and stitches, the main function of which was to "protect against cold". As for the function of shyness and aesthetics, it should have been improved gradually in the subsequent development with the process of clothing history. From the original textiles and sewing tools unearthed from Yingpan Mountain Neolithic Culture to today, the indigenous Qiang people living in Yingpan Mountain for thousands of years used their wisdom and creativity to keep abreast of the essence of local culture, engraved the history of the Qiang nation in clothing, described the brilliant culture of the Qiang nation in an intuitive and special manner, and developed the history of the nation and the history of national culture for ever.

3.1.1 Classification of Costumes Qiang

3.1.1.1 Qiang men's Costumes

Men's clothes of the Qiang Dynasty are a beautiful landscape, with black and white headpieces, white long shirts, Pican shoulders, embroidered bellies and belts. Embroidered with exquisite colored patterns, the belly is the closest decoration of men, reflecting the beautiful style of men of the Qiang people. He wore long trousers and wrapped his legs with hemp cloth, underpinning the heroism of the Qiang men. Men's clothing of the Qiang people is a treasure of traditional Chinese clothing, demonstrating the unique charm of the Qiang people.

Men's clothing of the Qiang people reflects their traditional culture, and different activities bring about different dress changes. For example, young men of the Qiang people raise the middle part of the front flap when working or dancing, tie it to the waist with a belt, which is called an umbrella, and lift a corner of the long shirt back to the waist as a flag when walking a relative or driving a temple meeting, which is called a "flag". These dresses are not only mobility-friendly, but also full of sophisticated and fierce force. In addition, Qiang men wore elegant cloud shoes and coloured bags and bullet bags, full of personality and decoration. This is the unique charm of Qiang men's clothing.

3.1.1.2 Qiang Women's Costumes in Maoxian County

Qiang Embroidery is a bright pearl shining the light of Chinese national art. It shows not only its rich and diverse manifestations, but also an art symbol. It embodies the intellectual achievements of Qiang life and demonstrates the honest, firm and courageous national character of the Qiang people. Embroidery decoration is both a manifestation of the traditional culture of the Qiang people and a reproduction of the traditional wisdom of the nation, which deserves our inheritance and preservation. Now Maoxian County, Wenchuan County and Li County have been collectively referred to as Wenshan County, and Fan Ye of the Northern and Southern Dynasties described Wenshan County as such in his book *The Legend of the Southern Han Dynasty and the Southwestern Han Dynasty*: "Its mountains are six, seven, nine, nine, and each tribe." Vol. III of *South China's National Register* states, "Wenshan County... has six types of cities, namely, Liuyi, Qianhu, Qiangkou, Brandong and nine types of rong." This mixed residence form of multi-ethnic group lays down today's rich culture of clothing and embroidery within the Qiang ethnic group. The culture of clothing and embroidery, as a symbol of ethnic group identification, is an emphasis of "identity". With the distribution of ethnic groups and geographical isolation, there are certain differences in beliefs, languages and clothing within the

Qiang, which can be described as "five miles different customs and ten miles different customs". The Qiang culture of clothing and embroidery constitutes a symbol of ethnic identity, thus emphasizing "identity". Because of ethnic group distribution and geographical isolation, there are differences in beliefs, languages and clothing within the Qiang people, so that "five miles are different customs and ten miles are different". It is astonishing that, even in such a decentralized state, the Qiang culture of clothing and embroidery still maintains a solid identity.

Maoxian County is located on the southeastern edge of the magnificent Aba Qinghai-Tibet Plateau and is famous for its unique cliffs and valleys. It is the largest Qiang-inhabited area in the country and is known as the "treasure of cultural customs". Six regions, namely, Chixu, Weimen, Goukou, Yonghe, Sanlong, Wargaming, Black Tigers and Tumen, are unique in nature and exhibit a rich cultural atmosphere. Since the Yin Dynasty, this place has been the main residence of the ancient Ran Dynasty and other nationalities, with rich historical and cultural heritage.

Maoxian County is an important residential area of Qiang clothing and embroidery culture, , Its rich and diverse style is the crystallization of historical communication and integration. As the most famous representative of the Qiang district, Maoxian County's "Absolute Soviet Style" won universal praise with its unique "straight hat" and colorful envelope. Clothing and embroidery here is a symbol of identity and an unparalleled cultural feast.

1. Chibouti sector

Qugu Township, Yadu Township, and Weicheng Township are known as the Chibu Soviet Area, , In the western edge of Maoxian County, they are the main towns of Qiang clothing and embroidery culture and witness to multi-ethnic exchanges and integration. Beautiful Qiang women are shown with "a tile" and bright waist, while embroidery is famous for its rich design and color. In addition, ancient forms of armour-dancing and the influence of Tibetan Buddhism were maintained in the Chibouti region. Qiang women wear uniquely beautiful clothes in the style of Chibusu when working outside. Embroidery, on the other hand, is distributed in various parts of clothing, distinguishing between age by changes in patterns and colours, , Young women have a wealth of clothing patterns, and tend to be elegant as their age grows. Here, ancient and modern, pluralistic and integrated are the treasures of the culture of clothing and embroidery.



Figure 41 Qiang Women's Clothes in Chippocampus
Source: Huawei Zhi WeChat Public No.,2021

2. Weimen, Goukou, Yonghe Township

Women's head decorations are unique in Weimen, Goukou, Yonghe and the Three Areas, They are represented by a dish made of narrow cloth strips. This headwear both shades the sun and is a symbol of the identity of our people. Local embroidery techniques are very exquisite, as illustrated by stitch embroidery of waist. Embroidery patterns can be divided into two types: tie-embroidery patterns, characterized by chrysanthemums, sun flowers, eight petals, pomegranates, etc., and plain embroidery patterns, mainly by round chrysanthemums, apricots, group flowers, and precious bottles.



Figure 42 Women's Clothing in Weimen, Goukou and Yonghe Townships with Disc Headpieces

3. Comparative fields

Costumes and embroidery styles are diverse and varied in areas including Dioxu Town, Pinghua Gully, Pacific Township and Shi Dagan. Women in the Riverside region are characterized by elegance, dignity and colour. Full of embroidery, there are "color wu" silver decorations on the chest. The beautiful pine-shed ditch, also known as the Little Jiuzhaigou, featured a dress with bright and eye-catching fluorescent clothes well suited for dancing. The region has a long history, including poisonous cat stories and well-preserved ancient works and horse city ruins. Niuwei and surrounding Qiang women, silver drop in front of chest.

Stack embroidery mainly consists of hook stitches, , Most of the embroidery covers the chest, , There are many works in Fluisu. Embroidery patterns are mainly "group flowers". Songping Gully is famous for its rich production of flowing Soviet embroidery, , Embroidery combining flowing Soviet embroidery and needle embroidery is used on the floating ribbon. Embroidery in the Pacific cow tail is brightly coloured, mainly with flowers such as "peach red", "wisteria yellow" and "green". The distinction between these three colours is obvious, with a high degree of clarity and recognition. Similar colors are used in the headwear and belt of Qiang women in Sanlong, Maoxian County.



Figure 43 Qiang Women's Clothing in the Comparative Area with Black Bags

4. Sanlong, Baixi Township

In Sanlong Township and Baixi Township, women's head decorations are unique in style. They are represented by a "round paa" headscarf, surrounded by exquisite embroidery patterns. They have skillfully combined tie-embroidery and stitching techniques. Some women even wore a paat on a "round paa". There are no obvious boundaries between the Qiang settlements in the area. Therefore, sometimes, Qiang women on the Yangpo will wear a three-dragon "round pad", while the negative slope is a "one-piece tile" headwear, which can also be seen in the local dialect. Embroidery decorations mostly appeared on women's headscarves, men's bellies and some children's hats. Among them, the "round pa" head decorations of women were the most popular. Embroidery patterns included tie embroidery such as "vine circumference" and "peony", as well as embroidery patterns such as "peach red", "vine yellow", "green" three-colour picking flower, "round chrysanthemum", "walnut" and "eight petals", making the embroidery culture in this place even more striking.

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Figure 44 Women in Sanlong Township with Black Embroidery Pa

5. Earth gate areas

Tumen District is the easternmost edge of Maoxian County, . It is composed of four townships and towns: Guangming Township, Fushun Township, Tumen Township and Dongxing Township, . They exhibit distinctive Chinese cultural characteristics, . From east to west, Chinese culture gradually emerges. In the earth gate area, traditional folk activities are integrated with social fires, bamboo and horse flower lamps, horse lamps and other activities with distinctive Han culture. Women's waist enclosing is the most characteristic embroidery style in the earth gate area, mostly coloured, full and half-full. Embroidery patterns are diverse and are most popular with patterns such as "round chrysanthemum", "hanging flowers", "tip chrysanthemums", "lotus flowers" and "treasure bottles".

6. Blacktiger Township

Black Tiger Township is a legendary place located northwest of Maoxian County, bordering Wenchuan South New Town. Black Tiger Township is home to a small river dam. Legend has it that the brave Black Tiger General led the people to defeat the wicked and protect the safety of the villagers. To date, women in the Black Tiger region have maintained the tradition of "mourning for all ages", wearing white pa to express their admiration for General Black Tiger. Embroidery in the Black Tiger Area is mainly tied embroidery with bright colors and concentrated on items such as clothes, footwear and shoes. Black Tiger Township is a beautiful place, whether it is historical legend or folk culture.

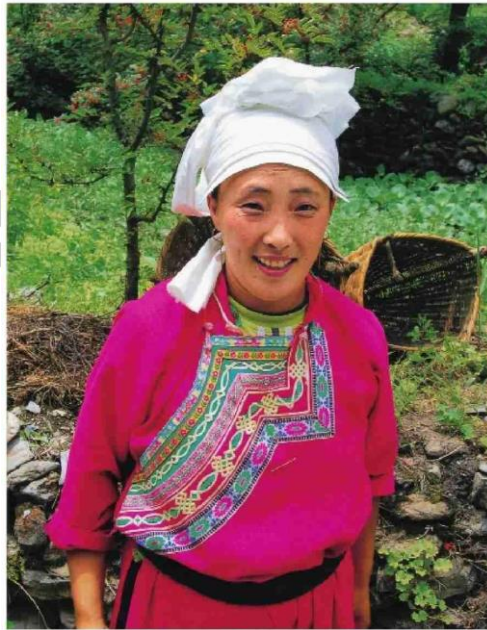


Figure 45 Black Tiger Village Women in General Pa
Source: Huawei Zhi WeChat Public No., 2021

3.1.2 Qiang Costumes Production Wisdom

Clothing culture is an important part of the development of human civilization and is an implicit language that conveys the history of human culture, disseminates cultural information and plays multiple cultural roles. Similarly, the Qiang garment culture plays an important role in promoting the civilized development of Qiang society, and is a cultural symbol of Qiang society. It is mainly summarized as follows:

3.1.2.1. The protection function, the function of Qiang clothing is determined by the natural environment, production and lifestyle, and material resources in the concentrated place. It must have the function of protecting the human body from cold, covering the body and meeting survival needs. These characteristics enable the Qiang people to overcome physical constraints, reduce fear of nature, and enhance their ability to adapt to harsh environments and conquer nature.

3.1.2.2. Marking function, in which every person in society plays different roles, such as sex, age, occupation, etc., and dress as a visible external symbol better exhibits these roles. A good example is Qiang clothing, which has clear social norms and detailed classification, which allows us to better understand the use of Qiang clothing in different social settings. Thus, clothing is not only a necessity of people's lives, but also an interesting cultural interpretation.

3.1.2.3. Hallucinating function, costumes have become a special symbol and symbol for people to communicate with the gods, convey information and realize sensation in early religious activities of Qiang society, such as nature worship, totem worship, ancestral worship and Qiang Buddhist rituals. It has religious and witchcraft functions such as spells, remarks, and paintings, and is thus given the spiritual power to project. Thus, clothing is not only the appearance of people, but also an important manifestation of religious culture.

3.1.2.4 Description function: Qiang clothing is the voice of history, which tells us the secret of Qiang culture with subtle clues and living patterns. Every clothing is a legacy, which records the existence, civilization and cultural development of the Qiang nation. Through in-depth study of Qiang clothes, we were able to observe the socioculture and people's lifestyle at that time, and felt the spiritual nobility and artistic detail of the Qiang people at that time. Qiang clothing is not only a magnificent coat, but also an art with soul, which surprised and shocked us.

3.1.2.5 Aesthetic function, clothing as a cultural symbol, has had the function of recording history and embodying aesthetics since the Qiang ancestors wore clothes. With the development of history, the aesthetic function of Qiang clothing has been strengthened and increasingly used to beautify life. Qiang clothing has rich and diverse cultural connotations, , It is not only a record of language, musical dance, rituals, festivals, etc., but also a unique symbol style, complementary to other cultural forms.

3.1.3 Value and cultural connotation of Costumes Qiang

3.1.3.1 Use of sheep as totem

The Qiang worshipped sheep as their own totem. Xu Zhen of the Han Dynasty described the Qiang people in his Explanatory Notes as "Sirong shepherds, too, from men to sheep". The Qiang word is beneath the sheep. God of sheep is one of the gods worshipped by the Qiang people. The Qiang have a close relationship with sheep, eating meat, wearing sheepskin clothes and using wool. All members of the Qiang Dynasty wore the distinctive "sheep skin and shoulder" costumes. At the ceremony of adulthood, the wizard tied a white wool rope to the beneficiary's neck, symbolizing god of sheep's blessing. When an old man dies, he kills the sheep, sprinkles the blood on his hands, and prays that the deceased "ride the sheep to the west". Most of the clothes and sacrificial objects of the Qiang witches were related to sheep, , During the sacrificial ceremony, white robe was worn, sheep skin and kamchai were covered, and sheep skin drums were hit. On the waist belt and headscarf of a Qiang woman, there is often a pattern of "lamb horn flowers", which are actually rhododendron flowers on mountains. Qiang folk songs often sing "The most beautiful lamb flower in the sky, the horn opens in the Irma home". In ancient times, the Qiang people lived in primitive community life, cohabited with men and women, practised group marriage and provoked Tien God. The goddess of heaven, Obamacare, came into the rhododendron bushes, through whom the reborn man had to pass. A man passes on her right side, obtaining a rhododendron branch and a sheep horn on her right side; a woman passes on her left side, obtaining a rhododendron branch and a sheep horn on her left side. Only those who get the horn of the same sheep can become husband and wife. Since then, the Qiang have referred to the rhododendron flower as "Sheep Angle Flower" or "Marriage Flower". Women often have curled horns and blooming azaleas on their belts.

3.1.3.2 White preference

The Qiang people admired white and regarded white as a symbol of happiness and beauty, and they used white quartz (known as "Achal") to sacrifice on behalf of the gods. The Ancient Qiang supposedly used white stone as an important weapon, outstripping the Gokis. The folk story of the Qiang people, "The Fire of Mongsi", tells how a heroic hero worked tirelessly than Va, ultimately succeeding in learning how to acquire fire techniques from the White Stone. Fire is extremely important for nomadic peoples, and this moving story and respect for the White Stone have been circulating.

In Qiangzhai, white stone is a landscape. Each household has a white stone on its roof, which represents different gods and is regarded as a symbol of auspices and happiness. At the beginning of the month, White Stone was taken home, representing treasures for wealth, , In the month, White Stone was given by relatives, representing treasures. White stone worship was incorporated into clothing, symbolizing true, good, beautiful and permanently preserved in Qiang culture.

Women in Black Tiger Township, Maoxian County, are known for their unique headwear. Their head was sewn with white cloth and naturally dropped on the head, , The two sides of the parquet stood high in the back neck, with great dignity. This headwear is called the "Halloween Mourning", and represents eternal admiration for the great Blacktiger generals. Historically, the Black Tiger area was bullied by foreigners, and General Black Tiger bravely led the Qiang people to repulse the enemy, becoming a local national hero after his sacrifice. As a result, people throughout the region, men, women and children alike, began to wrap white pads, wear white clothes and white shoes to commemorate General Black Tiger. Even today, this tradition continues, and women in Black Tiger Township will not wear bright coloured embroidery heads during festivals.

3.1.3.3 Fire fighting

There is a sacred fire pond in the Qiang family. The flame has always been extinguishing, which represents a constant flame and flame blossom. The Qiang danced around the fire pond during festivals and sacrifices. The dead were cremated, believing that fire could bring souls to heaven. Items that must bear a fire falx on the waist of a male elderly person are of both practical and decorative significance." The fire sickness on the shoes is a manifestation of the Qiang worship of fire. The cloud shoes are made by the Qiang girl herself, a sign of love they give to the man. The old man was wearing white-bottom black cloud shoes with fire sickle pattern, some embroidered with the word "life".

3.1.3.4 Respect for the Sun

The Qiang believed that the sun was one of the twelve gods and the most important god. They regard the sun as just as important as fire, calling the sun "wooden stone State", meaning "hot-burning". At the Qiang New Year festival in early October, they sang praises to the Sun, thanking it for the light and warmth it brought to the Earth. The Qiang clothes often depict the sun, such as the sun and the moon on scarves, head decorations, , The sun symbolizes the sun's light in a pattern of intertwined yellow, violet and red. The patterns of Qiang embroidery are also many, most commonly in the form of "10,000". According to the Qiang people, these patterns were their earliest form of text.

The Qiang weaving flowers carry a wealth of historical and cultural significance. As early as the Neolithic Age, magical characters appeared on painted pottery. Wonderful patterns give woven ribbons unparalleled magic power. It is considered a symbol of evasion and avoidance and an essential part of the dowry; it can be healed early by placing it in the bed of the sick; and it is an emotional symbol among young people. Men wear spikes in front of the left or right, and women stick behind them.

In summary, the Qiang garment culture is a unique cultural heritage, which records the development of a traditional nation and reflects the great depth of its historical culture. From painted pottery decorative designs to emotional items, the Qiang costume culture contains countless valuable cultural connotations. Understanding the evolution of this culture not only helps us deeply understand the diversity of traditional national cultures, but also increases our astonishment at their changing history while preserving their own identity.

3.1.4 Cultural identity of Qiang Costumes

3.1.4.1 Cultural identity

By studying the culture of clothing in the Qiang area of Maoxian County, Sichuan Province, the authors found that the Qiang people express their cultural identity through cultural expressions such as clothing. This identity is rooted in the accumulation of experience in the life of the Qiang people, who in certain circumstances highlight their national identity by demonstrating their cultural identity and distinguishing themselves from other ethnic minorities.

Cultural identity refers to the recognition of each other's cultural elements among ethnic groups through exchanges, forming a sense of commonality and affinity and becoming a community of interest among ethnic groups. This phenomenon is widespread among historically diverse peoples, rooted in the long-term cohabitation of the national community, a sense of pride and belonging to the cultural history of the nation and a common recognition of the fundamental values of the nation. Cultural identity is a deep-rooted force, filled with emotions and attitudes and constituting an inseparable relationship between individuals and cultures. It is based not only on the individual's perception of group identity, but also on the individual's assertion and defence of core cultural values. In the context of globalization, cultural identity is perceived as the delineation of borders between cultures that, when threatened, trigger a defensive response and the exclusion of foreign cultures. However, few studies have focused on the positive role of cultural identity in cultural exchange and change, which is one of the important directions of cultural research. Cultural identity is not only a bond between individuals and cultures, but also a driver of cultural conflict and exchange. Culture is the embodiment of the national soul and the home of the people's spirit. Cultural identity is the psychological basis for preserving national unity and national unity and the emotional bond deeply entangled in the national spirit. Cultural identity is fundamental to national unity and harmony and is a bond of national spirit. The Chinese nation is a nation with strong confidence in its own culture and a strong sense of cultural identity. It is precisely this strong cultural identity that the Chinese nation has survived the millennia and has ushered in bright prospects from standing up to becoming prosperous and strong.

Cultural identity is humankind's common understanding and recognition of culture. This consensus is the natural sublimation of human cognition and the formation of ideological rules and values that limit human behaviour. Since humankind lives in different cultural systems, cultural identity also varies according to culture. Different cultures possess their own cultural identities, so that they manifest themselves in a sense of cultural belonging. With the formation and integration of human cultural groups, the influence of cultural identity is growing. Cultural identity is an evolving concept that evolves with the development of human culture and is the driving force behind its existence and development.

In conclusion, cultural identity is fundamental to the existence and development of human culture and constitutes an evolving and evolving spiritual consensus. As the soul of a people, it not only profoundly affects the fluidity of national costumes, but also participates in contacts and exchanges among peoples, promoting their cultural identity, political identity and prosperity of their culture. The changing nature of national costumes represents the dynamic development of a national culture and is the most visible symbol of the evolution of human costumes. Cultural identity is a constant motivation for human creativity and imagination, raising awareness of the immortality and diversity of cultures. Cultural identity is a harbour deep in the soul of individuals and a combination of cognition and emotion for their national cultural identity. It reflects not only an individual's sense of identity with his or her own culture, but also an individual's sense of belonging to a group, and even when a group's culture faces difficulties, strong cultural identity creates an individual's reaction of loyalty and protection. Cultural identity is an irrevocable spiritual force and an inexhaustible driving force for national unity and continuity. Culture is the soul of a country and a nation, and cultural self-confidence is a more basic, deeper and more enduring force in the development of a country and nation. The formation of cultural self-confidence is a process influenced by multiple factors and accumulated over time. Among them, cultural identity is the foundation and source of cultural confidence. Without cultural identity, cultural self-confidence can not be maintained.

3.1.4.2 National identity

The concept of national identity is so complex and abstract that, in different social contexts, different social groups are able to satisfy their needs, interests and ideals in this abstract but emotionally abnormally specific national identity. Smith considered the term "national identity" to be a central ideal of nationalist ideology and an analytical concept. National identity is "the continuous reproduction and reinterpretation of the values, symbolic memories, myths and traditional models that make up the distinct heritage of peoples, as well as the continuing and reinterpretation of personal identities with that model and heritage and their cultural components". (Smith, Jiang Ye, 2006:18) National identity encompasses both cultural and political identity, and exists in both cultural and political communities. Hans Kohn distinguished between "western" and "eastern" nationalism, arguing that western nationalism was a "civic" nationalism based on the belief in the common culture and the origins of the ethnic group, that is, "ethnic" nationalism, based on the rational unity of citizens within common law and common territory. (Smith, Jiang Ye, 2006:41)

National identity, like national identity, is a complex concept comprised of many interrelated elements: ethnic, cultural, territorial, economic and legal politics. Smith defines ethnicity as the sum of a named population in which its members share a historic territory, a common myth, a shared history, and a common public culture in which all members live in an economy, sharing a set of general legal rights and obligations applicable to all members. (Smith, Juan Wang, 2018:21) This definition reveals the complex and abstract nature of national identity, where people absorb nutrients from other types of collective identity, combine with class, religion, ethnicity and other identity, and interweave with liberal, communist and other ideologies, thus deriving diverse combinations. Thus, national identity is multidimensional and can not be reduced to a separate element, nor can it simply and quickly be derived from a single population unit. National identity has many facets of power and has a unique impact on groups and individuals. Most importantly, national identity can continuously provide functions that are not covered or difficult to satisfy by other types of identity, such as gender, class and religion.

National identity is an excellent and diverse identity based on a common cultural identity. It brings together common cultural factors of ethnic groups, such as common origins, cultural practices, constitutions, histories, territories, religions, etc., and forms boundaries within and outside the community. National identity is at the heart of cultural interaction, it promotes cultural integration among peoples and is a fundamental guarantee of the survival and sustainability of national cultures. In the theory of national identity of the Qiang ethnic group, the mere fact of descent is not enough to define a complete and reliable national identity. National identity is not merely a descent-based identity, but a synthesis of the sense of identity, belonging and alienation and alienation of the cultural identity of other peoples. Clothing, as a cultural element, is a way of expressing national identity, not only unique to the Qiang people, but shared by all ethnic groups.

Clothing is an important symbol of national identity and represents the embodiment of national aesthetic psychology and identity history. The Qiang people can judge regions and ethnic groups by clothing, which is the simplest and most basic proof. The culture of clothing and embroidery varies with the culture of the nation, which is the historical trajectory and embodiment of the profound cultural psychology of national identity. Ethnic costumes of the Qiang people are stars in traditional national culture and embody the aesthetic interest and creative wisdom of the working people of the Qiang people. The formation of Qiang clothing is closely related to the history and culture of the nation, , It has unique shapes, simple colors and fine patterns, and disseminates distinctive regional and cultural features. Its distinction from the cultures of other ethnic groups makes it extremely valuable for artistic research.

Qiang clothing is also an important feature that distinguishes them from other nationalities. The ancient Qiang people lived in the northwestern region of China, where the climate was cold and the fabrics of their traditional garments were mainly animal fur products capable of resisting cold and preserving heat. Although the Qiang people in the northwest of Sichuan migrated to the upper reaches of the Minjiang River in northwest Sichuan, where production based on animal husbandry changed to production based on farming, clothes retained the clothes characteristics originally formed in the grassland ecological environment, which were mainly robe-based. In

the area north of Shaba, Maoxian County, this dress was even brighter, especially during major festivals and sacrifices to ancestors, . The Qiang were all dressed in robes, shirts and leather vests. A sheepskin vest, or sheepskin coat, is required for both Qiang men and women to wear outside their long shirts. This is an important clothing for Qiang protectors and the most distinctive and symbolic clothing. Especially at sacrifices, festivals and other major events, the bride and groom must wear sheepskin vests. The historical record of Qiang dress makes the Qiang feel their historical belonging and national identity. Although the Qiang people had their own unique language, there was no text, and clothing played a recording role to some extent. The history of the Qiang people is a heavy immigration history, while clothing is a "historical book on the body", which is the best way to embody the cultural identity of the Qiang people and an expression of blessing and hope for a better life.

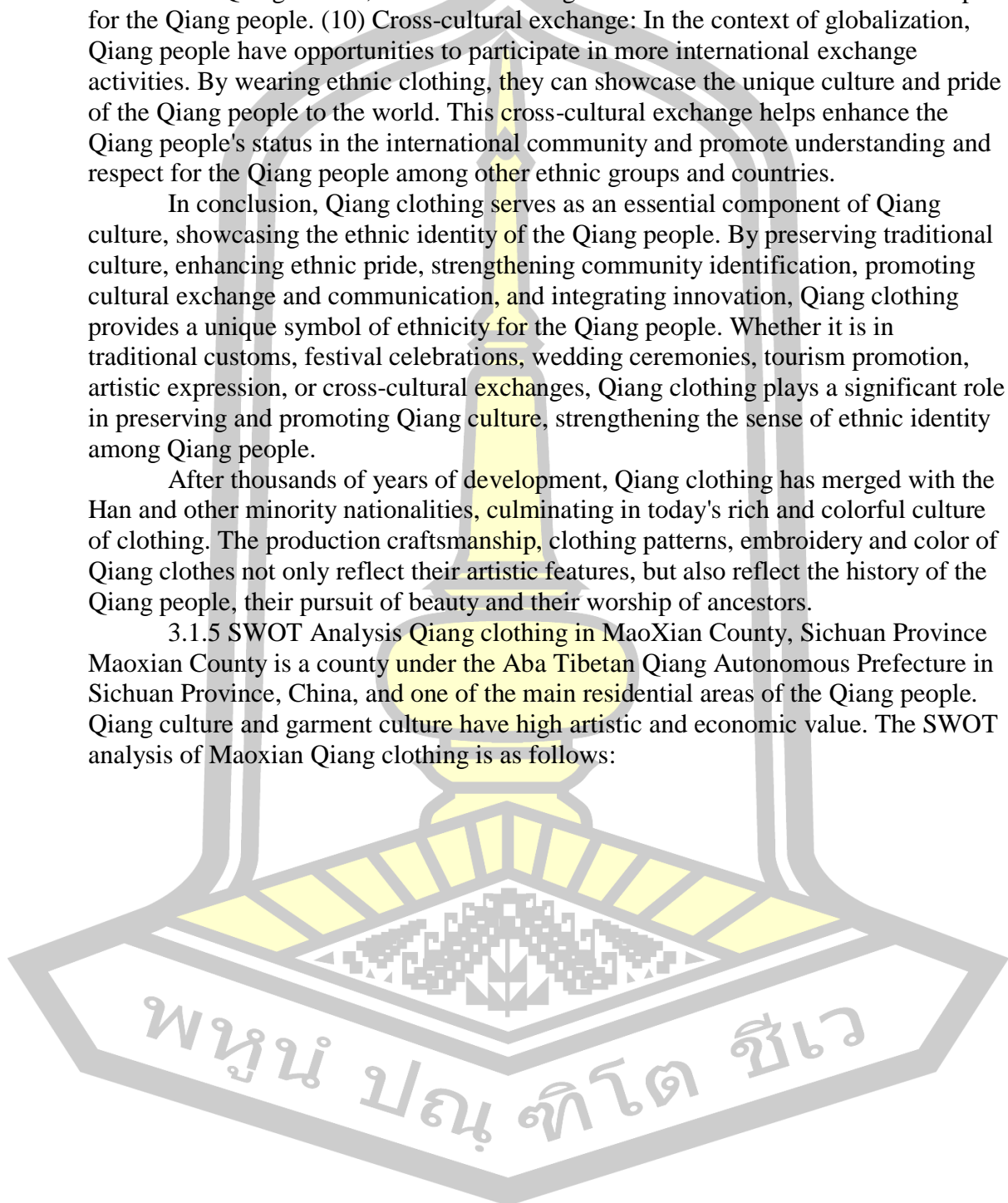
As a unique cultural symbol of the Qiang ethnic group, Qiang clothing demonstrates the ethnic identity of the Qiang people. This is mainly reflected in the following aspects: (1) Inheritance of traditional culture: Qiang clothing showcases the traditional culture passed down through generations with its exquisite craftsmanship and unique patterns. These patterns usually contain rich cultural connotations, such as myths, natural landscapes, and ethnic beliefs. By wearing these representative garments, Qiang people can inherit and promote their ethnic culture in daily life. (2) Ethnic pride: Qiang clothing demonstrates the superb skills of the Qiang people in color matching, material selection, and craftsmanship. Wearing these distinctive garments, Qiang people can enhance their sense of ethnic pride and be proud of their cultural heritage. (3) Community identity: The unique style of Qiang clothing is distinct from that of other ethnic groups, helping Qiang people form a unique sense of community identity in society. By wearing ethnic clothing, Qiang people can strengthen their sense of belonging to their ethnic group and enhance cohesion among the group. (4) Cultural exchange and dissemination: As a carrier of ethnic culture, Qiang clothing plays an essential role in cultural exchanges. People from other ethnic groups and countries can better understand and appreciate Qiang culture by learning about Qiang clothing, thereby deepening their identification and respect for the Qiang people. (5) Ethnic characteristics and innovation: While preserving traditional features, Qiang clothing is also constantly innovating and developing. Qiang people incorporate modern elements and fashion trends into their ethnic clothing designs, making them both ethnically distinctive and contemporary. This innovation and development help to enhance the influence of Qiang culture and further strengthen ethnic identity. (6) Festivals and celebrations: During traditional Qiang festivals and celebrations, Qiang people wear their ethnic clothing to participate in various activities, such as dancing, singing, and worshipping. These activities aim to promote ethnic culture, showcase the ethnicity's charm, and further enhance the sense of ethnic identity among Qiang people. (7) Ethnic weddings: In Qiang weddings, the bride, groom, and their relatives and friends typically wear ethnic clothing to express respect for traditional customs and cultural heritage. These wedding customs reflect the Qiang people's loyalty to tradition and family, further strengthening their sense of ethnic identity. (8) Tourism promotion: The Qiang-inhabited regions usually boast rich natural and cultural resources. Wearing ethnic clothing, Qiang people can play a significant role in tourism promotion and cultural presentation. By displaying their ethnic clothing and customs, Qiang people help attract more tourists to learn about

and appreciate Qiang culture, thereby enhancing the influence of Qiang culture. (9) Artistic expression: Qiang clothing plays an essential role in artistic expression, such as dance, music, and drama. By wearing ethnic clothing, artists can better present and disseminate Qiang culture, further reinforcing the audience's identification and respect for the Qiang people. (10) Cross-cultural exchange: In the context of globalization, Qiang people have opportunities to participate in more international exchange activities. By wearing ethnic clothing, they can showcase the unique culture and pride of the Qiang people to the world. This cross-cultural exchange helps enhance the Qiang people's status in the international community and promote understanding and respect for the Qiang people among other ethnic groups and countries.

In conclusion, Qiang clothing serves as an essential component of Qiang culture, showcasing the ethnic identity of the Qiang people. By preserving traditional culture, enhancing ethnic pride, strengthening community identification, promoting cultural exchange and communication, and integrating innovation, Qiang clothing provides a unique symbol of ethnicity for the Qiang people. Whether it is in traditional customs, festival celebrations, wedding ceremonies, tourism promotion, artistic expression, or cross-cultural exchanges, Qiang clothing plays a significant role in preserving and promoting Qiang culture, strengthening the sense of ethnic identity among Qiang people.

After thousands of years of development, Qiang clothing has merged with the Han and other minority nationalities, culminating in today's rich and colorful culture of clothing. The production craftsmanship, clothing patterns, embroidery and color of Qiang clothes not only reflect their artistic features, but also reflect the history of the Qiang people, their pursuit of beauty and their worship of ancestors.

3.1.5 SWOT Analysis Qiang clothing in MaoXian County, Sichuan Province
Maoxian County is a county under the Aba Tibetan Qiang Autonomous Prefecture in Sichuan Province, China, and one of the main residential areas of the Qiang people. Qiang culture and garment culture have high artistic and economic value. The SWOT analysis of Maoxian Qiang clothing is as follows:



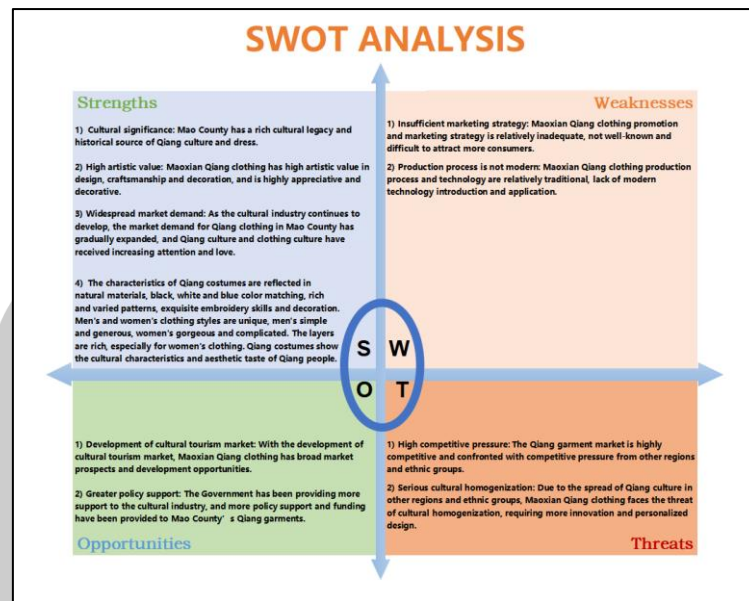


Figure 46As the SWOT analysis in text form can not visually present the relationship between the four aspects, the following is a simple "SWOT analysis map of Qiang clothing in Maoxian County, Sichuan Province", which is used to more visually display the results of SWOT analysis. Strengths (advantages) and Weaknesses (disadvantages) are on the left and right, and Opportunities (opportunities) and Threats (threats) are on the top and bottom, respectively. Central to the SWOT analysis is optimal outcomes at the intersection of opportunities and threats by leveraging strengths and avoiding weaknesses. At the same time, opportunities and threats need to be exploited to maximize the competitiveness of enterprises or products.

In summary, Maoxian Qiang clothing has a long history and profound cultural heritage, but faces inadequate publicity and marketing, unmodernized production processes and other disadvantages. In terms of opportunities, Maoxian Qiang clothing can improve its visibility and influence by developing the cultural tourism market, while the government's support also provides it with more development opportunities and financial support. In terms of threats, Maoxian Qiang clothing needs to cope with competitive pressures from other regions and ethnic groups, improve its differentiated advantages through innovative and personalized design, avoid the risk of cultural homogenization, and maintain and promote the unique charm and identity of Qiang culture.

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Therefore, Maoxian Qiang clothing can achieve better development and growth by strengthening publicity and marketing strategies, introducing modern technologies and production processes, innovating design and improving service quality, expanding market share and increasing brand visibility.

The Qiang ethnic group's clothing features rich colors, unique patterns, and strong ethnic characteristics. These patterns usually have a certain symbolic meaning, representing the Qiang people's beliefs, prayers, implications, and reverence for nature and deities. Common Qiang patterns and their meanings include: (1) Cloud patterns: Cloud patterns are very common in Qiang designs, symbolizing auspicious clouds, good fortune, and happiness. In Qiang culture, clouds are carriers of auspiciousness, implying favorable weather and abundant harvests. (2) Dragon patterns: Dragons are mysterious creatures in Chinese folk beliefs, symbolizing power, nobility, and loftiness. In Qiang clothing, dragon patterns represent mysterious power, implying the blessings of deities and the elimination of disasters. (3) Phoenix patterns: The phoenix is an auspicious sign in Qiang culture, representing harmony, happiness, and celebration. In Qiang clothing, phoenix patterns are often combined with cloud and dragon patterns, implying a peaceful and beautiful life. (4) Floral patterns: Floral patterns are also very common in Qiang clothing, representing vitality and prosperity. Various floral designs such as peonies, chrysanthemums, and lotuses symbolize wealth, longevity, and purity, respectively. (5) Geometric patterns: Geometric patterns also have significant meaning in Qiang clothing, such as diamond shapes, squares, and waves, representing balance, harmony, and order in life. (6) Zodiac patterns: Zodiac patterns on Qiang clothing symbolize ethnic beliefs and respect for nature, such as dragon, tiger, and monkey patterns, representing various mysterious powers and auspicious implications. Overall, the patterns in Qiang clothing are diverse and colorful, reflecting the Qiang people's understanding and reverence for life, nature, and beliefs. These patterns are also an essential manifestation of Qiang cultural traditions, leaving a precious cultural heritage for future generations.

3.2 Souvenir product market that is popular in today's society

Souvenirs are items generated during tourism, cultural, sports or other events that are relevant to the commemoration. As tourism, cultural and sports industries continue to develop, the market for souvenirs has also developed rapidly. The prevailing market for souvenirs in today's society includes the following:

Tourist souvenir market: Tourist souvenir market is one of the main markets of the current souvenir market, with various cultures and local characteristics as the main design philosophy, including cultural shirt, refrigerator sticker, stamp, snowball, postcard, etc.

Sports souvenir market: Sports souvenir market with sports competitions, athletes as the main design philosophy, including sports uniforms, souvenir medals, signature photos, fan items, etc.

Market for cultural souvenirs: The market for cultural souvenirs is primarily designed to include historical, artistic and cultural personalities, including various cultural exhibits, books, paintings, postcards, etc.

Festival souvenir market: festival souvenir market mainly design concept, including a variety of festival theme decoration, small gifts, gift packaging, etc. Market for environmental souvenirs: The market for environmental souvenirs is mainly designed for environmental protection and sustainable development, including all kinds of renewable materials, decorative articles on environmental protection topics, souvenir coins, etc.

In sum, as the tourism, cultural and sports industries continue to develop, the souvenir market has become a market with great potential and prospects, and the continuous development of the souvenir market has been driven by the continuous development of new souvenir designs.

3.2.1 Selection of souvenir products (shops and target groups of consumers)

Tourism is one of the most important economic sectors in the world, providing livelihoods for hundreds of millions of people. (Yueying Zhu, Mengxu Zhang, 202:17). According to statistics, China's tourism product income in 2010 accounted for 21% of the total tourism industry income, below the world average level of 30% , tourism product for Europe and the United States mature tourism market is important position, deepen the development of China's tourism industry in the future, tourism product should become the main focus. (Shi Chen, 2014) In 2016, the tourism industry grew again, reaching 120 million people per trip abroad. (Jie Wu, 2015) The United Nations World Tourism Organization recently released its Global Tourism Barometer 2023, saying that 900 million international visitors arrived around the world in 2022, returning to pre-COVID-19 levels of 63 per cent. Among them, the number of tourists entering the Middle East climbed to 83% before the epidemic; Europe witnessed 585 million tourists in 2022, reaching nearly 80% of pre-epidemic levels. (Yueying Zhu, Mengxu Zhang, 2023:17). The 2023 Spring Festival is the first long vacation after major adjustments were made to China's epidemic prevention and control policies. As the epidemic prevention and control has entered a new stage, work has resumed in an orderly manner in A-level tourist attractions, tourism-related enterprises, cultural and entertainment venues throughout the country. On January 27, 2023, the Ministry of Culture and Tourism announced the status of the 2023 Spring Festival vacation cultural and tourism market. According to the data center of the Ministry of Culture and Tourism, 308 million domestic tourism trips took place during the 2023 Spring Festival vacation nationwide, up 23.1% year-on-year. Domestic tourism revenue reached 375.843 billion yuan, up 30% year-on-year. (Xinhua News Agency client official account number ,2023: Online). The number and income of tourists in Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province grew by 109.07% and 142.52% respectively during the Spring Festival holiday 2023 compared with the same period before the epidemic, and the tourism market is recovering strongly. (Aba Tibetan Qiang Autonomous Prefecture Bureau of Culture, Sports and Tourism, 2023: Online).



Figure 47 On January 22, 2023, the first day of Chinese New Year festival, the number of tourists in China's ancient Qiang City in Maoxian County increased and the scenic spot was popular among tourists. During the Spring Festival, many measures were taken in Guqiang City, China, to increase the number of tourist attractions. In the new year, tourists from China's ancient Qiangcheng mainly driving around Mianyang, Deyang and Chengdu, as well as visiting relatives and friends, came home to the scenic spot to play in the scenic spot, where various performances were held. Visitors expressed the beautiful environment of Maoxian County tourist attraction, highlighting ethnic and cultural characteristics everywhere, so that they remain in love with each other. During the Spring Festival this year, Maoxian will organize a series of activities in 2023 to enrich the spiritual and cultural life of the people and create a happy and peaceful atmosphere for the New Year celebrations. Maoxian Civic Square, Liaoxi Town, Qiang Cultural Square in Guqiang City, China, Shengshan Mountain and other cultural performances and folk performances of Qiang culture, as well as online exhibitions of "Our Village Evening-d Rabbit Happy Years to Welcome the New Nafu" and other activities to welcome the New Year, including "Ancestors of the Dynasty", folk performances of the New Year dancing dragon and lions, "Dancing Salang to Welcome the New Year" bonfire party, Qiang singing and dancing, theatrical performances, etc., the masses and tourists enjoy the original Qiang customs and experience the unique charm of the "Qiang taste" year in Maoxian County. Source: Maoxian County Media Center, Huang Qiang, Wen Jiechuan, He Qinghai, 2023

Tourist souvenirs are an important part of the tourism industry and are products of regional cultural characteristics purchased by tourists en route to commemorate tourism experiences and give gifts to relatives and friends. (Chao Qi ,Xiaoguang Luo,2005:4) Tourist souvenirs shall reflect local traditional crafts, cultural buildings, natural landscapes, etc., reflect local folk customs or historical and cultural monuments. The main function of tourist souvenirs shall be to demonstrate and reflect local unique ethnic and cultural resources, and have high craftsmanship, memorial significance, collection value and practical value. (Xiaoying Wei , 2007). In the rapidly developing tourism industry, the Qiang region can not keep pace with the innovative design and production of tourism souvenirs due to the limitations of production technology level, which causes many problems in the Qiang region tourism souvenir market and needs to be further improved. Against the backdrop of

rapid socio-economic development, which has contributed to higher levels of consumption among the population, and the difficulty of meeting the individual needs of consumers with a large number of mass-produced products without distinctive features, innovative designs are all the more necessary to better protect minority cultures in the process of minority development.

5.12 After the Wenchuan earthquake, the concentrated areas of the Qiang people were seriously damaged, the Qiang culture was devastated, and the continuation of the Qiang culture can not be ignored. (Sa Kwang,2015). In recent years, experts, scholars and the government have been devoting themselves to the development of the Qiang culture, fully exploiting the distinctive ethnic culture of the Qiang people and integrating theoretical research into actual product design. This paper is of great significance for the protection and inheritance of minority cultures through innovative design based on the treasures of Qiang garment culture and art, using advanced manufacturing and processing technology, combining theory and practice.

The Qiang ethnic group is a ethnic minority group with long history and distinctive ethnic characteristics in western China. Its ethnic culture is preserved in a complete and clear-cut manner. In the rapidly developing tourism industry, the Qiang people should break with traditional thinking, dare to think about issues from a new perspective, dare to innovate and specialize in innovation to improve their competitiveness in the tourism industry. Make full use of historical and cultural resources and natural landscape resources in the Qiang region, create creative tourism souvenirs with Qiang characteristics, promote the sustainable development of tourism in the Qiang region, carefully use the advantages currently available in the Qiang region to create relevant tourism souvenirs to attract tourists, establish the national brand image, promote the prosperity and development of economy and culture and the dissemination of national culture. (Qiqin Shao, 2005). By developing tourism souvenirs with ethnic characteristics, it would not only meet consumers' material and spiritual needs, but also promote the dissemination of minority cultures and economic development. They are not only commodities that meet consumer needs, but are also positive forces in the promotion of national cultures.

The Qiang people are mainly distributed in Maoxian County, Wenchuan, Li County, Songpan County, Black Water County, Aba Tibetan Qiang Autonomous Prefecture, Sichuan Province, and Beichuan Qiang Autonomous County, Mianyang City. The rest are scattered in Danba County, Ganzi Tibetan Autonomous Prefecture, Mianyang Pingwu County, and Jiangkou County and Carpathian County, Tongren District, Guizhou Province. The Qiang people have a long history. Maoxian County is located on the southeast edge of the Qinghai-Tibet Plateau in northwest Sichuan Province and southeast of Aba Tibetan Qiang Autonomous Prefecture. Maoxian County has been a Qiang habitat since ancient times, and the Qin Dynasty established the Dao in 310 BC. Maoxian County has a total population of 10,9020, including 101,136 Qiang people, accounting for 92.7% of the total population. (Maoxian County People's Government,2022: Online).

The Qiang people have a long history and culture, remote areas, rough terrain, steep hillsides, deep valleys, inconvenient transportation and limited communication with the outside world. In the course of historical development, the Qiang culture was relatively infrequently assimilated by other ethnic groups, most ethnic cultures were

preserved, and ethnic minorities were assimilated by other cultures, forming cultural heritage with distinctive Qiang characteristics in good condition.

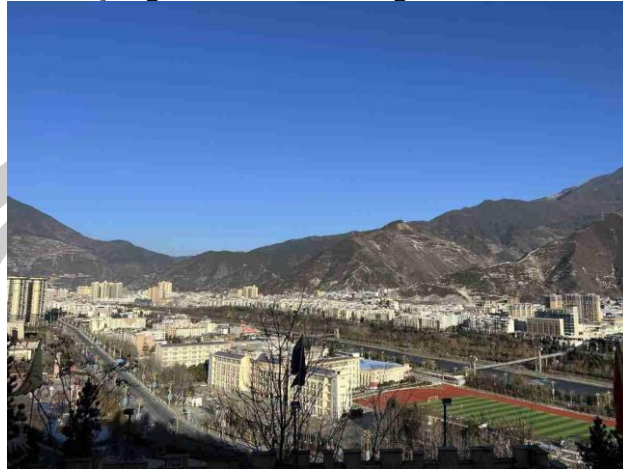


Figure 48 Maoxian County, Sichuan Province, spans the upper reaches of the Min and Fu rivers and valleys, with mountains and forests. Maoxian County is the core settlement area of the Qiang people throughout the country.

Traditional handicrafts of the Qiang people, such as beautiful Qiang embroidery, special headscarves, decorative belts, exquisite wooden carvings, cattle and sheep horn carvings, not only represent the unique history and culture of the Qiang people, but also represent tourism souvenirs with local characteristics. In addition, national musical instruments such as Qiang Di and disc bell, silver decorative features, etc. also have a certain market position, and every handicraft is full of the Qiang nation's life and historical feelings. So far, despite the unique and rich ethnic culture of the Qiang region, the lack of souvenirs combined with modern technology and design has made the market for tourism souvenirs slow and insufficient to meet consumers' needs. This is an opportunity that needs to be explored in order to combine tradition with modernity in order to meet the increased needs of consumers.

Because the development and innovation of tourism souvenirs in Qiang region is not strong enough to meet current market demand, there are a large number of tourism souvenirs imported from outside the country. Because only mechanical reproduction leads to poor quality, and the characteristics of Qiang nation are only indicative, so a large proportion of tourism souvenirs can see the same or similar in tourist places throughout the country (Haizhi Yu, 2010:2).

According to the field survey conducted by the authors in Maoxian County, a large number of hangers were sold in Maoxian County. At the same time, a large number of similar hangers were also found in field investigations conducted in other ancient towns. Their shape and color forms varied greatly, making it difficult to distinguish their geographical attributes, with poor geographical recognition, uniformity and no distinctiveness. During the Maoxian Field Survey, few souvenirs on Qiang culture were found, mainly selling yak horn comb and silver decorations. The authors also made inquiries at Maoxian County's largest souvenir company, mainly selling yak horn comb and silver ornaments, as illustrated in Figure 3.9, and lacked innovation. The authors also searched several major shopping platforms in China for Qiang-related souvenirs through the keyword "Qiang souvenirs". They

found that there were only three commodities on Taobao Net (as shown in Figure 3.10), and one of them was marked with the words “Tibetan souvenirs”. One of the commodities in Jingdong Mall (as shown in Figure 3.11) was marked with “Tibetan souvenirs”, and the other 14 commodities were prepared with no innovation. Alibaba purchased wholesale nets (as shown in Figure 3.12), and no Qiang-related souvenirs were searched. Many of them were spelled (as shown in Figure 3.13), and both products searched were marked with names of other ethnic groups, which was seriously homogenized.

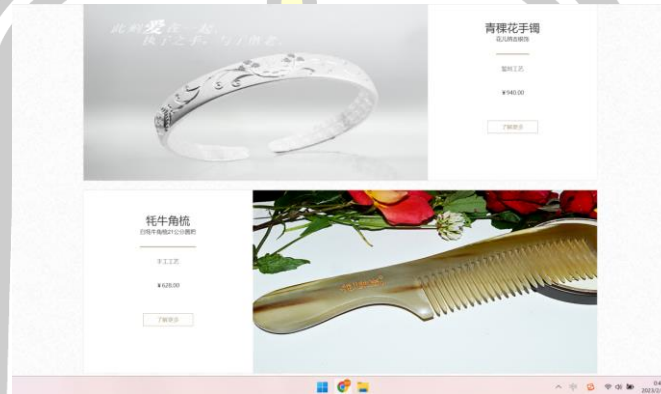
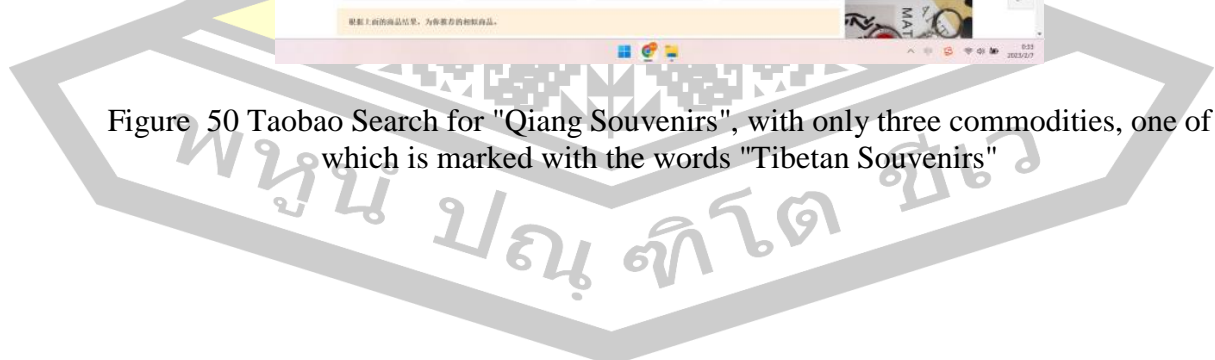


Figure 49 Maoxian County Wanhaowen Travel Investment Co., Ltd. souvenir sales pages (consistent with offline sales seen by authors during field surveys), primarily sell yak corner comb and silver decorations.



Figure 50 Taobao Search for "Qiang Souvenirs", with only three commodities, one of which is marked with the words "Tibetan Souvenirs"



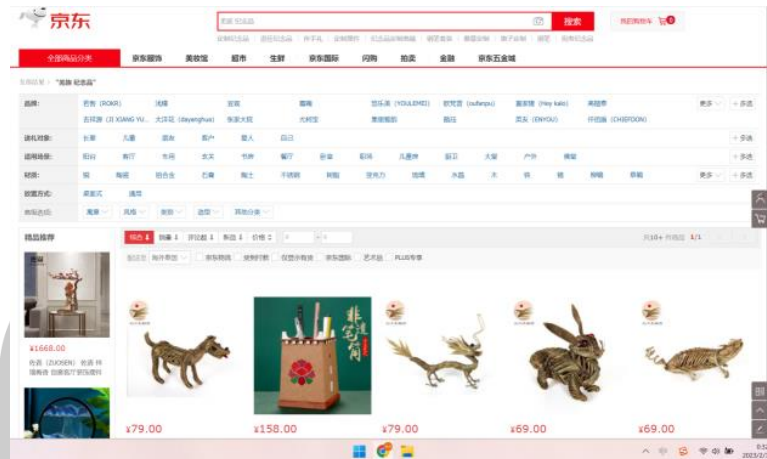


Figure 51 shows that Jingdong Mall searched for “Qiang souvenirs”, of which one item was labeled “Tibetan souvenirs”, while the other 14 items were prepared for various animals without innovation.



Figure 52 Alibaba purchased wholesale Internet search for “Qiang souvenirs”, no Qiang related souvenirs were searched





Figure 53 Pinduoduo Mall searched for “Qiang souvenirs”.

Both products searched were marked with names of other ethnic groups and were seriously homogenized.

Product category is relatively unitary, Qiang folk tourism souvenirs, three kinds of products are distinctive: handicrafts such as Qiang embroidery hanging paintings and bamboo silk weaving hanging paintings, clothes include Qiang embroidery, cloud shoes, embroidery belt, perfume, etc., and commodities include tea utensils, fans, pottery, etc. However, the product layout is currently homogenized, visitors have limited choice, and some non-Qiang specialty products are mixed up in the Qiang folk market to confuse the commodity market.

Product culture connotation is insufficient, and ethnic culture is not properly reflected in Qiang folk tourism souvenirs, resulting in the ethnic characteristics of the product not being sufficiently distinct. The design philosophy based on Qiang embroidery is simple, and the unique elements such as architecture, religion and festival of the Qiang people are not incorporated into the product, thus making the product design single and odorless. In addition, the absence of traditional crafts has also led to no obvious difference between products and other common tourism souvenirs, serious homogenization and low Qiang cultural recognition. Salespeople lack understanding of the cultural content of products and have difficulty guiding consumers through

effective purchases. Overall, Qiang folk tourism souvenirs are not attractive enough to meet the needs of today's market.

The practical value is limited. Despite the strong historical and cultural significance of Qiang folk tourism souvenirs, their practical value appears to be limited due to insufficient R&D level and cultural connotation. Particularly with regard to handicrafts and clothing, existing Qiang clothing is difficult to popularize among the general public and can only be used as ceremonies or collections due to the lack of effective integration with modern clothing. Likewise, the lack of exquisite designs and perfect craftsmanship limits the value of the collection. Therefore, more investment is needed in Qiang folk tourism souvenirs to enhance their practical value.

The market order is not well regulated, and Qiang folk tourism souvenirs face the dilemma of lack of industry regulation and inadequate supervision. In the absence of industry organizations and norms, there are serious gaps in the production and sale of souvenirs, the quality of which is affected by irregularities, differences in the quality of practitioners and the way small workshops are produced. In addition, inadequate regulation and inadequate organization of the relevant industries make it difficult for government departments to effectively guide and regulate the market, leaving the industry as a whole in an extensive regulatory phase.

The first is insufficient brand cognition, lack of "big tourism, big products" consciousness, and insufficient brand image construction to have a strong impact on visitors' shopping decisions. Second, marketing agencies are not perfect, tourism authorities are understaffed and lack the guiding role for regional products; producers and sellers of Qiang folk tourism souvenirs are fragmented, lack of resources integration, and scattered and inadequate marketing information. Third, there is a single marketing channel, reliance on traditional channels such as tourism promotion meetings and events. New media marketing channels such as Weibo, WeChat and video broadcasting are underdeveloped, and information dissemination is limited in speed and breadth.

3.2.2 Market Positioning

3.2.2.1 Features of tourism souvenirs

1. Product design features. Tourist souvenirs are precious commodities that evoke good memories of the journey. It is not just a simple item, but a microcosm of local culture, history and traditions, an important testimony to a trip. Tourist souvenirs should be designed not only to be practical and aesthetic, but also to fully reflect local characteristics, convey unique cultural atmosphere and spiritual connotations, and allow people to feel other emotional resonances in their use and appreciation. In design, tourism souvenirs need to be carefully constructed, taking fully into account the needs and psychology of the target population, as well as the historical, cultural and natural landscape of the region, and incorporating these elements into a unique design style and aesthetics. From material selection, color matching to modeling design, every detail needs to be polished carefully to refine it so that consumers experience extreme comfort and aesthetics in their use. In practical application, tourism souvenirs are not only objects, but also expressions of spirit and transmission of feelings. They carry memories of travel, record the traveller's footprint and place their trust in people's aspirations and quest for a better life. Therefore, the design of tourism souvenirs also needs to take these aspects fully into account, so that people

feel a different emotional experience in their use and so that the beautiful memories of the journey can persist in the long river of time.

2. Consumer characteristics. With the improvement of the material standard of living, people's consumption needs have gradually shifted from meeting material to cultural needs. In this trend, tourism souvenirs, as a unique cultural product, not only as a simple item, but also as a vehicle for expressing culture and conveying emotions, have become an important choice for people's consumer culture. Tourists often experience the beauty of the journey more relaxed and randomly in the process of travel, seeking a more personal and unique consumer experience. For consumers of tourism souvenirs, therefore, the cultural content and geographical features of the products are essential to adequately reflect local history, culture, traditions and customs, to allow people to experience unique emotional experiences in their use and appreciation, and to deepen impressions and memories of tourism. Psychologically, tourists tend to become more prone to impulsive consumption, especially when they appreciate exquisite and unique tourism souvenirs. Therefore, product design and packaging also need to take this fully into account, increasing the attractiveness of products and stimulating consumer desires for purchases through eye-catching modelling, sharp colours and exquisite packaging. In sum, consumer demand and psychology are important considerations in the design and production of tourism souvenirs, and it is only when consumer demand is better understood and met that consumers can produce higher quality, unique products and gain consumer trust and support.

3.2.2.2 Principles for design of tourism souvenirs

1. Tourist souvenirs should be designed not only to emphasize their commemorative and cultural nature, but also to be practical. Human needs are multilevel, so product design should have a variety of functions, including practical, aesthetic, and cognitive functions. Tourist souvenirs should be designed first and foremost to reflect the local customs and culture of the place of travel and to play its cognitive and aesthetic function, so that consumers can better understand where, where and culture this product originates, thereby deepening the impression and recollection of tourism. However, while focusing on commemorative and cultural aspects, we can not ignore the usefulness of products. Utility is the most basic function of a product, the *raison d'être* of the product, and the attribute of the product to meet basic human needs. Thus, the design of tourism souvenirs takes full account of practical functions, not only to allow consumers to use products more fully, but also to give consumers better justification for purchasing products and increase their market competitiveness. In practical application, the practical function of tourism souvenirs can be manifested in many different forms, such as the material and quality of the product, the design and shape of the product, the use scenario and function of the product, etc. In the process of product design and production, it is necessary to take full account of consumers' actual needs and usage habits, continuously optimize and improve the usefulness of products and improve their usage value and user experience. In sum, tourism souvenirs should be designed in a manner that balances commemoration, culturality and practicality and allows consumers to experience different emotional experiences and purchasing dynamics in their use and appreciation through sophisticated design and creativity in order to achieve a dual increase in market and commercial value of the product.

2. Characteristics. Many scenic spots made the same mistake: the variety of souvenirs was too diverse, uniform, lacked features, and had difficulty impressing tourists, leading to sales difficulties and waste of resources. Therefore, in designing tourism souvenirs, scenic spots should take into account the characteristics and cultural significance of the scenic spots themselves and the regions where they are located, so that products have unique characteristics and a distinctive cultural atmosphere, thereby increasing consumer buying momentum and market competitiveness. The design of tourism souvenirs in the scenic spots requires unique cultural content rather than uniform products. Tourist souvenir shops should not be as full of luxuriant commodities as supermarkets, but should emphasize features and cultural connotations so that consumers can find the unique features of the scenic spot after entering the store and extend the experience and culture of the scenic spot, thereby increasing consumers' desire to purchase. In practical design, the characteristics of scenic spots and municipalities can be emphasized in a variety of ways, such as selecting materials and colors that are suited to local cultural characteristics, adopting unique local processes and technologies, and incorporating patterns, text and forms with local characteristics. In these ways, tourism cultural and creative products can better express the unique customs and cultural heritage of scenic spots and local cities, and allow consumers to better sense the unique charm and value of the place in their use and appreciation. In summary, tourism souvenir design in the scenic spots should focus on uniqueness and specificity, emphasizing the cultural significance and uniqueness of the scenic spots and cities, thereby increasing the competitiveness and attractiveness of products and contributing to the development of the scenic spots and the prosperity of the tourism industry.

3. High quality and low price. High quality and low price are two important keywords in the design of tourism souvenirs. Higher quality refers to the higher aesthetic level and cultural content of products than similar products, with more prominent cultural characteristics and unique style charm, capable of attracting consumers' attention and buying desires, while lower prices refer to the more reasonable price of products compared with similar products, with higher cost efficiency and lower buying thresholds, capable of satisfying consumers' impulsive consumer demand in tourism, increasing sales and market share. From a consumer psychology perspective, lower prices mean that consumers are "less involved" in purchasing, that price factors are lower and prone to impulse consumption. Therefore, in the design of tourism souvenirs, designers need to control the cost of products as far as possible, while ensuring their high quality, so that the prices of products are in line with consumer expectations, thereby increasing the sales and market share of products. For example, excellent creative design and sophisticated production techniques can make products priced up to \$50 very rich and of high cultural quality, which are favoured by most tourists. In the process of product design and production, it is necessary to focus on material selection and cost control, ensure product quality and reliability, and reduce product production costs, so as to ensure high product quality while controlling product prices within a reasonable range. In conclusion, high quality and low price are two important keywords in the design of tourism souvenirs, and designers need to balance and trade-off between these two aspects to ensure market competitiveness and market share of products and contribute to the development of scenic spots and tourism industries.

4. Tourist souvenirs should be designed to accommodate consumers of all ages, but should focus on young groups. Because young people are more likely to generate impulsive consumption, which focuses on emotional experiences and tastes and is more willing to purchase goods with cultural characteristics, scenic spots should focus on young groups in the development of tourism souvenirs. At the same time, tourism souvenir design should be general in aesthetic imagery and vague in performance methods to accommodate people of different ethnic and cultural backgrounds, thereby increasing market coverage and market share of products. While older and middle-aged tourists tend to have greater purchasing power, they are influenced by traditional consumption perceptions and account for a small percentage of consumption on tourism souvenirs. By contrast, young people are more attuned to emotional experiences and cultural characteristics and are more willing to purchase goods with contemporary feelings and trend elements, so greater emphasis should be placed on creativity and design in the design of tourism souvenirs in the scenic spots to increase fashion and interest in products, thereby increasing market competitiveness of products and consumer desires to purchase them. In practical applications, consumer demand at all ages can be accommodated in a variety of ways, such as designs targeting young people with greater fashion elements and interest, and designs targeting older and middle-aged with more traditional and cultural elements to meet the purchase needs of consumers at different ages. At the same time, the price and quality of products should also be adapted to the purchasing power and needs of consumers of different age levels, thereby enhancing market competitiveness and consumer satisfaction of products.

In short, tourism souvenirs should be designed to meet consumer needs at all ages, but should focus on young groups, focusing on creativity and design, increasing fashion and interest in products, thereby increasing market competitiveness and consumer desire to purchase them and contributing to the development of the scenic spots and tourism industry.

5. **Serialization and branding.** In the design of tourist souvenirs, the tourist souvenirs of a tourist attraction should be rich in form and have relatively consistent styles and features, forming a series that not only meets the different needs of each tourist, but also contributes to the recognition and consensus-building of the unique culture of the attraction, thereby forming a certain brand effect in the tourist's mind. Brand-based tourism souvenirs can enhance the overall image and brand value of the scenic spot, increase its visibility and reputation, and provide strong support for the development and marketing of the scenic spot. The diversity of forms and styles of products needs to be taken into account in the design of a series of tourism souvenirs, as well as the need to harmonize the styles and themes of products to ensure their serialization and branding. For example, various types of tourism souvenirs can be designed, including ornaments, handicrafts, tableware, stationery, etc. Each product is designed according to the characteristics and cultural connotations of the scenic area, but certain styles and themes need to be harmonized in order to form a brand effect. In this way, consumers will be able to see where they come from when they see these products, thereby increasing their visibility and reputation. At the same time, in the design and production of products, attention needs to be paid to the selection of materials and the refinement of production processes to ensure product quality and reliability, thereby increasing product market competitiveness and consumer

satisfaction. In terms of product pricing, a reasonable pricing strategy needs to be formulated based on a combination of factors such as product materials, production processes, brand value, etc. to meet consumer purchase needs and market demands. In summary, serialization and branding are very important strategies in the design of tourism souvenirs, which can enhance the overall image and brand value of the scenic spot, increase its visibility and reputation, and contribute to the development of the scenic spot and the tourism industry. Designers need to focus on product diversity and uniformity of style, consider materials, production processes and brand value in a comprehensive manner, and formulate reasonable price strategies to meet consumer purchase needs and market demands, increase product market competitiveness and consumer satisfaction.

6. Portability. In the design of tourism souvenirs, the size, weight and convenience of the product are important considerations, taking into account the need for tourists to carry a certain quantity of luggage during travel. Tourist souvenir designers should adopt small portable schemes to allow visitors to carry and use products easily. For example, small cultural shirts, refrigerator stickers, key seizures, etc., which are not only easy to carry, but also relatively cheap and easier for visitors to accept and purchase, can be designed.

In the selection of materials and production processes for products, there is a need to minimize the weight and volume of products while ensuring their quality and reliability in order to meet the purchasing and market needs of tourists. For example, small portable packaging schemes can be used to design packaging of products so that tourists can carry them easily while travelling, while also effectively reducing the logistical costs of products. In addition, in order to meet the needs of tourists, tourist attractions can provide related services and facilities, such as free baggage deposit services and services for purchase and distribution to hotels, to make it easier for tourists to purchase and use tourism souvenirs in the course of travel. In summary, portability is a very important consideration in the design of tourism souvenirs and requires comprehensive consideration in terms of product size, weight, portability, packaging design, etc., in order to meet the purchasing and market needs of tourists. At the same time, the scenic spot can also provide relevant services and facilities to facilitate the purchase and use of tourism souvenirs and improve the service level and visitor satisfaction in the scenic spot.

3.2.2.3 Characteristics of consumption of souvenirs

Consumption of tourism souvenirs is extremely variable, unlike basic consumption, such as accommodation, diet, browsing, and is entirely determined by individuals' ability to purchase souvenirs. Factors such as the income, occupation, age, sex, educational attainment, habits of life, beliefs, interests and hobbies of tourists have a direct or indirect impact on their consumption of souvenirs, thereby affecting their type, quantity, quality, price, etc.

The income level of tourists is an important determinant of the ability to consume tourism souvenirs. At the same time, it limits tourist satisfaction with demand for souvenirs and has a decisive impact on tourism consumption of souvenirs. As tourists' incomes rise, so does their demand satisfaction, driving consumption of tourism souvenirs from the bottom to the top. Different tourists have different hobbies of interest and can meet their material and spiritual needs and increase their

consumption only through the provision of multi-level, high-quality tourism souvenirs.

3. Will you buy souvenirs with cultural characteristics of ethnic minorities?			
收集结果: 108条			
选项	计数	比例	
YES	100	92.59%	
NO	8	7.41%	

Figure 54 shows that, according to the questionnaire on the purchase by young people of cultural features of national minorities (appendix B-1) conducted by the author, the overwhelming majority of people buy cultural features of national minorities.

For the purpose of tourism souvenir consumption, tourists buy tourism souvenirs not only to enjoy the real value of commodities, but also to reflect their own tourism experience, presenting the cultural atmosphere and geographical features of the destination. Symbolic value plays an inneglectable role in the consumption of tourism souvenirs and is a permanent commemoration by tourists of past tourism experiences.

(1) Marking tourist experience

In the early days of the tourism industry, some tourists left traces of “arrival at the tourist attraction”, which, although uncivilized, illustrated a strong desire on the part of tourists to mark their tourism experience. As an important way of marking the experience of tourism, souvenirs not only represent tourists' understanding of a place, but also bring visitors memories after tourism ends. Geographical characteristics of tourism souvenirs are not a key factor, even when tourism commodities that do not have geographical characteristics are locally linked after consumption in the destination. Tourism souvenirs are therefore an important tool for expressing tourism experiences.

7. Where do you buy souvenirs with ethnic minority culture characteristics?			
收集结果: 108条			
选项	计数	比例	
Buy in person while traveling	106	77.94%	
Online shopping	19	13.97%	
Purchasing by others	11	8.09%	

Figure 55 vshows that, according to the questionnaire on the purchase by young people of cultural features of national minorities (appendix B-1) conducted by the author, the overwhelming majority of people personally buy souvenirs during travel as a sign of tourism experience.

(2) Cultural Images of Retained Places of Tourism

Tourism is a location-based activity that can not be carried with it. When you leave the destination, the feeling there will only survive in memory. As a result, tourists often seek to take away that particular sense of space in various ways. Tourist souvenirs are an excellent option to meet this demand and can greatly meet the needs of tourists by purchasing souvenirs that contain images of the characteristics of the destination.

Traditional handicrafts with geographical and cultural characteristics have developed in some parts of history. These geographical features are not only an important part of tourism, but also a vehicle for demonstrating the cultural identity of tourism destinations. Instead of ordinary, featured tourist souvenirs, tourists expect souvenirs that reflect the unique regional culture of the destination, thereby deepening the understanding and perception of the culture of the destination. For tourist destinations, the value of tourism souvenirs lies not in kind, but in the virtual values they represent: transmitting regional cultures and helping visitors to better understand and experience them. Tourism souvenirs are therefore not only an important component of tourism, but also an important factor in expanding the depth and breadth of tourism.

4. Why do you buy souvenirs with cultural characteristics of ethnic minorities?
有效回答: 158条

选项	计数	比例
Express local characteristics and cultural heritage	95	25.17%
Attractive design	89	21.71%
Collection value and commemorative significance	81	19.70%
Good meaning	80	19.80%
Fair price	48	11.71%
Practical use	32	7.8%

Figure 56 shows that, according to the questionnaire on the purchase by young people of cultural features of national minorities (appendix B-1) conducted by the author, most people do not purchase tourism features because it expresses local identity and cultural heritage.

In summary, market positioning is an important part of marketing. We have in-depth understanding of consumer needs and behavior patterns, choose suitable target markets, and formulate corresponding marketing strategies to achieve our market positioning objectives. Only through constant optimization and adjustment can souvenirs occupy a position in market competition and gain greater market share and better economic returns.

3.3 Consumer Behavior

3.3.1 Target group: Gen Y

The target population needs to be analysed prior to tourism souvenir design, and the location of the target population facilitates the identification of manifestations of tourism souvenir design. The target population of souvenir application design for Qiang costumes in Maoxian County, Sichuan Province is Gen Y, and a questionnaire on the purchase by young people of souvenir items with ethnic cultural characteristics was conducted (Appendix B-1). A total of 108 valid questionnaires were withdrawn.

There are several reasons for choosing Generation Y as the target group for souvenirs: (1) Large population: Generation Y (also known as Millennials, born between 1980-2000) is a large demographic group. According to statistical data, Generation Y accounts for a considerable proportion of consumers worldwide, which means they have a significant impact on the market. (2) Purchasing power: Generation Y is in the ascending stage of their careers, with their income gradually increasing and their consumption power constantly improving. Moreover, they usually do not have as many family burdens as the previous generation, so they have more disposable income for consumption. (3) Values: Generation Y's values differ greatly from those of previous generations, as they focus more on individualization and personal expression. Souvenirs often have uniqueness and personalized elements, which are in line with the values of Generation Y. (4) Technology-oriented: Generation Y is native to digital technology and is accustomed to using technology and the internet. Souvenir merchants can use e-commerce, social media, and other channels to more effectively reach and attract Generation Y consumers. (5) Travel and experiences: Generation Y highly values travel and experiences, and they are willing to spend money on unique and memorable experiences. Souvenirs can serve as mementos of travel, meeting the needs of Generation Y to create beautiful memories during their trips. (6) Social sharing: Generation Y is keen on sharing their lives and experiences on social media. Souvenirs, as unique and story-telling items, easily arouse their interest and become the focus of sharing. Therefore, the souvenir market targeting Generation Y has enormous potential and business opportunities. By understanding their needs and preferences, merchants can develop more attractive souvenir products to meet the demands of this vast consumer group.

Target population: Generation Y, also known as the millennium generation, refers to people born between 1981 and 1996. They are indigenous to the Internet and digital technologies and have unique consumer behaviour and purchase preferences.

Generation Y Purchase Characteristics:

1. Brand loyalty is not high: In purchasing products or services, the Y generation will not blindly pursue the brand, attach more importance to the product quality and cost performance, so the brand loyalty is relatively low.
2. Preference for online shopping: Generation Y is accustomed to purchasing products or services through e-commerce platforms, especially online shopping on mobile phones, which is convenient and faster and more fashionable.
3. Focus on personality and innovation: Generation Y focuses more on personality and innovation, does not like fixed lifestyles and traditional consumption patterns, and prefers unique and novel products and services.

High-level socialization: Generation Y has a strong preference for social media and digital communication, with a tendency to access product information and advice through social media platforms and to share their shopping experiences.

5. Focus on environmental protection and sustainable development: Generation Y is increasingly concerned with environmental protection and sustainable development, preferring to purchase products and services that are environmentally friendly, sustainable and socially responsible.

Taken together, Generation Y is one of the major consumer groups in the digital age, focusing on personality, innovation and environmental protection, and enjoying online shopping, socialization and sharing of shopping experiences. Therefore, in developing product design and marketing strategies, we should take fully into account the consumer behaviour and purchase preferences of Generation Y and actively use digital technologies and social media platforms to deliver more personalized and environmentally conscious products and services to attract and meet the needs of Generation Y consumers.

3.3.2 Mood boards



Figure 57 Mood boards

Generation Y is a generation of digitized generations that grew up on the Internet and liked to express their feelings and emotions through photographs, videos, and other visual elements. Thus, Mood Boards is a very popular visual tool for generations Y.

Mood Board is a tool used to communicate, present, and organize emotions, atmosphere, colors, and inspiration. It is usually a panel or electronic document used to collect and display pictures, text, colors, and other visual elements related to a particular theme or emotion. These elements may come from a variety of sources, such as photographs, illustrations, web pages, magazines, films, television and advertisements.

For Generation Y, Mood Board is a way of expressing one's thoughts and feelings. By collecting and organizing pictures and other visual elements, they can articulate their concepts and ideas more clearly and integrate them to create a visually attractive and emotionally coloured design. In addition, the Mood Board can also serve as a tool to stimulate inspiration and help creative thinking, helping Generation Y better understand and exhibit their personalized styles and tastes.

In conclusion, the Mood Board is a visual tool used to express emotions and creativity, particularly popular for generations Y. Through the Mood Board, they can better express their individual tastes and creative ideas and create a design that is emotionally colorful and attractive.

Conclusion:

This chapter focuses on Qiang clothing, the market for souvenirs and consumer behavior that are popular in society today in Maoxian County, Sichuan Province. Through our study of these three areas, we find that cultural heritage and tourism consumption are gradually becoming the focus of attention in modern societies. Cultural products such as Qiang clothing and tourism souvenirs have great market potential and are important for the promotion of local culture and economic development. At the same time, as consumer demand and behavior patterns change, businesses need to continuously optimize and adjust their market positioning and marketing strategies to adapt to market changes and achieve their own development goals.

Therefore, in future development, enterprises need to pay more attention to consumer demand and behavioural patterns, explore the content and characteristics of cultural products, promote local culture and enhance product differentiation and competitiveness. At the same time, it is also necessary to make full use of tools such as market positioning and marketing strategies to position their products or services in the market and distinguish them from other competitors. Only in this way can firms better adapt to market changes and consumer demand, and improve market competitiveness of products and consumer satisfaction.

With the rapid growth of tourism, tourism has become one of the key factors contributing to the socio-economic prosperity of ethnic minority areas. However, despite the exceptionally prosperous market for minority tourism, the market for minority tourism souvenirs has been lagging behind and has become a bottleneck affecting the sustainable development of minority tourism. The Qiang people have a long history, a bright culture and rich historical traditions. In recent years, the Qiang tourism industry has developed rapidly, but the market for Qiang tourism souvenirs still lags behind, which has a certain negative impact on the sustainability of Qiang tourism. In today's rapidly growing society, tourism is an important force driving social prosperity, and tourism souvenirs are a key factor driving the tourism industry. Carefully designed tourist souvenirs not only enhance tourists' understanding of regional culture, but also arouse their desire for a better life. Design based on minority culture is an important manifestation of innovative design today. The design of tourism souvenirs should not be a brief profit-making act, but rather a combination of brand power and social resources, thereby promoting social progress and the rapid development of minority tourism through the design of forces that would bring more and more attention to historical culture. As the interest in minority tourism grows, the design of minority tourism souvenirs deserves attention as well. Improving the quality and design level of minority tourism souvenirs not only contributes to the development of minority tourism, but also plays an important role in the promotion of minority cultures.

CHAPTER IV

Souvenirs Design Process

This chapter focuses on the souvenir design process inspired by the Qiang costume in Maoxian County, Sichuan. The study introduces the characteristics of the Qiang costume culture and discusses how to fully demonstrate the unique charm of the Qiang costume culture in the souvenir design. During the study, the application and feasibility of Qiang costume in souvenir design are analyzed through fieldwork and in-depth understanding of Qiang costume culture in Maoxian County. Finally, this study introduces the specific practice of souvenir design by taking the souvenir design process inspired by the Qiang costume in Maoxian County, Sichuan Province as an example, and discusses how to show the inheritance and development of Qiang costume culture through souvenir design. It also focuses on analyzing the influence of Qiang costumes on souvenir design, and discusses how to make the souvenir design more modern and suitable for modern people while maintaining the traditional cultural characteristics. Finally, the authors summarize the significance and value of Qiang costumes in souvenir design in Maoxian County, and offer an outlook on future research directions and potentials. Overall, this chapter aims to provide a new perspective and idea for souvenir design from the perspective of cultural inheritance and innovation through the study of the souvenir design process inspired by the Qiang costume in Maoxian County, Sichuan.

The researcher proceeds to design a souvenir product. to meet the needs of consumers (Tourists, Gen Y) can show the hierarchy in the design of souvenir Figure 4.1, Sequence of steps

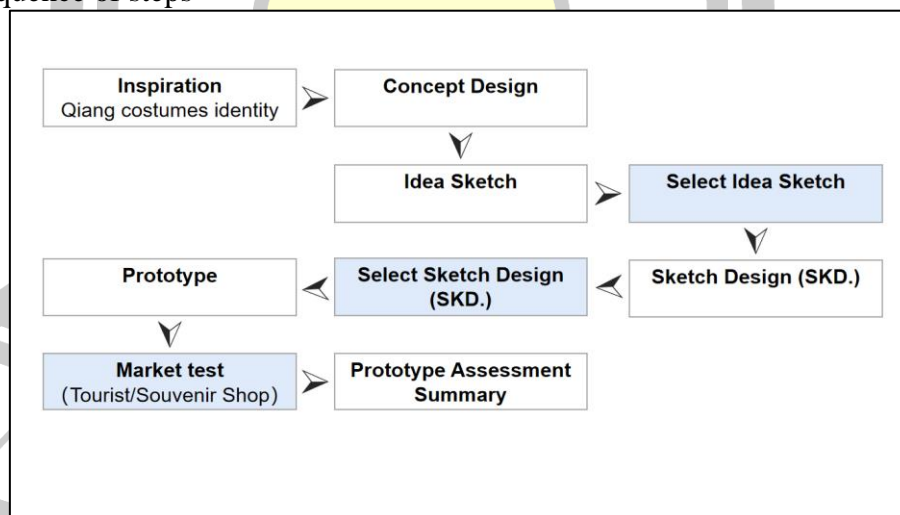


Figure 58 Sequence of steps in designing a souvenir product

4.1 souvenir products Inspiration Qiang Costumes



Figure 59 extracting the Qiang band head pattern "flower" element



Figure 60 extracting the element of "fire" from the Qiang Shiobi costume

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 61 extracting Qiang embroidery pattern elements on the piece

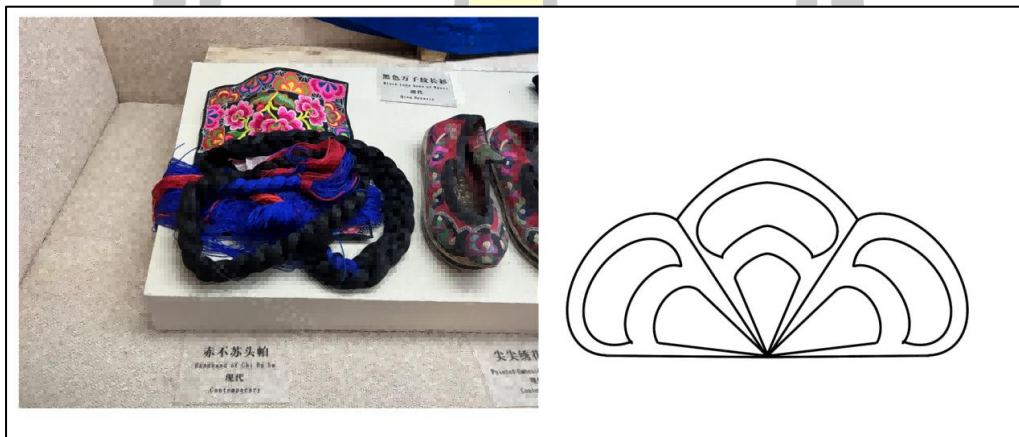


Figure 62 extracting the element of "flower petals" from Qiang Chibusu headband

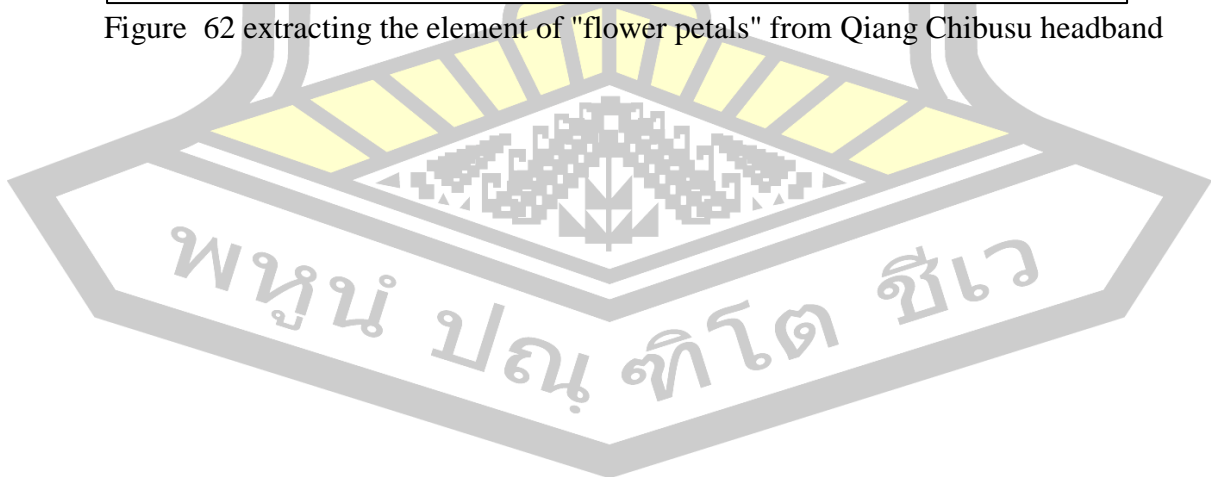




Figure 63 extracting the Qiang children's "sheep's head" pattern element



Figure 64 extracting Qiang belt pattern elements



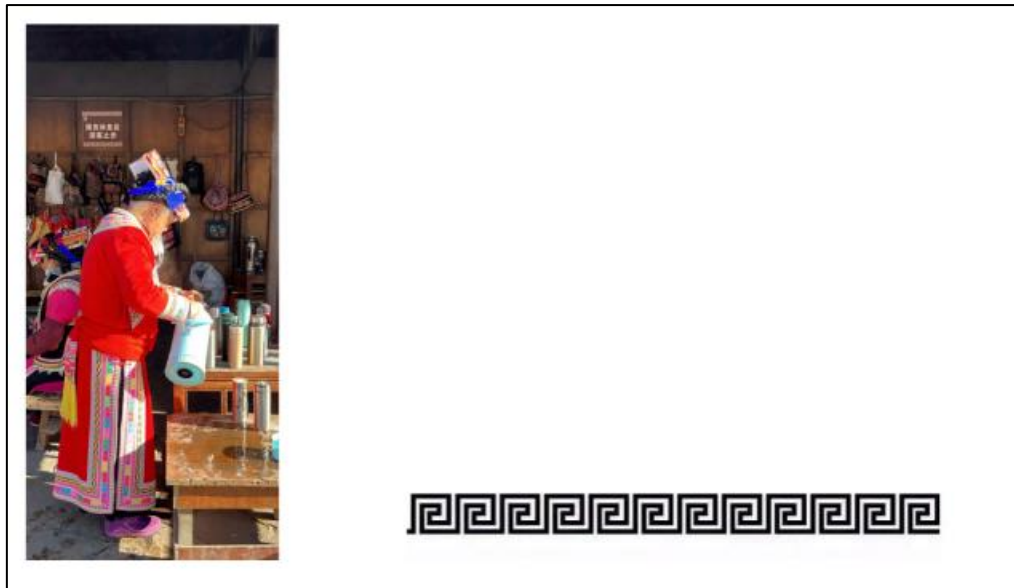


Figure 65 extracting the "Hui Zi" pattern of Qiang women's dress



Figure 66 extracting "auspicious clouds" pattern elements from Qiang men's dress

As shown in Figure 4.2, the source of inspiration mainly comes from the patterns of Qiang costumes. The Qiang nationality is an ancient nation in Southwest China, and its clothing culture has a long history. The Qiang people live in mountainous areas, and the colors and patterns of their clothing are closely related to the natural environment. For example, Qiang costumes often use bright colors such as blue, green, red, etc. These colors represent the Qiang people's love and reverence for nature. At the same time, the patterns and decorations on Qiang costumes often depict natural elements such as mountains and rivers, flowers and plants. The Qiang people have a long history and cultural inheritance, and their costumes also have a strong historical and cultural atmosphere. The patterns and decorations on Qiang costumes

are mostly symbols of traditional myths, legends and historical events, and have rich cultural connotations. The Qiang nationality is a nation whose main mode of production is animal husbandry and farming, and their clothing is also closely related to their living habits. For example, Qiang men's belts and women's skirts both have the function of facilitating activities and labor, reflecting the pragmatism spirit of the Qiang people.

4.2 Concept Design

In order to obtain a new product with the cultural identity of Qiang Costumes, the researcher came up with the idea of designing a souvenir product. Based on the elements extracted from the Qiang Costumes, they were recreated by using simplification, adding elements, changing proportions, changing parts, replacing, repeating, and radial.

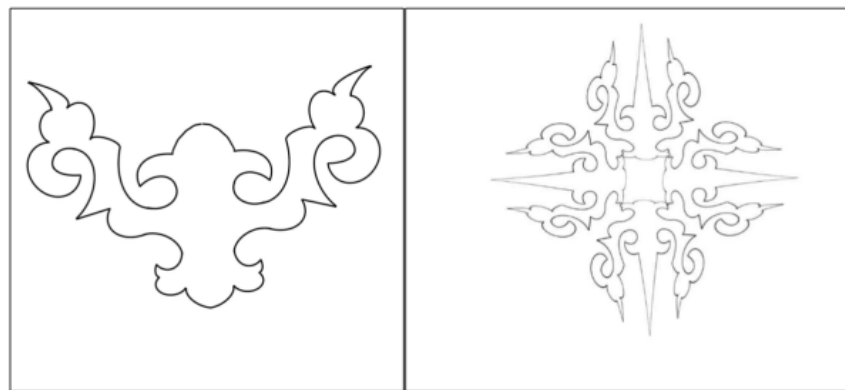


Figure 67 The new pattern is created by changing the proportion, iteration and radial.

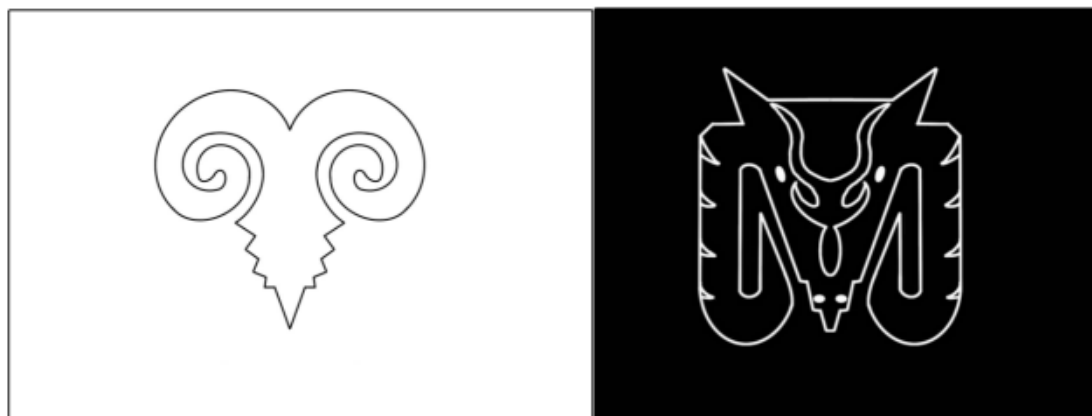


Figure 68 The new pattern is created by changing the scale, adding elements, and changing parts

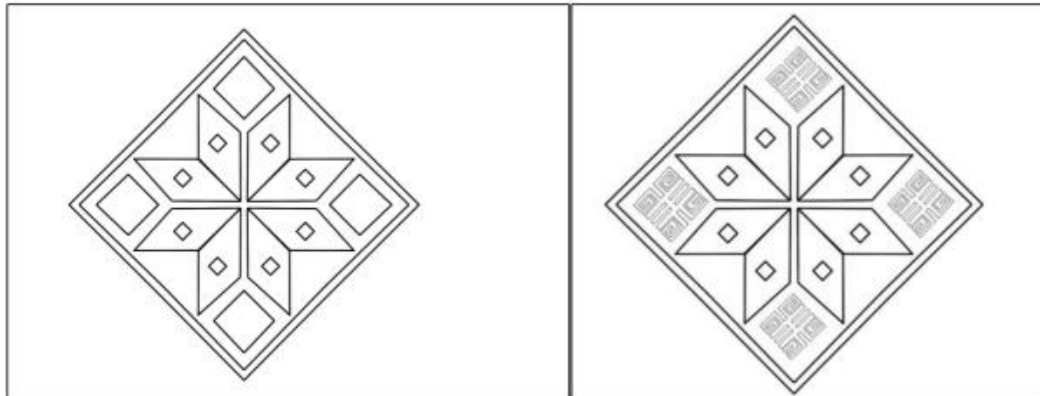


Figure 69 Creating a new pattern by adding elements and changing parts

4.3 Idea Sketch

Souvenir is a symbol of commemoration and expression of hobby for a special event, person or place, and has unique conceptual design characteristics. This special design not only shows the concern for history, culture and art, but also reflects people's concern for society, environment and technology. In this paper, we will discuss the conceptual design characteristics of souvenirs in detail to better understand and evaluate this unique form of design. As society continues to develop, the demand for souvenirs is increasing. As a unique form of design, souvenirs are not only visually attractive, but also reflect people's concern for history, culture and society. Therefore, the study of souvenir concept design is of great importance. This paper will explore the artistic, historical and social connotations of souvenir design through the analysis of the characteristics of souvenir concept design. The paper will also explore how souvenir design reflects people's concern for the environment and technology, and how souvenir design can influence society and culture. Through an in-depth study of souvenir concept design characteristics, we will be able to better understand and evaluate souvenir design, and provide more valuable references for future souvenir design.

"Souvenir concept design characteristics" refers to the defining features and attributes that allow a product or item to be considered a souvenir. This may include its historical significance, cultural importance, emotional value, rarity or uniqueness. The design of a souvenir should aim to highlight and accentuate these defining characteristics to make it an attractive and meaningful souvenir or collector's item.

The researcher used the information obtained from the study of market demands that tourists prefer to buy as important issues in determining design. The researcher used the information obtained from the study of market demands that tourists prefer to buy as important issues in determining design concepts, taking into account identity such as colors, patterns, materials, production techniques. story and meaning, refinement, beauty, interest, Story and meaning, refinement, beauty, interest, utility, form, shape, size, suitability for use portability, cost, and the possibility of commercial production. The researcher has drafted a concept for the design of souvenir products for the design of souvenir products (Idea Sketch) in the amount of 5 items, namely (1)keychains,(2)tableware,(3)bookmarks,(4)refrigerator stickersand (5)cell phone cases. Total amount 10 Design Then bring the Idea Sketch (Appendix

C) to the advisor to jointly consider and evaluate the draft. The results of consideration can be summed up in the number of 5, Figure type 4.4.

5. Which 5 of the following 10 cultural characteristic souvenirs of ethnic minorities would you buy?
 收集结果: 108条

选项	计数	比例
Key chain	68	12.59%
Tableware	65	12.04%
Bookmark	62	11.48%
Fridge magnet	61	11.3%
Phone case	60	11.11%
Cup	59	10.93%
Doll	55	10.19%
Notebook	42	7.78%
Handbag	37	6.85%
Pillow	31	5.74%

Figure 70 according to the questionnaire on the purchase of ethnic minority cultural souvenirs by young people (Appendix B-1), five types of souvenirs, namely keychains, tableware, bookmarks, refrigerator stickers, and cell phone cases, are most popular among young tourists.

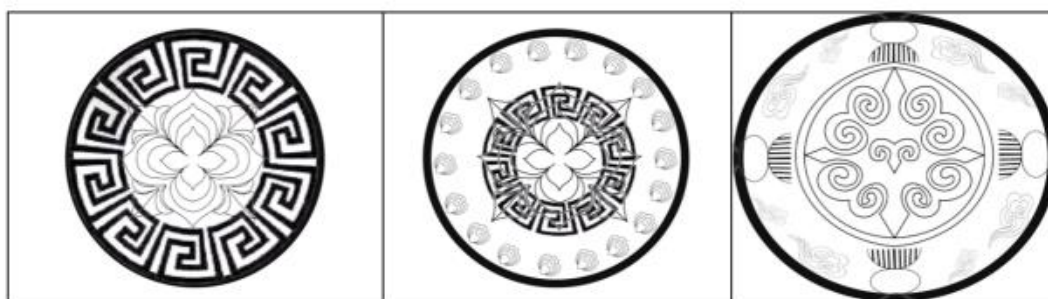


Figure 71 Tableware



Figure 72 Bookmarks

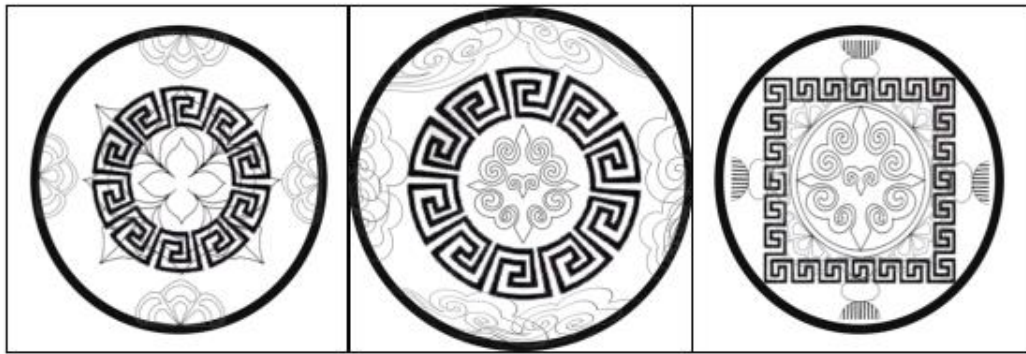


Figure 73: Refrigerator stickers

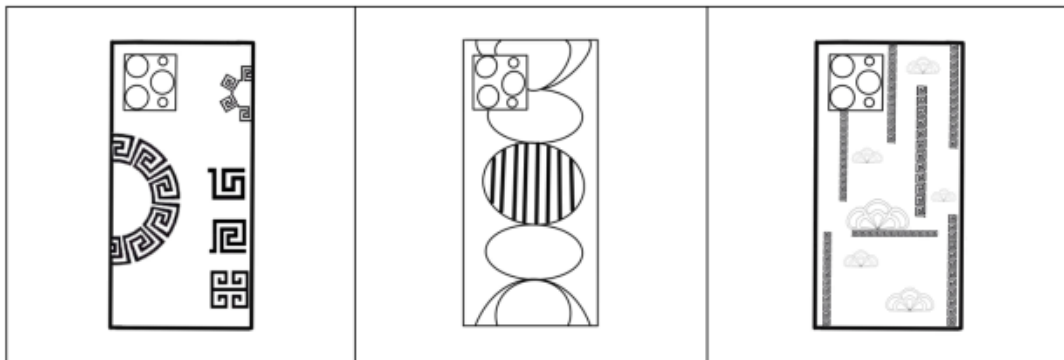


Figure 74 Phone case Idea Sketch

4.4 Sketch Design

The researcher brought a draft of the design concept in the amount of Qiang Costumes designs obtained from the selection consideration together with the Let's develop a design by Sketch Design to make it more complete.

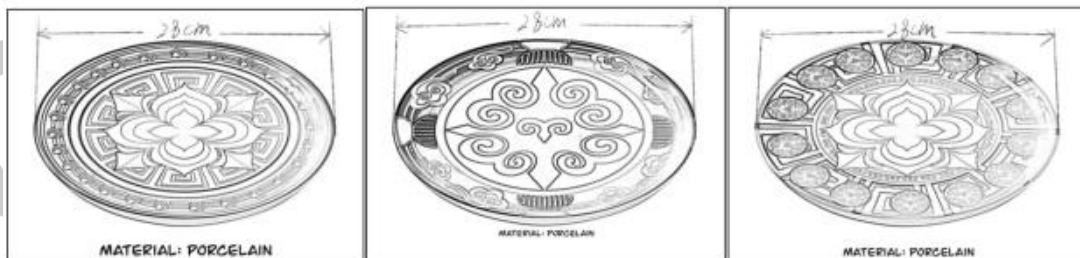


Figure 75 Tableware

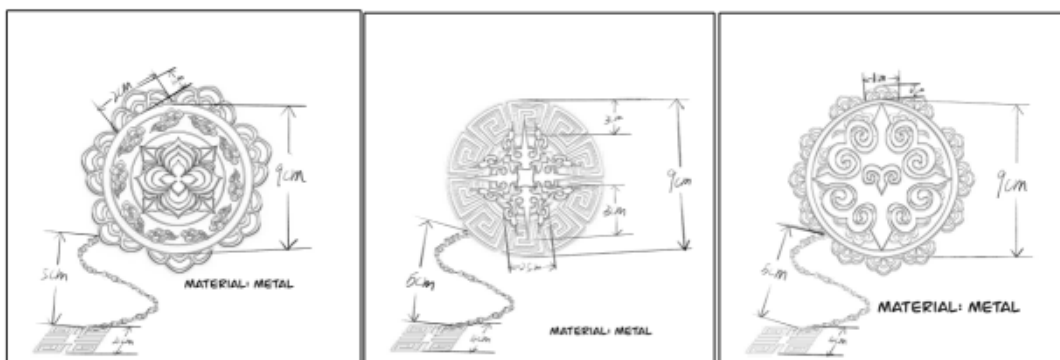


Figure 76 Bookmarks

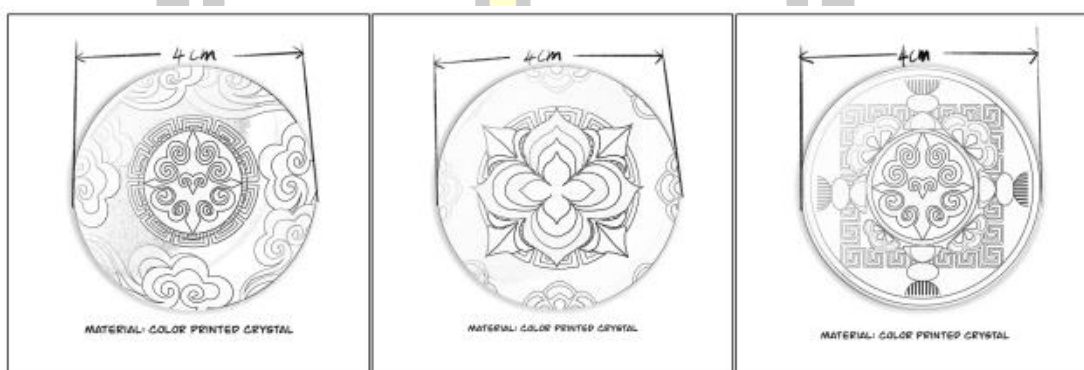


Figure 77 Refrigerator stickers

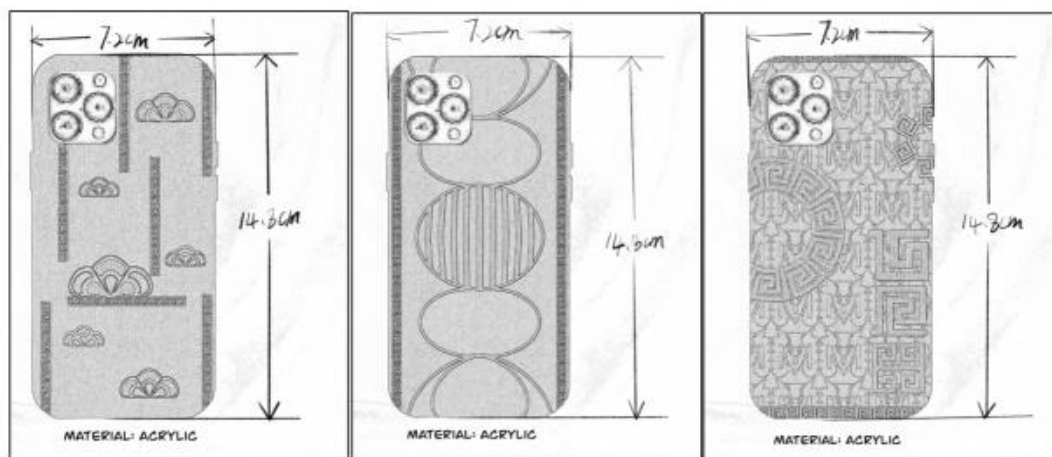


Figure 78 Phone case Sketch Design

The sketch design was then submitted to three experts for consideration, 1) Ting Zhang , Male, Sichuan Film and Television University, National Costume Second - level Technician /Associate Professor. Member of the Expert Committee of the Sichuan Provincial Clothing and Clothing Association.2) Yueshuang Yang , Female, Zhiao Pengcheng (Shenzhen) Exhibition Co., Ltd., market planner/clothing designer. 3) Yu He, Chengdu Textile College, lecturer. can be summarized as follows.



Figure 79 online interview with three experts

The sketch design expert review initially agreed with the researcher as follows.

1) Symbols used in data analysis

symbol	mean
\bar{X}	average value
SD	standard deviation
N	Number of respondents

Table 2

2) Data analysis and data interpretation

Standard deviation is the best indicator of the degree of dispersion of a set of data. The larger the value, the greater the degree of dispersion, and the smaller the value, the more concentrated the data. It is the most commonly used difference in statistical description and statistical analysis. It basically has the conditions that a good difference quantity should have: 1. Sensitive response, the standard deviation of each data value changes accordingly; 2. There are certain calculation formulas that are strictly determined; 3. Easy to calculate; 4. Suitable for algebraic operations; 5. Slightly affected by sampling changes, that is, the standard deviation of different

samples may be relatively stable; 6.Simple and clear. Compared with other differences, this point is slightly insufficient, but its meaning is still relatively clear. Data analysis and data interpretation using spss analysis method. And judged using standard deviation as follows.

(1) opinion level

Classification and scoring criteria for comparison are as follows:

1 = least agree, 2 = disagree less, 3 = moderately agree, 4 = strongly agree, 5 = most agree.

(2) Assessment Criteria (rating range/opinion level)

0-1.49=Should improve, 1.50 - 2.49 =Fair , 2.50 - 3.49 = Moderate, 3.50 – 4.49 =Good, 4.50 – 5.00 = Very good.

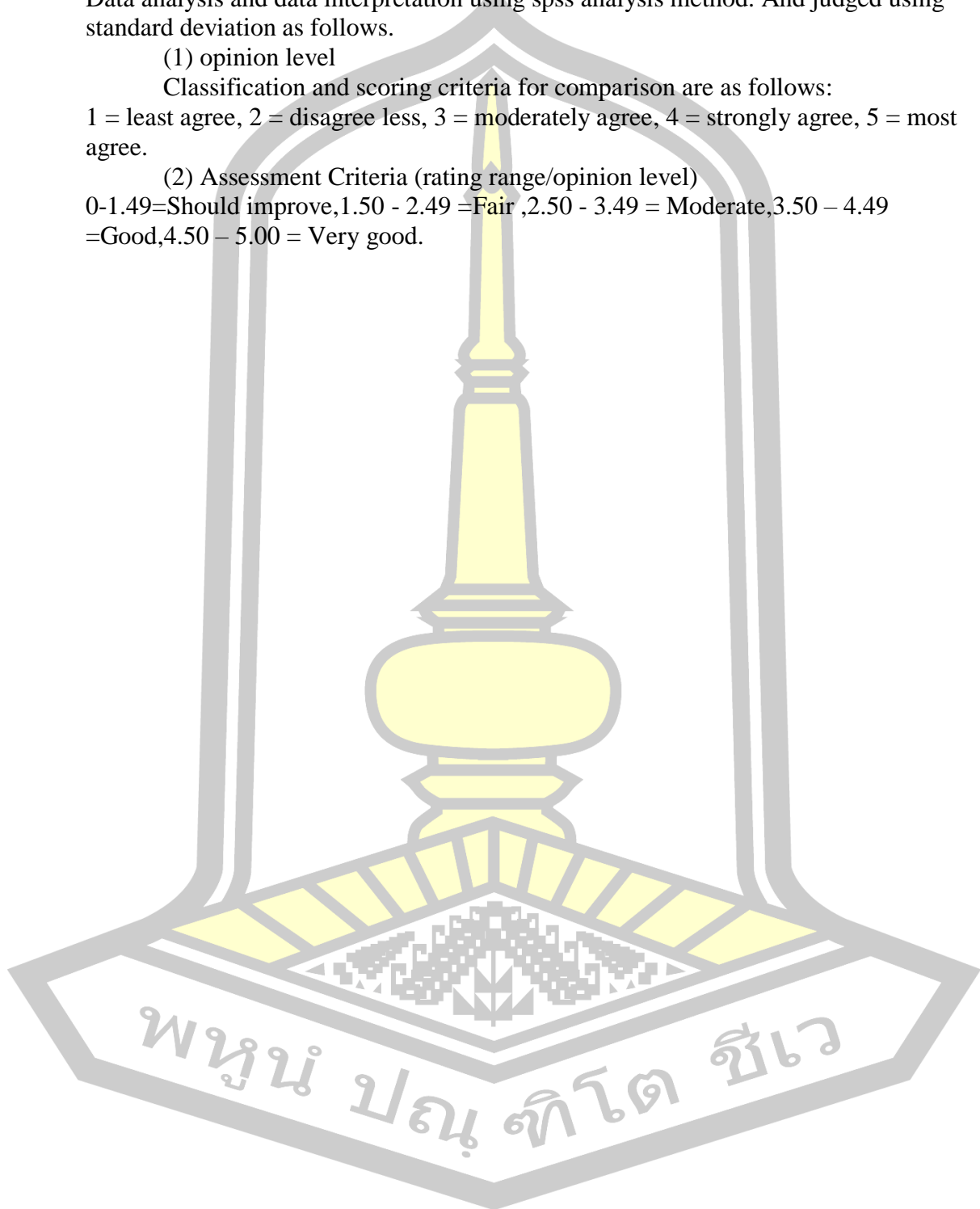


Table 3 The results of the expert's evaluation on the Sketch design of souvenir products.

Souvenir 1 (Keychain 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	2	0	1	0	0	3	4.33	0.30	Good
2.Have a story, convey meaning	2	1	0	0	0	3	4.67	0.30	Very good
3.Exquisite, beautiful and innovative	2	0	1	0	0	3	4.33	0.30	Good
4.Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5.Suitable size	2	1	0	0	0	3	4.67	0.30	Very good
6.Portability	3	0	0	0	0	3	5.00	0.45	Very good
7.Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8.Price	2	1	0	0	0	3	4.67	0.30	Very good
9.Culture overview	3	0	0	0	0	3	5.00	0.45	Very good
SUM	22	3	2	0	0	27	4.74	0.35	Very good

Table 4

Souvenir 2 (Keychain 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	2	0	1	0	0	3	4.33	0.30	Good
2.Have a story, convey meaning	3	0	0	0	0	3	5.00	0.45	Very good
3.Exquisite, beautiful and innovative	1	1	1	0	0	3	4.00	0.18	Good
4.Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5.Suitable size	2	1	0	0	0	3	4.67	0.30	Very good
6.Portability	3	0	0	0	0	3	5.00	0.45	Very good
7.Possibility of commercial production	2	1	0	0	0	3	4.67	0.30	Very good
8.Price	2	1	0	0	0	3	4.67	0.30	Very good
9.Culture overview	3	0	0	0	0	3	5.00	0.45	Very good
SUM	21	4	2	0	0	27	4.70	0.33	Very good



Table 5

Souvenir 3 (Keychain 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	1	0	1	1	0	3	3.33	0.18	Moderate
2. Have a story, convey meaning	1	1	1	0	0	3	4.00	0.18	Good
3. Exquisite, beautiful and innovative	1	1	0	1	0	3	3.67	0.18	Good
4. Practicality	1	1	1	0	0	3	4.00	0.18	Good
5. Suitable size	1	1	0	1	0	3	3.67	0.18	Good
6. Portability	1	1	1	0	0	3	4.00	0.18	Good
7. Possibility of commercial production	1	1	0	1	0	3	3.67	0.18	Good
8. Price	1	1	0	1	0	3	3.67	0.18	Good
9. Culture overview	1	0	1	1	0	3	3.33	0.18	Moderate
SUM	9	7	5	6	0	27	3.70	0.12	Good

Table 6

Souvenir 4 (Tableware 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	3	0	0	0	0	3	5.00	0.45	Very good
2. Have a story, convey meaning	2	1	0	0	0	3	4.67	0.30	Very good
3. Exquisite, beautiful and innovative	2	1	0	0	0	3	4.67	0.30	Very good
4. Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5. Suitable size	3	0	0	0	0	3	5.00	0.45	Very good
6. Portability	2	1	0	0	0	3	4.67	0.30	Very good
7. Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8. Price	2	1	0	0	0	3	4.67	0.30	Very good
9. Culture overview	3	0	0	0	0	3	5.00	0.45	Very good
SUM	23	4	0	0	0	27	4.85	0.37	Very good

Table 7

Souvenir 5 (Tableware 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	2	1	0	0	0	3	4.67	0.30	Very good
2. Have a story, convey meaning	2	1	0	0	0	3	4.67	0.30	Very good
3. Exquisite, beautiful and innovative	2	1	0	0	0	3	4.67	0.30	Very good
4. Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5. Suitable size	2	1	0	0	0	3	4.67	0.30	Very good
6. Portability	2	1	0	0	0	3	4.67	0.30	Very good
7. Possibility of commercial production	2	1	0	0	0	3	4.67	0.30	Very good
8. Price	2	1	0	0	0	3	4.67	0.30	Very good
9. Culture overview	2	1	0	0	0	3	4.67	0.30	Very good
SUM	19	8	0	0	0	27	4.70	0.31	Very good

Table 8

Souvenir 6 (Tableware 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	0	1	1	1	0	3	3.00	0.18	Moderate
2. Have a story, convey meaning	0	1	2	0	0	3	3.33	0.30	Moderate
3. Exquisite, beautiful and innovative	1	1	0	1	0	3	3.67	0.18	Good
4. Practicality	1	1	1	0	0	3	4.00	0.18	Good
5. Suitable size	1	1	0	1	0	3	3.67	0.18	Good
6. Portability	1	2	0	0	0	3	4.33	0.30	Good
7. Possibility of commercial production	1	1	0	1	0	3	3.67	0.18	Good
8. Price	0	1	1	1	0	3	3.00	0.18	Moderate
9. Culture overview	1	1	1	0	0	3	4.00	0.18	Good
SUM	6	10	6	5	0	27	3.63	0.13	Good

Table 9

Souvenir 7 (Bookmark 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	3	0	0	0	0	3	5.00	0.45	Very good
2. Have a story, convey meaning	1	1	1	0	0	3	4.00	0.18	Good
3. Exquisite, beautiful and innovative	2	1	0	0	0	3	4.67	0.30	Very good
4. Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5. Suitable size	1	2	0	0	0	3	4.33	0.30	Good
6. Portability	2	1	0	0	0	3	4.67	0.30	Very good
7. Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8. Price	3	0	0	0	0	3	5.00	0.45	Very good
9. Culture overview	1	2	0	0	0	3	4.33	0.30	Good
SUM	19	7	1	0	0	27	4.67	0.30	Very good



Table 10

Souvenir 8 (Bookmark 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	3	0	0	0	0	3	5.00	0.45	Very good
2.Have a story, convey meaning	2	0	1	0	0	3	4.33	0.30	Good
3.Exquisite, beautiful and innovative	3	0	0	0	0	3	5.00	0.45	Very good
4.Practicality	2	1	0	0	0	3	4.67	0.30	Very good
5.Suitable size	1	1	1	0	0	3	4.00	0.18	Good
6.Portability	2	1	0	0	0	3	4.67	0.30	Very good
7.Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8.Price	3	0	0	0	0	3	5.00	0.45	Very good
9.Culture overview	2	1	0	0	0	3	4.67	0.30	Very good
SUM	21	4	2	0	0	27	4.70	0.33	Very good

Table 11

Souvenir 9 (Bookmark 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	1	1	1	0	0	3	4.00	0.18	Good
2.Have a story, convey meaning	1	0	1	1	0	3	3.33	0.18	Moderate
3.Exquisite, beautiful and innovative	1	2	0	0	0	3	4.33	0.30	Good
4.Practicality	2	1	0	0	0	3	4.67	0.30	Very good
5.Suitable size	1	1	1	0	0	3	4.00	0.18	Good
6.Portability	0	1	1	1	0	3	3.00	0.18	Moderate
7.Possibility of commercial production	1	1	1	0	0	3	4.00	0.18	Good
8.Price	1	0	2	0	0	3	3.67	0.30	Good
9.Culture overview	1	1	1	0	0	3	4.00	0.18	Good
SUM	9	8	8	2	0	27	3.89	0.15	Good



Table 12

Souvenir 10 (Refrigerator sticker 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	2	1	0	0	0	3	4.67	0.30	Very good
2.Have a story, convey meaning	3	0	0	0	0	3	5.00	0.45	Very good
3.Exquisite, beautiful and innovative	1	1	1	0	0	3	4.00	0.18	Good
4.Practicality	2	1	0	0	0	3	4.67	0.30	Very good
5.Suitable size	3	0	0	0	0	3	5.00	0.45	Very good
6.Portability	2	1	0	0	0	3	4.67	0.30	Very good
7.Possibility of commercial production	1	2	0	0	0	3	4.33	0.30	Good
8.Price	3	0	0	0	0	3	5.00	0.45	Very good
9.Culture overview	3	0	0	0	0	3	5.00	0.45	Very good
SUM	20	6	1	0	0	27	4.70	0.32	Very good

Table 13

Souvenir 11 (Refrigerator sticker 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	1	1	0	1	0	3	3.67	0.18	Good
2.Have a story, convey meaning	1	0	2	0	0	3	3.67	0.30	Good
3.Exquisite, beautiful and innovative	1	1	1	0	0	3	4.00	0.18	Good
4.Practicality	1	1	1	0	0	3	4.00	0.18	Good
5.Suitable size	1	2	0	0	0	3	4.33	0.30	Good
6.Portability	1	1	0	0	1	3	3.33	0.18	Moderate
7.Possibility of commercial production	1	0	1	1	0	3	3.33	0.18	Moderate
8.Price	1	1	1	0	0	3	4.00	0.18	Good
9.Culture overview	1	1	1	0	0	3	4.00	0.18	Good
SUM	9	8	7	2	1	27	3.81	0.14	Good

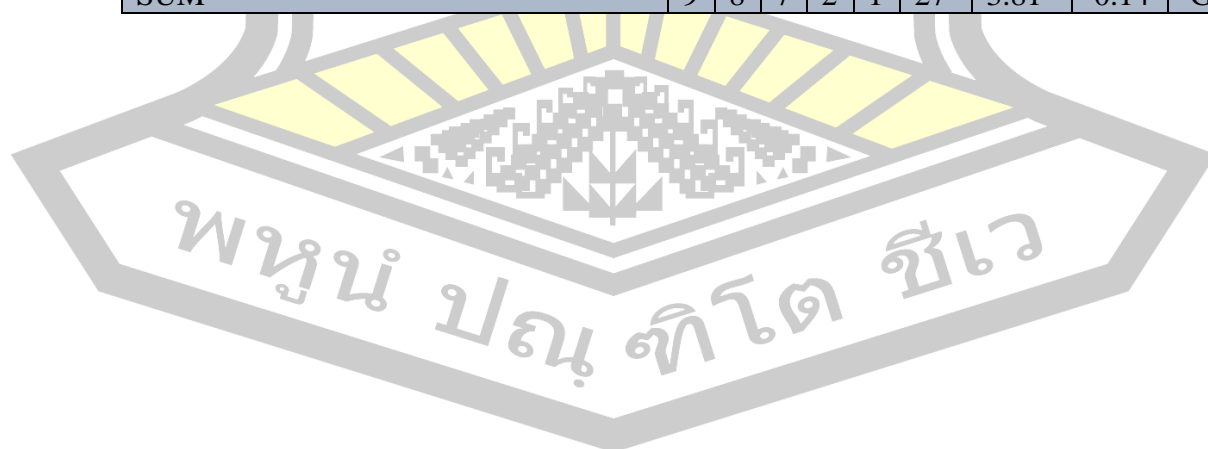


Table 14

Souvenir 12 (Refrigerator sticker 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	3	0	0	0	0	3	5.00	0.45	Very good
2.Have a story, convey meaning	3	0	0	0	0	3	5.00	0.45	Very good
3.Exquisite, beautiful and innovative	3	0	0	0	0	3	5.00	0.45	Very good
4.Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5.Suitable size	3	0	0	0	0	3	5.00	0.45	Very good
6.Portability	1	2	0	0	0	3	4.33	0.30	Good
7.Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8.Price	2	1	0	0	0	3	4.67	0.30	Very good
9.Culture overview	1	2	0	0	0	3	4.33	0.30	Good
SUM	22	5	0	0	0	27	4.81	0.35	Very good

Table 15

Souvenir 13 (phone case 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	2	0	1	0	0	3	4.33	0.30	Good
2.Have a story, convey meaning	3	0	0	0	0	3	5.00	0.45	Very good
3.Exquisite, beautiful and innovative	3	0	0	0	0	3	5.00	0.45	Very good
4.Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5.Suitable size	3	0	0	0	0	3	5.00	0.45	Very good
6.Portability	2	1	0	0	0	3	4.67	0.30	Very good
7.Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8.Price	2	1	0	0	0	3	4.67	0.30	Very good
9.Culture overview	2	1	0	0	0	3	4.67	0.30	Very good
SUM	23	3	1	0	0	27	4.81	0.37	Very good



Table 16

Souvenir 14 (phone case 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	1	1	1	0	0	3	4.00	0.18	Good
2.Have a story, convey meaning	1	1	1	0	0	3	4.00	0.18	Good
3.Exquisite, beautiful and innovative	2	1	0	0	0	3	4.67	0.30	Very good
4.Practicality	1	1	1	0	0	3	4.00	0.18	Good
5.Suitable size	1	1	1	0	0	3	4.00	0.18	Good
6.Portability	2	1	0	0	0	3	4.67	0.30	Very good
7.Possibility of commercial production	1	2	0	0	0	3	4.33	0.30	Good
8.Price	1	1	0	1	0	3	3.67	0.18	Good
9.Culture overview	1	1	1	0	0	3	4.00	0.18	Good
SUM	11	10	5	1	0	27	4.15	0.19	Good

Table 17

Souvenir 15 (phone case 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	2	1	0	0	0	3	4.67	0.30	Very good
2.Have a story, convey meaning	3	0	0	0	0	3	5.00	0.45	Very good
3.Exquisite, beautiful and innovative	3	0	0	0	0	3	5.00	0.45	Very good
4.Practicality	3	0	0	0	0	3	5.00	0.45	Very good
5.Suitable size	3	0	0	0	0	3	5.00	0.45	Very good
6.Portability	2	1	0	0	0	3	4.67	0.30	Very good
7.Possibility of commercial production	3	0	0	0	0	3	5.00	0.45	Very good
8.Price	3	0	0	0	0	3	5.00	0.45	Very good
9.Culture overview	3	0	0	0	0	3	5.00	0.45	Very good
SUM	25	2	0	0	0	27	4.93	0.41	Very good

According to the analysis, it can be concluded from Table 2 that keychain 3, tableware 3, bookmark 3, refrigerator sticker 2, and mobile phone case 1 have low ratings, so these five souvenirs are discarded in the finished product.

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4.5 Prototype

The researcher has taken the conceptual drafts that have been evaluated by experts to consider together with the manufacturers. If the new product model has a point that the original manufacturer has not done before, must give the manufacturer time to try to study the work in a similar manner, in order to It's not just a fantasy on a piece of paper. In addition, joint production by manufacturers with different abilities and aptitudes. The aptitude of many technicians together will produce a variety of products which the researcher has prepared a prototype product by requesting cooperation from artisans in China Proceed to produce product Until becoming a prototype product as follows:

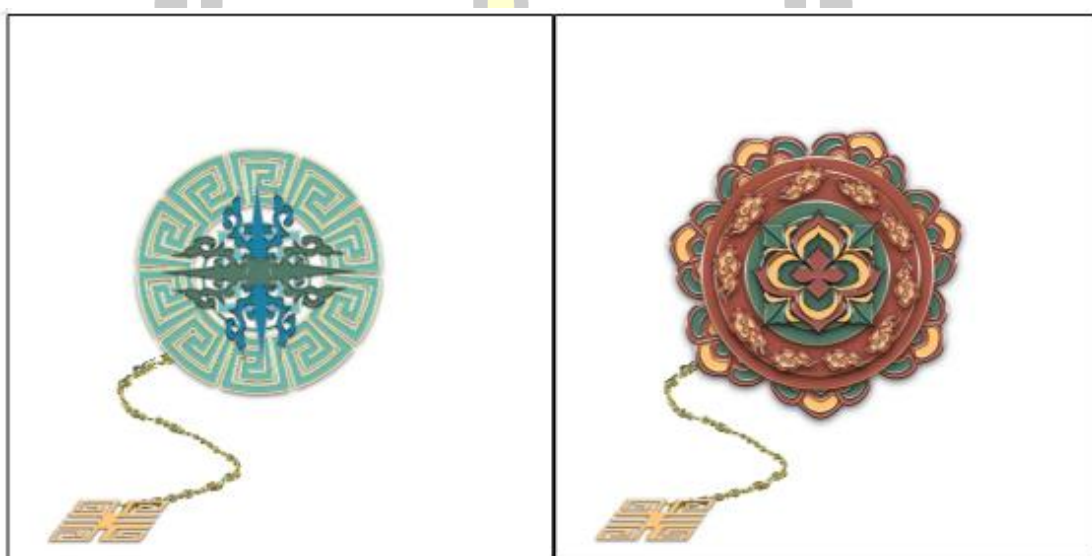


Figure 80 bookmark



Figure 81 refrigerator sticker



Figure 82,phone case Prototype

4.6 Market test

The researchers evaluated the prototype products. The sample group was determined by purposeful random sampling and the sample group was young tourists (Generation Y). A total of 106 questionnaires were collected.

Table 18 Souvenir Tourists (Generation Y) Purchase Satisfaction Analysis

Souvenir 1 (Keychain 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	100	3	3	0	0	106	4.92	0.42	Very good
2.Have a story, convey meaning	101	4	1	0	0	106	4.94	0.42	Very good
3.Exquisite, beautiful and innovative	90	10	6	0	0	106	4.79	0.37	Very good
4.Practicality	99	2	3	2	0	106	4.87	0.41	Very good
5.Suitable size	104	1	1	0	0	106	4.97	0.44	Very good
6.Portability	98	2	3	3	0	106	4.84	0.41	Very good
7.Possibility of commercial production	89	5	12	0	0	106	4.73	0.36	Very good
8.Price	92	5	6	3	0	106	4.75	0.37	Very good
9.Culture overview	96	2	4	4	0	106	4.79	0.39	Very good
SUM	869	34	39	12	0	954	4.84	0.40	Very good

Table 19

Souvenir 2 (Keychain 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	96	2	4	4	0	106	4.79	0.39	Very good
2. Have a story, convey meaning	102	1	3	0	0	106	4.93	0.43	Very good
3. Exquisite, beautiful and innovative	89	5	12	0	0	106	4.73	0.36	Very good
4. Practicality	99	2	3	2	0	106	4.87	0.41	Very good
5. Suitable size	103	2	1	0	0	106	4.96	0.43	Very good
6. Portability	98	2	3	3	0	106	4.84	0.41	Very good
7. Possibility of commercial production	100	2	4	0	0	106	4.91	0.42	Very good
8. Price	92	5	6	3	0	106	4.75	0.37	Very good
9. Culture overview	104	1	1	0	0	106	4.97	0.44	Very good
SUM	883	22	37	12	0	954	4.86	0.41	Very good

Table 20

Souvenir 4 (Tableware 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	96	3	3	4	0	106	4.80	0.39	Very good
2. Have a story, convey meaning	102	2	2	0	0	106	4.94	0.43	Very good
3. Exquisite, beautiful and innovative	88	6	11	1	0	106	4.71	0.35	Very good
4. Practicality	99	2	3	2	0	106	4.87	0.41	Very good
5. Suitable size	103	2	1	0	0	106	4.96	0.43	Very good
6. Portability	98	2	3	3	0	106	4.84	0.41	Very good
7. Possibility of commercial production	97	3	4	2	0	106	4.84	0.40	Very good
8. Price	93	5	5	3	0	106	4.77	0.38	Very good
9. Culture overview	100	1	5	0	0	106	4.90	0.42	Very good
SUM	876	26	37	15	0	954	4.85	0.40	Very good



Table 21

Souvenir 5 (Tableware 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	87	12	5	2	0	106	4.74	0.35	Very good
2. Have a story, convey meaning	100	2	2	1	1	106	4.88	0.42	Very good
3. Exquisite, beautiful and innovative	101	2	1	2	0	106	4.91	0.42	Very good
4. Practicality	99	3	4	0	0	106	4.90	0.41	Very good
5. Suitable size	102	2	2	0	0	106	4.94	0.43	Very good
6. Portability	105	0	1	0	0	106	4.98	0.44	Very good
7. Possibility of commercial production	100	3	3	0	0	106	4.92	0.42	Very good
8. Price	104	1	1	0	0	106	4.97	0.44	Very good
9. Culture overview	90	11	2	3	0	106	4.77	0.36	Very good
SUM	888	36	21	8	1	954	4.89	0.41	Very good

Table 22

Souvenir 7 (Bookmark 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1. Recognition degree of Qiang nationality	90	5	7	4	0	106	4.71	0.36	Very good
2. Have a story, convey meaning	104	1	1	0	0	106	4.97	0.44	Very good
3. Exquisite, beautiful and innovative	100	3	3	0	0	106	4.92	0.42	Very good
4. Practicality	90	5	6	4	1	106	4.69	0.36	Very good
5. Suitable size	98	2	4	2	0	106	4.85	0.41	Very good
6. Portability	103	2	1	0	0	106	4.96	0.43	Very good
7. Possibility of commercial production	100	3	3	0	0	106	4.92	0.42	Very good
8. Price	97	4	1	4	0	106	4.83	0.40	Very good
9. Culture overview	105	1	0	0	0	106	4.99	0.44	Very good
SUM	887	26	26	14	1	954	4.87	0.41	Very good



Table 23

Souvenir 8 (Bookmark 2)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	90	7	5	4	0	106	4.73	0.36	Very good
2.Have a story, convey meaning	101	1	2	1	1	106	4.89	0.42	Very good
3.Exquisite, beautiful and innovative	88	8	6	2	2	106	4.68	0.35	Very good
4.Practicality	98	5	2	1	0	106	4.89	0.41	Very good
5.Suitable size	100	2	3	0	1	106	4.89	0.42	Very good
6.Portability	90	2	8	4	2	106	4.64	0.36	Very good
7.Possibility of commercial production	103	2	1	0	0	106	4.96	0.43	Very good
8.Price	80	23	3	0	0	106	4.73	0.32	Very good
9.Culture overview	78	19	8	1	0	106	4.64	0.31	Very good
SUM	828	69	38	13	6	954	4.78	0.37	Very good

Table 24

Souvenir 10 (Refrigerator sticker 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	88	6	11	1	0	106	4.71	0.35	Very good
2.Have a story, convey meaning	101	2	3	0	0	106	4.92	0.42	Very good
3.Exquisite, beautiful and innovative	90	9	7	0	0	106	4.78	0.36	Very good
4.Practicality	99	2	4	1	0	106	4.88	0.41	Very good
5.Suitable size	105	0	1	0	0	106	4.98	0.44	Very good
6.Portability	90	6	5	5	0	106	4.71	0.36	Very good
7.Possibility of commercial production	80	12	8	5	1	106	4.56	0.31	Very good
8.Price	104	1	0	1	0	106	4.96	0.44	Very good
9.Culture overview	100	2	0	4	0	106	4.87	0.42	Very good
SUM	857	40	39	17	1	954	4.82	0.39	Very good



Table 25

Souvenir 12 (Refrigerator sticker 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	100	1	2	3	0	106	4.87	0.42	Very good
2.Have a story, convey meaning	90	3	6	5	2	106	4.64	0.36	Very good
3.Exquisite, beautiful and innovative	88	6	4	6	2	106	4.62	0.35	Very good
4.Practicality	99	3	4	0	0	106	4.90	0.41	Very good
5.Suitable size	101	2	3	0	0	106	4.92	0.42	Very good
6.Portability	78	23	2	3	0	106	4.66	0.31	Very good
7.Possibility of commercial production	96	4	5	1	0	106	4.84	0.39	Very good
8.Price	89	3	5	5	4	106	4.58	0.36	Very good
9.Culture overview	80	18	6	1	1	106	4.65	0.32	Very good
SUM	821	63	37	24	9	954	4.74	0.37	Very good

Table 26

Souvenir 13 (phone case 1)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	88	6	8	4	0	106	4.68	0.35	Very good
2.Have a story, convey meaning	101	2	2	1	0	106	4.92	0.42	Very good
3.Exquisite, beautiful and innovative	99	3	4	0	0	106	4.90	0.41	Very good
4.Practicality	80	16	6	3	1	106	4.61	0.31	Very good
5.Suitable size	90	5	4	5	2	106	4.66	0.36	Very good
6.Portability	96	4	2	1	3	106	4.78	0.39	Very good
7.Possibility of commercial production	102	3	1	0	0	106	4.95	0.43	Very good
8.Price	100	4	2	0	0	106	4.92	0.42	Very good
9.Culture overview	96	3	5	1	1	106	4.81	0.39	Very good
SUM	852	46	34	15	7	954	4.80	0.39	Very good



Table 27

Souvenir 15 (phone case 3)									
Question	opinion level					N	\bar{x}	SD	Result
	5	4	3	2	1				
1.Recognition degree of Qiang nationality	98	1	4	2	1	106	4.82	0.41	Very good
2.Have a story, convey meaning	105	1	0	0	0	106	4.99	0.44	Very good
3.Exquisite, beautiful and innovative	89	6	9	2	0	106	4.72	0.36	Very good
4.Practicality	103	3	0	0	0	106	4.97	0.43	Very good
5.Suitable size	100	3	1	1	1	106	4.89	0.42	Very good
6.Portability	90	3	5	4	4	106	4.61	0.36	Very good
7.Possibility of commercial production	80	15	8	1	2	106	4.60	0.31	Very good
8.Price	104	1	0	1	0	106	4.96	0.44	Very good
9.Culture overview	102	2	1	1	0	106	4.93	0.43	Very good
SUM	871	35	28	12	8	954	4.83	0.40	Very good

According to the analysis, number one is Souvenir 5 (Tableware 2) within the level Very good (\bar{x} =4.89), the second place is Souvenir 7 (Bookmark 1) within the level Very good (\bar{x} =4.87), followed by Souvenir 2 (Keychain 2) within the level Very good (\bar{x} =4.86), Souvenir 4 (Tableware 1) within the level Very good (\bar{x} =4.85), Souvenir 1 (Keychain 1) within the level Very good (\bar{x} =4.84), Souvenir 15 (phone case 3) within the level Very good (\bar{x} =4.83), Souvenir 10 (Refrigerator sticker 1) within the level Very good (\bar{x} =4.82), Souvenir 13 (phone case 1) within the level Very good (\bar{x} =4.8), Souvenir 8 (Bookmark 2) within the level Very good (\bar{x} =4.78), last place is Souvenir 12 (Refrigerator sticker 3) within the level Very good (\bar{x} =4.74). In general, within the level Very good (\bar{x} =4.83). Each project has different suggestions for improvement.

From the 106 people who participated in the survey, it can be seen that most people are satisfied with the souvenirs designed this time. The souvenir design is an innovative design of the Qiang costume culture, which is a good way to promote and inherit the minority culture.

CHAPTER V

Conclusion, discussion, and recommendations

5.1 Conclusion

"Qiang costumes in Mao Xian, Sichuan provinces: The revival of Chinese minority identities for application in design" is a mixed qualitative and quantitative study, and the data collected were obtained through field surveys and questionnaires. The Qiang costumes in Maoxian County have unique cultural characteristics and are of high artistic and cultural value. Among Chinese minority costumes, Qiang costumes have an important position, a long history and profound cultural heritage. The design for ethnic minority costumes should focus on cultural inheritance and innovation, while respecting the cultural traditions and creativity of ethnic minorities in order to achieve cultural diversity and development. Through the study and inheritance of minority costumes, the diversity and richness of Chinese culture can be promoted, and the international spread and exchange of Chinese culture can be further promoted.

Maoxian County area is a charming place with rich elements of Qiang cultural resources, representing the primitive culture and strong ethnic color. Modern tourists are more in pursuit of pristine scenic spots, which makes the Aba region more and more popular among tourists. The Qiang culture in the Maoxian region is unique. Through in-depth analysis of Qiang decorative elements and color representation patterns, the deconstruction method can be applied to restructure the patterns and create unique and creative cultural and creative design applications. Souvenirs not only focus on decorative colors, but also need to integrate local Qiang cultural resources, and design tourism souvenirs that show Qiang cultural connotation from creative culture. Let tourists better understand and experience the local Qiang culture while using the souvenirs, and create unforgettable tourism memories.

Choosing a research topic and conducting fieldwork is a very challenging and meaningful task. As a researcher, I have been thinking about the question: why are there so many tourist souvenirs nowadays, but tourists are dissatisfied and complaining. Through in-depth field research, I found that products with local culture or regional innovation can attract tourists' attention, but other tourist goods are common because they are found in tourist attractions all over the country and hardly provoke tourists' desire to buy them. Therefore, it is very important to include cultural elements in the design of tourism goods to attract tourists' interest and attention. In my questionnaire survey, the Qiang people of Maoxian County were chosen as the research object, and data were collected on their ethnic costume elements, and finally the picture data were summarized and organized.

In the design process of tourist souvenirs, firstly, the Qiang pattern elements were classified and studied, and the traditional patterns and colors were analyzed and studied according to the traditional patterns. Subsequently, the collected patterns were refined, applied and redesigned by using modern design techniques. On this basis, the design of tourist souvenirs is carried out with the dress embroidery pattern as the main design element. In the early stage of design, the first draft of the design needs to be completed, and the contents of which are summarized and organized, and then combined with the Qiang colors for the design of tourism culture and innovation

aspects. Finally, a series of design solutions are completed. In the design of tourism souvenirs, the national cultural connotation is very important to attract the mass consumers. The design innovation of costume elements and modern tourism culture of Qiang in Maoxian County will attract people's attention and have certain competitive advantages in the market. The design solution needs to pay attention to details and consider the practicality and actual value of the souvenirs as well as the willingness and needs of tourists to purchase them in order to better meet the expectations and needs of mass consumers. Through innovative and creative design, tourist souvenirs can be made to have more cultural connotation and market value, and make positive contribution to the development of tourism industry.

Now for the beautiful decorative patterns of the Qiang people, many people have started to explore their design research and apply them. So it is very feasible to combine modern design with national decorative elements, and the effect is outstanding, which can attract many consumer groups. The same is true for souvenir design. According to the development trend of souvenirs, it is crucial to design tourism souvenirs for culture. In addition, it is difficult to add regional tourism ethnic cultural characteristics, but the design of adding ethnic culture will definitely be more popular. Therefore, my subject design research cannot be terminated with future graduation, so I will also continue my subject research and souvenir design work, and need to better grasp the relationship between ethnic culture and modern design, and use them together to make a modest contribution to the heritage of Qiang culture.

The beautiful decorative patterns of the Qiang ethnic group have high artistic value and cultural connotation, and more and more people are now exploring the design research and application of these patterns. Combining modern design with ethnic decorative elements is a very feasible way to attract the attention and interest of many consumer groups. In terms of souvenir design, according to the trend of souvenir development, culture-specific design of tourism souvenirs becomes crucial. It is difficult to add regional elements in order to make souvenirs more ethnic and cultural, but adding ethnic and cultural designs can gain more popularity. Therefore, as a researcher, I want to continue my research and souvenir design work, not just for graduation but to make my research more practical. In the process, I want to better grasp the relationship between ethnic culture and modern design, and apply them together to make a modest contribution to the heritage of Qiang culture.

Only cultural tourism products with rich cultural connotation and more creativity can stand out and have strong market competitiveness. Culture is people's common way of life, which expresses their life trajectory and life experience. Easily impressed by the cultural connotation behind the product, conveying people's common cultural memory. Therefore, designers interpret the products needed in this era through cultural connotations, which is the trick of cultural product design. After studying the characteristics of Qiang costume culture and the shortcomings of previous Qiang tourism products, this paper integrates Qiang traditional culture with modern design, and designs a series of innovative cultural tourism products with rich modern creative ideas, hoping to make Qiang cultural tourism products recognized by consumers in this way, and then become a business card of Qiang culture, accelerate the development of Qiang tourism economy, and finally The long cultural history of the Qiang people will be developed and inherited.

Nowadays, the market demands for tourism souvenirs are getting higher and higher, and culture and creativity have become the necessary basis for tourism products. Only the cultural tourism products with rich cultural connotation and more creativity can stand out in the market and have strong competitiveness. Culture is people's common way of life, expressing people's life trajectory and experience, easily impressed by the cultural connotation behind the product, conveying people's common cultural memory. Therefore, interpreting the products needed in this era through cultural connotations is the trick of cultural product design. After an in-depth study of the characteristics of Qiang costume culture and the shortcomings of previous Qiang tourism products, this paper integrates Qiang traditional culture with modern design and designs a series of innovative cultural tourism products using rich modern creative concepts. These design works not only have strong Qiang cultural characteristics and cultural connotation, but also have modern creativity and practicality, which can attract more tourists and consumers. In this way, it is hoped that the Qiang cultural tourism products can be recognized by consumers, become a business card of Qiang culture, accelerate the development of Qiang tourism economy, and finally achieve the goal of developing and inheriting the long cultural history of Qiang.

5.2 Discussion

The history and cultural background of Qiang costume. This part introduces the history, cultural background, production materials and design characteristics of Qiang costumes. As one of the Chinese minority costumes, the status and influence of Qiang costumes in Chinese ethnic costumes are discussed.

The application of Qiang costume in souvenir design. This section explores how Qiang costumes are used in modern fashion design and how traditional Qiang elements can be incorporated into modern design. It also discusses how to maintain the authenticity and respect of cultural heritage in the design process, and how to promote and market Qiang designs in the marketplace.

Revival of Minority Identity. This section explores the status and influence of ethnic minorities in contemporary society and the revival of ethnic minority identity. It may also discuss cultural pluralism and inclusiveness, and how to promote communication and understanding among different cultures.

It explores the use of Qiang costumes in contemporary design and how to preserve and transmit the cultural values of ethnic minorities, while exploring cultural pluralism and inclusiveness.

Transformation of Economic Structure, With the modernized economy, the Qiang culture and lifestyle are facing a huge impact. After the reform and opening up, the progress of transportation and communication has made the Qiang people more and more closely connected with the outside world, and the Qiang people's awareness of commodities and market concept has also been improved. However, there is a gap between the efficiency and economic principles advocated by the market economy and the skills, production cycles and costs required for traditional Qiang products. With the pursuit of applicability, Qiang traditional products are forced to face the pressure of transformation or extinction. The Qiang culture and way of life are at a critical turning point.

The impact of culture, Due to the diversity of geographical environment and production methods, Qiang traditional culture is a precious treasure that has been accumulated over a long period of time. It is the external manifestation of the Qiang cultural connotation, expressed by its unique products, festivals and language. With the reform of economic system, the traditional Qiang culture is facing unprecedented threats. The modern market economy and the rise of tourism have changed the lifestyle and cultural beliefs of the Qiang people. The integration of the young generation into the city has caused the loss of traditional lifestyle and the traditional production skills are facing the crisis of being lost from generation to generation. While catering to the demand of tourism, the traditional culture of the Qiang people has been blindly "modernized", resulting in a state of constant "upgrading" of traditional products.

Insufficient social guidance The Qiang people, facing the impact of foreign culture, have adopted two coping strategies: one is self-adjustment, leading to the gradual weakening of their own culture, which is generally unconscious; the other is cultural self-awareness, actively displaying and enhancing their own culture, which generally requires effective cultural guidance at the beginning. Although efforts have been made by the government, scientific research institutions and social groups to guide the Qiang people to be culturally conscious, they still need to be strengthened. However, there are certain conceptual biases among the guides, which affect the Qiang people's handling of the relationship between traditional culture and economic benefits, sometimes resulting in the awkward situation of insufficient cultural connotation and poor operation.

Poor packaging quality and portability, The tourist souvenirs in the market represent the regional culture, but they cannot be carried around because of some problems. For example, oversized knives, hand-loomed tapestries, carpets, musical instruments, etc. are inconvenient to carry. Although some small objects appeared, they were simply packaged in poor quality plastic bags with no brand logo or product information, and the outer boxes of the less valuable jade items were also very poorly packaged and extremely inadequate protection. All this affects tourists' motivation to buy and leads to a decline in sales. One of the most important purchase motives of tourism souvenirs is "gift to others", and poor packaging will certainly affect the purchase psychology and behavior of consumers, becoming one of the main reasons for the low sales of some tourism souvenirs.

More homogeneous products The quality of tourism souvenirs is poor, the price is not standardized is the main performance of the current tourism market chaos. Most of the tourism souvenirs lack of regional and national characteristics, the same old, no characteristics, no interest to tourists. It is rare to find tourist souvenirs with classics and characteristics. The author's field survey found that most of the souvenirs sold in various attractions have nothing to do with the attractions, and similar goods can be found everywhere, such as fake paintings, bracelets, ancient books, etc. Most of these tourist souvenirs are relatively rough workmanship on, disconnected from the regional and ethnic characteristics of the tourist places, most of the tourist souvenirs are disconnected from the culture of the tourist places, and even some tourist souvenirs with regional characteristics lack brand identity, leading most consumers to hesitate to buy them.

6. What are the reasons why you don't buy souvenirs with ethnic minorities' cultural characteristics?
 您不买的理由:

选项	计数	比例
Content dull, no distinctive	48	44.81%
Inconvenient to carry	33	30.56%
Poor functionality	18	14.81%
Not in the habit of buying souvenirs	11	10.19%

Figure 83 based on the author's "Questionnaire for Young People to Purchase Souvenirs with Ethnic Minority Cultural Characteristics" (Appendix B-1), shows that most people do not purchase souvenirs because they are homogeneous, have no characteristics and are not convenient to carry.

Low market conversion rate of excellent products, Most tourist cities across the country have held tourist souvenir design competitions, from which it shows that the government and enterprises are concerned about the development and management of the tourist souvenir market. However, the market transformation rate of the excellent works of these competitions is low, and many enterprises do not put the excellent works into production due to cost and production reasons, which makes it difficult to update the market of tourism souvenirs, and the works lack marketability, and the market goods are old and homogenized.

5.3 Recommendations

Qiang culture is a unique and valuable resource in China, for the development status of Qiang tourism souvenir market, I suggest four aspects of cultural protection and inheritance, product development, marketing strategy and industrial support.

1. Strengthen the protection and inheritance of Qiang traditional culture.

According to the manifestation of culture, culture is divided into two categories: material and immaterial. The former contains historical ancient cities, temples, ruins, cultural relics, paintings, canonical books, etc. The latter includes drama, music, craft techniques, folk customs, folk art and various celebrations, etc. The human environment with human as creator with history, tradition, uniqueness, fragility and non-renewability is represented by the Qiang traditional architecture, cultural relics, paintings, customs and crafts, etc., which have important cultural significance. Strengthening the protection of Qiang culture is the premise of developing and producing Qiang tourism souvenirs. The Qiang people, as the creators of Qiang culture, must be fully protected to ensure the sustainable development of Qiang tourism souvenir market. In the process of research and production of Qiang tourism souvenirs, the cultural connotation and craftsmanship of traditional products must be protected through exploratory protection, and the productive life of cultural inheritors must be guaranteed through institutional protection. On this basis, the active market resources should be developed and operated in a market-oriented way to achieve "vitality guarantee".

2. Focus on product development

The following is a list of the products. First, refine the national cultural symbols. Tourists judge whether ethnic cultural tourism

goods have cultural value and cultural characteristics based on the perception of minority cultural symbols. The unique dress, embroidery, architecture, artifacts used by the Qiang people, the geographical environment of the settlement, folk festivals, religious legends, etc. are all important materials for refining their cultural symbols, and these cultural symbols will be used in the development of tourism souvenirs, so that the cultural value given to the products can be better reflected and accepted by tourists. Second, to enhance the innovation of the product. In terms of Qiang folklore tourism souvenirs, the innovation of its products can be expressed in the development of product use value diversity, such as the Chengdu University of Technology team of students and faculty of Qiang architecture for serious investigation, through repeated sketches, to find out the symbols unique to the towers, the towers of the form of refining and simplifying, or the use of towers of a partial form of simplification and refinement, and its transfer to the innovative design of different functions of the product. Third, a moderate increase in the practicality of the product. The design of folklore tourism souvenirs should not only respect traditional culture, but also not be bound by traditional culture, combine traditional culture with modern art, and appropriately increase the practical function of the products, which is conducive to stimulating the desire of tourists to buy. The design of Qiang folklore tourism souvenirs should not only reflect the traditional culture of the Qiang nationality but also meet the consumption habits of the general public today. For example, the "One Stitch One Thread" experience store in Kuanzhai Alley, Chengdu applies the traditional embroidery patterns of the Qiang nationality to the design of modern items, and designs hand bags and bags with Qiang characteristics, which greatly enhances the practicality of Qiang characteristics. The practicality of the products is greatly enhanced.

3. Increase marketing efforts First, set up brand awareness and integrate Qiang products. Firstly, establish brand awareness, integrate Qiang folklore tourism series products and build a big brand of "Qiang-made" folklore tourism souvenirs. Through product matrix and integrated marketing to enhance market influence. Second, improve the industry organization, set up Qiang folklore tourism souvenir industry association, and increase marketing efforts with the power of the association. Improve the professional level of tourism authorities and strengthen the marketing guidance for the Qiang folklore tourism souvenir market. Third, broaden marketing channels, mainly traditional marketing channels such as tourism promotion activities and festivals, while using new media platforms such as Weibo, WeChat and live video to increase the breadth and depth of product information.

4. Sound government development guidance mechanism. First, give policy support and economic support, give incentives and policy support to individuals engaged in the production and operation of Qiang folklore tourism souvenirs, and provide institutional protection and economic support to cultural inheritors and enterprises with better development. Second, carry out education and training to improve the production and management skills of Qiang folklore tourism souvenir market. Third, integrate information resources, play the role of universities and scientific research institutes in the intellectual support of the Qiang tourism souvenir market. Fourth, improve the system guarantee, formulate rules and regulations according to the actual development of Qiang tourism souvenir market, and guarantee the market order. The government and society should

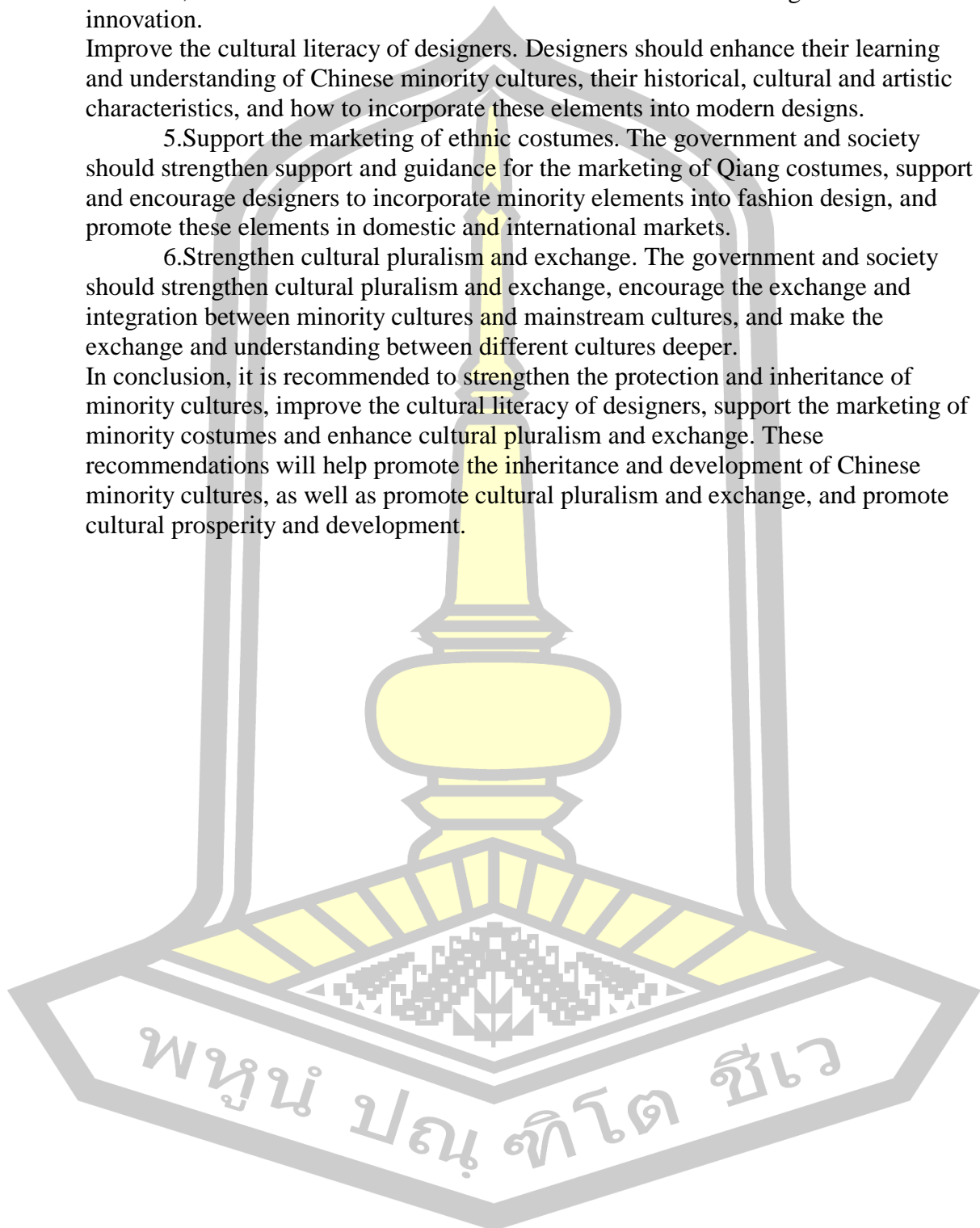
strengthen the protection of minority cultures, protect cultural heritage like Qiang costumes, and let them be better inherited and carried forward through inheritance and innovation.

Improve the cultural literacy of designers. Designers should enhance their learning and understanding of Chinese minority cultures, their historical, cultural and artistic characteristics, and how to incorporate these elements into modern designs.

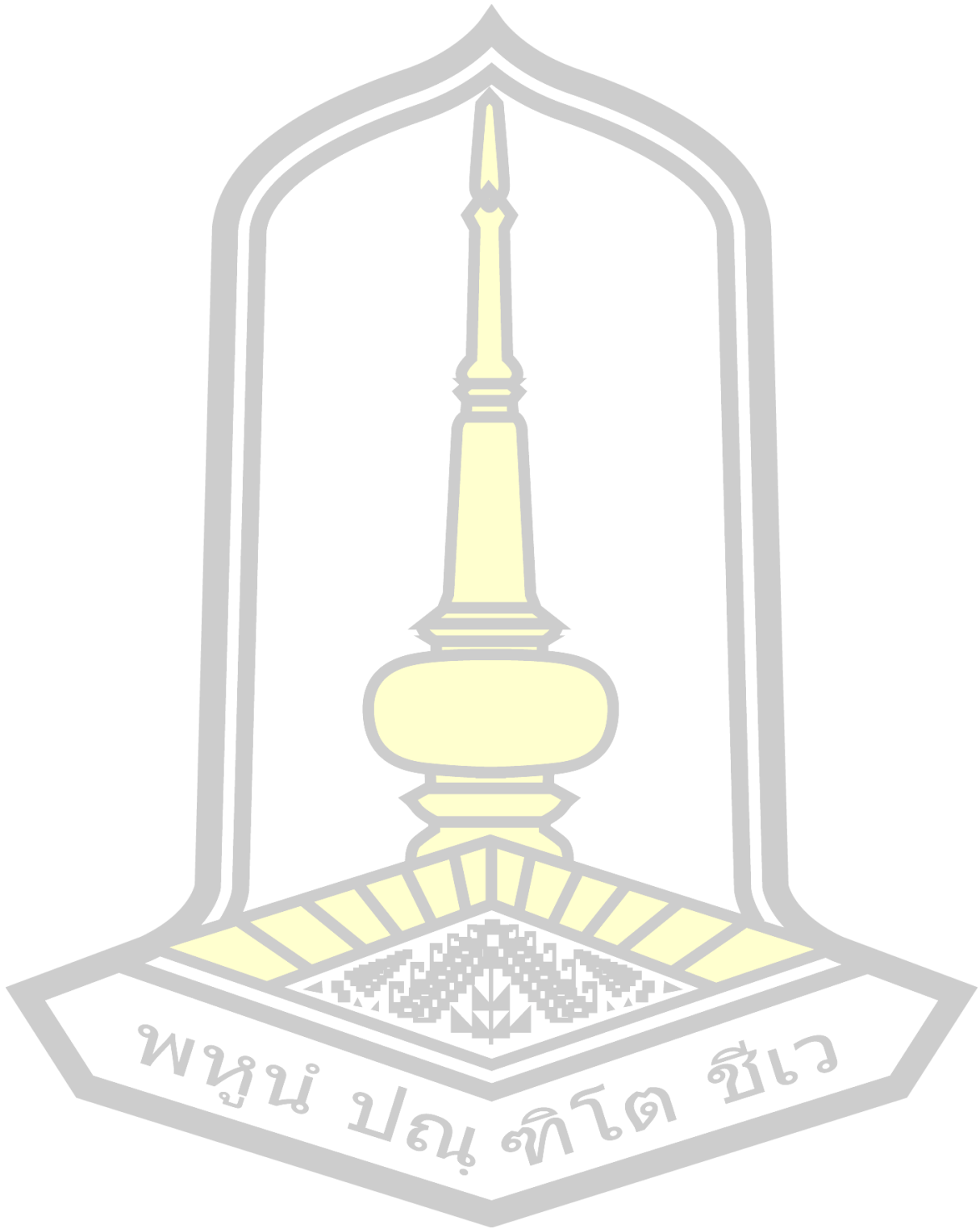
5.Support the marketing of ethnic costumes. The government and society should strengthen support and guidance for the marketing of Qiang costumes, support and encourage designers to incorporate minority elements into fashion design, and promote these elements in domestic and international markets.

6.Strengthen cultural pluralism and exchange. The government and society should strengthen cultural pluralism and exchange, encourage the exchange and integration between minority cultures and mainstream cultures, and make the exchange and understanding between different cultures deeper.

In conclusion, it is recommended to strengthen the protection and inheritance of minority cultures, improve the cultural literacy of designers, support the marketing of minority costumes and enhance cultural pluralism and exchange. These recommendations will help promote the inheritance and development of Chinese minority cultures, as well as promote cultural pluralism and exchange, and promote cultural prosperity and development.



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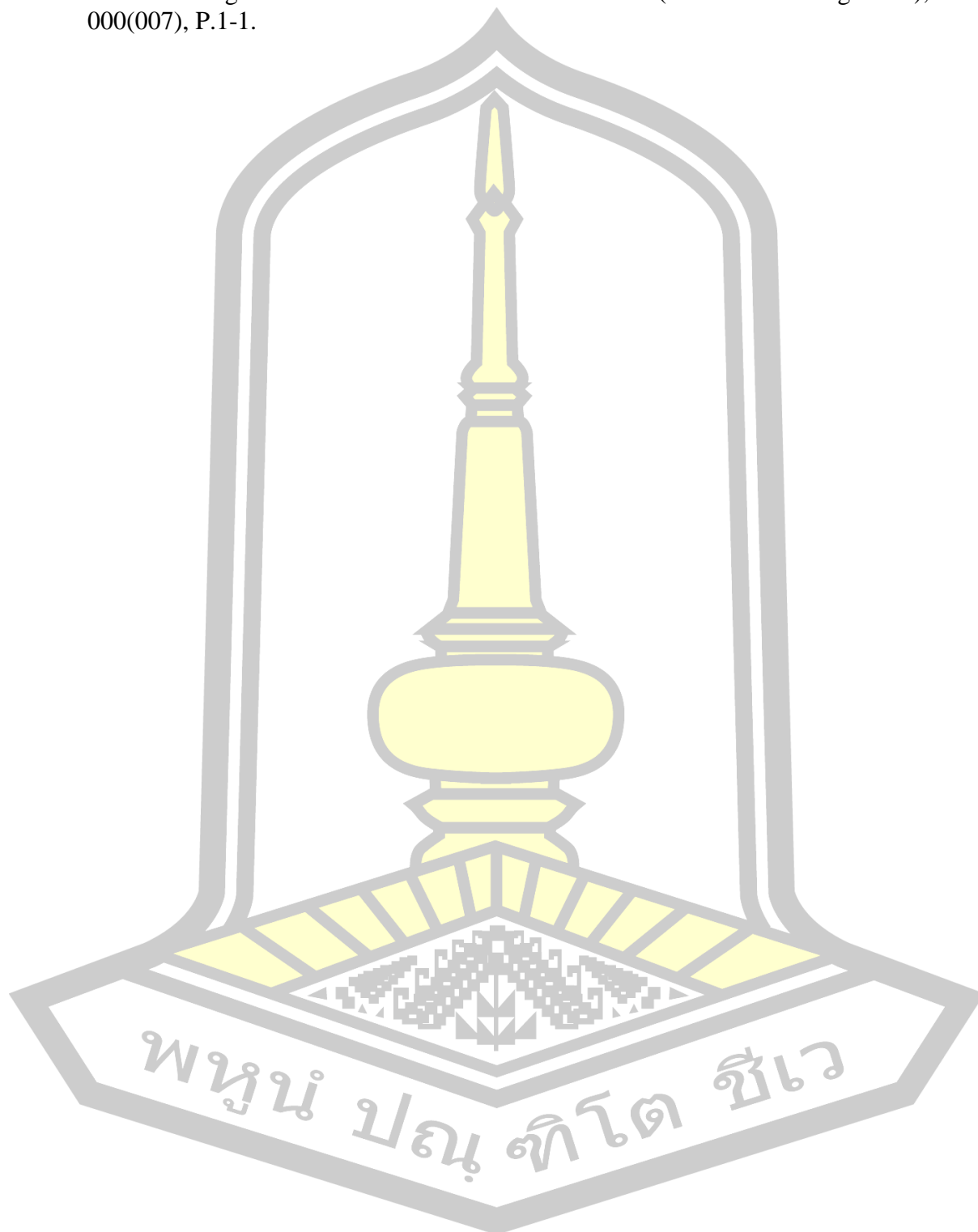
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